Special Tribute: YES
WEA Convention Report
RCA Relocates Promotion Head To L.A.
Mouton Inks Deal With CBS
TV Advertising For Records On Increase
Utal Purchases EMI's Private Stock Interest
Mrs. In Back-To-School Promos
MCA Ups Two, Chrysalis Names VPs
Country-Pop Crossovers On Upswing
The Manager's Series: Dick Broder
The Convention's Come To A Close (EU)
CBS RECORDS INTERNATIONAL ANNOUNCES THE WINNERS OF THE CRYSTAL GLOBE, FOR EXTRAORDINARY RECORD SALES OUTSIDE THE UNITED STATES. PRESENTED WITH PRIDE TO SIMON & GARFUNKEL, FOR OVER FIVE MILLION ALBUMS SOLD IN OTHER LANDS: CONGRATULATIONS, PAUL AND ART. FROM ALL OF US.

*Extra extraordinary really, since sales are actually well beyond ten million.
Assessment Of Manufacturers' Conventions

With the manufacturers' yearly summertime conventions pretty much behind us now, with the conclusion of Capitol and WEA, it is clearly evident how important these conventions are.

First of all, with the industry so caught up in "image" — image advertising, the image of signing and developing new artists, the image of having number one and/or gold/platinum records, the image of owning a specific percentage of chart positions, etc. — these conventions are important for the manufacturer, and the industry as well.

Second, these conventions are important to the companies themselves. They give the field people an opportunity to meet with the home office executives to discuss problems, special situations, etc. And they allow frank discussion and exchange of ideas among the two groups.

Third, they give the staff people an opportunity to swap notes with their colleagues in other markets on what radio stations, retail stores and the various wholesalers are doing better, that their counterparts in other cities may learn from.

At the same time, pitfalls are pointed out which others, hopefully, may avoid.

And these conventions serve well the "team spirit" and intercompany rivalry that is so prevalent in our business. One label vice president told the assembled group "It's (name of competitor)" as part of his exhortation to them to go on to the bigger and better successes.

And these conventions also allow the industry to find out about a given company's successes and goals during the coming year. As a result, these conventions serve a very useful purpose for the industry, even though they are so numerous and time consuming.
The New Deal!

SANDY BARON

20th Century-Fox Records
There's a whole new business in the accessory department.

In the short time it's been around, Sound Guard® record preservative is setting records in just about every outlet it's in.

Because it works.
For your customers, Sound Guard maintains sound fidelity by reducing record wear and resisting dust accumulation with its built-in, permanent anti-static property.
For you, it's something more than a major breakthrough in record care. Sound Guard is a remarkable product that's creating more sales where today's smart money is—your accessory department.

And now, two new Sound Guard products:
1. Sound Guard® record cleaner kit.
   Developed for both light and thorough cleaning to remove everything from dust particles to oily fingerprints.
2. Sound Guard® Total Record Care System.
   Sound Guard record preservative and Sound Guard record cleaner—all in one package. There's no other system like it for total record care.
   See your Sound Guard representative.

Sound Guard keeps your good sounds sounding good.

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Cash Box News

Seminars, Conferences & Showcases Draw Over 500 To WEA's First National Meeting

HOLLYWOOD, Fla. — Warner-Elektra-Atlantic's first national sales meeting attracted more than 500 delegates from the label's offices as well as all manner of marketing seminars, workshops, panel discussions and artist showcases at the Doral Hotel in Fort Lauderdale.

WEA president Joel Friedman outlined WEA's achievements in each of its six years in business, and then welcomed and discussed the company's expanded marketing capacity, designed to gain maximum visibility for new and established artists.

Other chief executives who spoke at the meetings included Steven J. Ross, chairman of the board, and David Horowitz, president, of Warner Communications, Inc., and Neshui Ertug, president of WEA International.

Year-End Program

Executive vice-president Henry Droz unveiled WEA's 1977 year-end marketing program entitled "Give Joy To The World With Music from Warner-Elektra-Atlantic." The details of the program, which runs Sept. 19-Oct. 31, allow the use of in-store merchandising materials, advertising support and sales promotion to be designed by WEA's national executive marketing staff: Vic Faraci, vice president, director of marketing; Richard G. Lonetti, vice president, director of sales; Bob Boro, national merchandising manager; Fred Salem, national manager/special projects; Oscar Fields, national director of black music marketing; Skid Weiss, national director, advertising and public relations, and Jim Perper, national advertising manager.

Panel Session

A manufacturer panel session moderated by Friedman highlighted the general meeting. The panel consisted of executives from all three labels: Stan Cornyn, Warner Bros.; Joe Smith, Elektra/Axylay; and Ahmet Ertegun, president of Atlantic.

Other panel sessions included Fields, who moderated "Taking It To The Streets" and "Marketing Black Music." Panelists consisted of Enrile Leaner (Ernie's One Stop — Chicago); Calvin Simpson (Simpson's One Stop/Bad Record Detroit); Curtis Anderson (VIP Records — L.A.).

More Manufacturers Reveal Plans To Up LP List To $7.98

by Dave Fulton

by Alan Sutton

More Manufacturers Reveal Plans To Up LP List To $7.98

In addition, United Artists will announce plans of raising album prices in the near future.

WEA Price Hike

Last month, WEA announced price increases on 40 Warner Bros., 34 Atlantic and seven Elektra/Axylay records in their respective catalogs. Chrysalis and Arista also announced blanket increases to $7.98 on Sept. 1 and Oct. 1, respectively.

Recently, Motown raised the Stevie Wonder catalog to $7.98 and other top-selling records from $5.98 to $6.98. A variety of other price increases at Motown are expected around the first of the year.

Effective Sept. 1, Prestige and Milestone raised their entire catalog list prices

RCA Relocates Its Promotion Head To The West Coast

by Mark Mehler

NEW YORK — In a further move to buttress its entire west coast operation, RCA Records has shifted Ray Anderson, division vice-president of promotion, to California.

This move follows last week's appointments of east and west coast A&M vice-presidents (Cash Box, Sept. 10).

Robert Summer, division vice-president of marketing for the label, said Anderson's relocation "underscores our commitment to the (Los Angeles) area, strengthens our marketing thrust there and provides us with a highly visible west coast promotional

(RCA Reports on the west coast market)

CASH BOX NEWS

ROCKY PLATINUM — United Artists' soundtrack LP from the film "Rocky" recently garnered platinum album awards. The soundtrack to the Oscar-winning film featured the single "Gonna Fly Now." Picture (l-r) are: Bill Conti, composer/arranger, and United Artists president Artie Morelli.

Mottola To Bring CBS New Acts; RCA Pact Intact

NEW YORK — CBS Records has entered into a production association with Champion Entertainment Organization, Inc. and its president, Tommy Mottola.

Under terms of the agreement, Mottola will bring a number of artists to CBS Records and, in consultation with CBS Records executives, will decide on which label — Columbia, Epic, or Portrait — each act will be placed. The new arrangement will provide for a Champion Entertainment logo to appear on the CBS Records label. Recently, Epic Records signed Network, a band brought to the label by Mottola.

According to Mottola, he plans to give the CBS labels "two or three albums a year.

Label Executives Gauge The Impact Of TV Commercials In Promoting Record Sales

LOS ANGELES — Because of its powerful impact and broad demographic appeal, television today is becoming increasingly more important as a vehicle for promoting record sales. In a Cash Box survey of record company executives, the consensus was that, when used in conjunction with an integrated promotional campaign, television is most effective for generating mass sales of product by established artists.

Recent national campaigns by major labels provide evidence of the trend toward increased television advertising. RSO Records is currently in the midst of its first television campaign, a 16-market buy promoting the "Bee Gees Live" album. ABC Records, meanwhile, is readily airing a series of spots on four acts including Stephen Bishop, the Florells, Jimmy Buffet and Rufus. CBS' multi-product "superstar" campaign, highlighting the latest releases by James Taylor, Barbra Streisand, Heart and Joan Banz, among others, ran through Labor Day. United Artists, whose sister company of the same name is heavily involved in motion picture production, has built its recent effort around three movie soundtrack albums — "Rocky," "The Spy Who Loved Me" and "New York, New York." Also, Warner Bros. has just completed a two-week, 28-city blitz on behalf of Fleetwood Mac's "Rumours" LP. P; the studio animated spot for Steve Miller's latest release, "Book Of Dreams.

Commenting on the trend, Alan Perper, national advertising manager for WEA, said: "TV is a very definite direction for our three labels at this time. We're getting very heavy advertising exposure on our major artists. Iris Zurawin, director of advertising and artist campaigns for United Artists Records, noted that "there has been an increase in the use of television advertising. As records are selling in greater numbers, they are gaining in acceptance. For a record to make revenue that allows one to go on television."

As for the advantages of television commercials, Zurawin added February "you reach more people than you can through any other medium. And if you use it correctly, you can sell off enough product to justify the expense."

CBS Records has been advertising its product on television "for a number of years to maximize sales," according to Joe Mansfield, vice-president, marketing. Mansfield, who recently told the Record Bar retail chain convention that CBS would spend $500,000 on airtime in August and September, believes strongly in the effectiveness of video advertising.

"We're always looking to sell more units," he said, adding that television can have a definite impact on pushing sales beyond a certain plateau. "Boston is close to five million (units); 'A Star Is Born,' four million; 'Bo Scaggs, 'Laid Back' is close to three million. I really think without television as an added dimension, we probably wouldn't have done anything near those numbers."

Many of the executives surveyed felt television has become a significant record industry marketing tool because it reaches such a broad cross section of the American public. "It's a very classy approach to dealing with a demographic group that I know for certain we have had very little success in reaching," WEA's Perper said of the Fleetwood Mac campaign.

"For a long time most of our bucks have been oriented to the 12- to 17-year old demographic group or the 18 to 25 group.

(Cash Box/September 17, 1977)
PRISM
LIGHT YEARS AHEAD OF ITS TIME

A BRUCE ALLEN TALENT PROMOTION
**Uttal Purchases EMI's Shares In Private Stock; Owns All**

by Ken Terry

NEW YORK — Larry Uttal has purchased EMI's 37¾% interest in Private Stock Records for what a company spokesman termed "a very, very high six-figure price." The transaction gives Uttal complete financial control over his own company, which he founded three years ago in association with EMI.

Explaining his purchase of EMI's shares of Private Stock, Uttal said, "We have achieved in just three years a solid worldwide base for further expansion. That, combined with my own independent nature, made complete ownership an inevitable desire. This move creates exciting new opportunities for Private Stock, its artists and its employees — including expansion into related areas — and will enable me to share the rewards of that growth with the talented executives and employees who are helping to make it happen."

Uttal noted that Private Stock will maintain its existing licensing and distribution arrangements with EMI, and Private Stock is also expanding its U.K. office in order to better promote and distribute artists in that country. English and French artists will be guided and their careers will be developed through the U.K. office. Private Stock's New York office will continue to coordinate artist development elsewhere in the world.

"The expansion into related areas" mentioned by Uttal refers to the establishment of a publishing company and an artist development department. Both of these moves should be accomplished within two months, according to a company spokesman.

"Artist development and a rejuvenation of Private Stock from an emphasis on singles to an equal emphasis on albums are

(continues on page 51)

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**CBS Ties LPs To Football In New Sales Campaign**

NEW YORK — CBS Records, in a series of one-to-one meetings this week with retailers around the country, will introduce its new fall/winter merchandising and marketing campaign entitled "The Winning Season/Super Stars." The program will make extensive use of the football motif, taking advantage of America's near-fanatical preoccupation with football from September to January, CBS officials said.

The program will focus on the catalogs of about 50 CBS artists, including Aerosmith, Joan Baez, Chicago, Boston, Neil Diamond, Bob Dylan, Sly & the Family Stone, the O'Jays, Pink Floyd, the Emotions, Ted Nugent, Bob Scaggs, Bruce Springsteen, Bad Company and hundreds of others, among others. Many of these major artists also have new releases due soon, including Dylan and Springsteen.

In addition, CBS officials said, classical and C&W product will be featured in the new program, as will the label's $4.56 budget.

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**Football Player Appearances**

Joe Mansfield, vice president of merchandising for CBS, said the "Winning Season/Super Stars" will use in-store appearances by National Football League players, as well as streamers, pennants, posters, and merchandise to exploit the music-football connection.

Various dealer incentives, such as free goods and additional dating, will be made available to accounts, Mansfield said.

The fall/ winter program, like a football program, will be divided into four quarters. Each of the first three quarters will run two weeks and will be geared to the individual accounts, with concentration on restocking inventories and placing of product.

Mansfield noted that the accounts can always be expected to stock new superstarr releases, but that the key to this program was "to afford us space for catalog." This parallels recent comments by Don Donney, Columbia's vice president of marketing, who spoke of the importance of looking at catalog not as "old" product but as "adjunct to the new." (Cash Box, July 30)

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**MCA Promotes 2 to VP Posts; Licata Named Senior Vice President**

LOS ANGELES — Sal Licata has been promoted to the position of senior vice president of Chrysalis Records while Russ Shaw, Billy Bass and Paul Hutchinson have been elevated to the posts of vice president of artist development and publicity, vice president of promotion and vice president and controller, respectively.

The promotions, which became effective September 1, mark a major executive restructuring for the company as it approaches its first anniversary as an independent record company.

As senior vice president, Licata will be responsible for administering the operation of the entire company.

On announcing the appointments, Chrysalis president Perry Ellis said, "The appointment of Sal Licata will allow me to concentrate on overall corporate planning and to devote more time to the key areas of artist development and artist acquisitions."

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Country Crossovers To Pop Increasing In Recent Months

by Randy Lewis

LOS ANGELES — The once clear boundary between country and pop music apparently is becoming less distinct as evidenced by the increasing number of country songs having chart success on the pop level.

Although certain country artists have in the past managed to crossover to pop success, they have done so on an irregular basis.

In recent months, however, the Cash Box pop singles and album charts have contained anywhere from a half dozen to a dozen albums and singles each week which first appeared on the country charts.

Two different ways of handling crossover artists are exemplified in the philosophies of RCA Records and United Artists Records, both of whom have acts currently popular on country and pop charts. RCA with Waylon Jennings, Ronnie Milsap and, to some extent, Dolly Parton; UA with Crystal Gayle and Kenny Rogers.

RCA, for instance, prefers to have a record build a strong country base before utilizing it as a crossover. According to Carson Schreiber, RCA’s regional country promotion man.

“When a record comes out, we treat it as another country record and go after it. You can’t say, ‘This record is going to be a crossover,’” Schreiber said. “You might be able to listen to it and say, ‘This record should be a crossover,’ but you just go out and try to get the airplay on it. It’s the listeners that make records crossover by their demand.”

Jim Merril of UA agreed somewhat with Schreiber’s point, using as an illustration Kenny Rope’s “Lucille.” “That was a big shock to begin with,” Merril said. “But after it started, everybody followed it.”

New Faces To Watch

Carole Bayer Sager

Consider this: Co-writer of such hit songs as “When I Need You,” “Midnight Blue,” “A Groovy Kind Of Love” and “Nobody Does It Better,” both Broadway musicals, wrote songs for television and film and collaborated with notable composers such as Marvin Hamlisch, Peter Allen and Neil Sedaka. While definitely not a new face in the music industry, Carole Bayer Sager is just that in her new role as a performer.

Coming off her entry into the performing field, Sager noted, “I wondered whether it was an area that I really wanted to enter. I knew the people that I was recording (Saggers recording her songs) were doing it better than I could. So I held back for a while. But I finally did it with a lot of prodding.”

The prodding came from a variety of friends and fellow collaborators, but especially from NYC’s Director of Cultural Services, Brooks Arthur. “All my collaborators were there for me when I thought I should give it up,” she said. He added that the people at Elektra assumed a “parental figure” and gave her needed confidence.

At age fifteen, Sager was attending New York City’s High School of Music and Art when a teacher helped her publish some songs that she had co-written. The songs, a contract with Screen Gems, then headed by Don Kirshner. Soon she was checking daily on the chart progress of the first demo she had written for Screen Gems. “A Groovy Kind Of Love.” The song, recorded by the Mindbenders, became a worldwide hit.

During the sixties, she became the youngest lyricist to write a Broadway musical, “Gyrog,” and also wrote songs for television and film. The song was then recorded by the Mindbenders, known as a “parental figure” and gave her needed confidence.

As time progressed, Sager found her collaborators in the composer/performer category. Melissa Manchester and Sager wrote “Midnight Blue” and other popular songs with the aid of Bette Midler, Bruce Roberts and Marvin Hamlisch, among others. She was also co-writing songs recorded by Helen Reddy, Neil Sedaka, Anne Murray, Johnny Mathis, Andy Williams, Shirley Bassey, Yvonne Elliman. Dusty Springfield, Tony Orlando and Dawn and Liza Minnelli.

Saging writing is still a priority for Sager, the performing aspect is new and exciting for her. “I’m always shocked by the audience reaction because they’re not getting a ‘voice’ from me. What they’re getting is me and I’m getting something back from them. And it seems to be working.”

Her single, “You’re Moving Out Today,” is #5 on the charts in England and destined for the top spot in Australia. This week, it debuted at #97 on the Cash Box Top 100 Singles chart.

Reflecting on her new public career, Sager said, “I think I’ve grown a lot from the who experience of taking a chance.”

Norton Buffalo

Is Norton Buffalo some relic of America’s forgotten past? “Yes,” he responds. “Until I shed my hump, in fact, it was quite evident.”

The wryly humorous songwriter launched his career several years ago in stints with Commander Cody and Bonnie Raitt, among others. After two years in Europe, the versatile vocalist and harp player returned to the U.S., where he cut his debut LP for Capitol Records. He also recently completed the first phase of a successful national tour with Steve Miller, his close friend of eight years. The next leg of the tour, which covers 26 cities, will commence in October.

With his wisp of a goatee, his wide-brimmed hats and wide-taped, Norton Buf- falo could be a character out of a Damon Runyan tale. Yet, for all his big city ways, he talks earnestly of life on the farm, a good dog and a neat glass of his favorite drink, Morning Thunder Tea (on packages of which is featured the picture of a buffalo). His style seems as eclectic as his music.

Buffalo is essentially a pop artist who dis- covered the blues only belatedly. “Nobody wants me — they left me all alone,” he wails on “Nobody Wants Me” off the new LP. “My mama’s out drinkin’ and my daddy is dead and Nobody wants me/They left me all alone.”

Later Norton became acquainted with jazz and R&B influences, all of which figure strongly in his present music.

Aside from his musical talents and his abilities as a producer (he co-produced his first album with Miller), Norton is a con- summate performer. However, he laments the fact that some of the enigmatic energy he exudes onstage is lost in the expanse of a large hall. He therefore hopes to follow up the Miller tour with a number of dates at smaller clubs.

But his question still lingers. Whither Norton Buffalo? Anything is possible but, unlike his nameake on the nickels, he plans to stay in circulation.

UPCOMING INDUSTRY CONVENTIONS

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RCA Will Distribute Tortoise Label

LOS ANGELES — RCA Records recently agreed to distribute and market Tortoise International Records, a new Detroit-based label founded by producer Don Davis.

First Product

The new label's first product will be a single by The Green Brothers titled “Lack Of Attention,” which is set for release on September 19. Tortoise has already provided RCA with a Johnnie Taylor LP, "Reflections," which appears on the RCA label.

Davis, best known as the producer of Johnnie Taylor’s "Disco Lady," said his label will bring RCA rock and pop as well as R&B acts. "We’re interested in all kinds of music, including jazz," Davis said. "We in- tend to find artists with talent enough to keep them on the scene long enough for us to build careers for them."

Art Director For CBS Dies After Auto Crash

NEW YORK — Bruce Day, art director of advertising and creative services for CBS Records, died September 4 from injuries sustained in an auto accident in South Hampton, Long Island. He was 35.

He joined CBS more than five years ago as a designer in the creative services department and was subsequently named assistant art director prior to his most re- cent appointment.

Atlantic Suit Seeks $2 Million In Damages

NEW HAVEN, CONN. — Atlantic Recording Corp. has filed a $2.1 million lawsuit against National Music Corp. and Market Research Corp. of America here alleging unfair competi- tion and violation of Federal copyright laws.

TORTOISE DISTRIBUTION DEAL — Tortoise Records president Don Davis (seated) recently signed a distribution deal with RCA Records. Pictured (l-r) behind Davis are: Tom Tyrell, director of business affairs for RCA Records; Will Davis, vice-president of business affairs for Tortoise; Richard Roemer, attorney for Tortoise, Mel Iberman, RCA’s division vice-president of creative affairs, Rick Unger, Tortoise’s executive vice-president and general manager; Bob Summer, division vice-president of marketing operations, and Myron ROTH, division vice-president of business and talent affairs at RCA.
ATTENTION:
WE ARE BEING INVADED
BY OUR OWN KIND!

First wave to hit radio stations!
A NEW CARPENTERS SINGLE:

"CALLING OCCUPANTS OF INTER-
PLANETARY CRAFT"
(The Recognized Anthem
of World Contact Day)

From the forthcoming new album, "Passage." (SP 47031)

On A&M Records
Produced and Arranged by Richard Carpenter
Associate Producer: Karen Carpenter
Orchestrated by Peter Knight
Personal Management: Jerry Weintraub/Management Three
**EXECUTIVES ON THE MOVE**

**Manager's Series**

**Dick Broder Discusses Artist Career Theories In Television**

by Jeffrey Weber

LOS ANGELES — Although not intentional, just about every act that Dick Broder has handled has ended up with a successful television show. Directly involved with the Fifth Dimension, Tony Orlando and Dawn and now with Marlyn McCoo and Billy Davis, Broder has expanded each of their careers to include television. In addition, Broder is also handling Diane Steinberg, and The Group With No Name.

The Group is another act of the industry perspective when he indicated that a group is considered successful if they can sell one million albums. If they sell three million LPs, they can be termed a giant in the industry, but if that same group drew a television audience of three million record-viewing viewers, the show would die in less than a week.

Television is an extended aspect of the industry, and to Broder it demands a completely different set of mental gymnastics.

"You can't just put an act on television and hope they are going to be successful. You have to make a study of the people you represent, looking for their weaknesses, be it in stage presentation, the way they come across on television. In the past, they handled themselves in an interview, or in whatever area they need assistance or guidance."

Broder was quick to point out that a good television appearance will make a dramatic difference in album sales. "Television audiences will buy records if they are properly stimulated. However, there is a whiffiness to the situation. Television can hurt an artist's record sales as well as helping it. This applies especially to a solid record-selling attraction. The nature of what you allow your artist to do on television is the determining factor. When you start doing sketch music or if you over-saturate a record-buying audience with a large amount of music in an hour show, for example, you may disturb the buying pattern of your public. If you involve your act in a half-hour format, you are not as quick to wear out your welcome."

How does a manager go about getting his act on television? The first step is to...

(continued on page 50)

**FCC Chairman Wiley Resigns; Ferris & Brown To Fill Slots**

by Joanne Ostrow

WASHINGTON, D.C. — Federal Communications Commission Chairman Richard Wiley submitted his resignation last week, for an unspecified departure date within the next month. In a letter to President Carter, Wiley noted he had stayed on beyond last June 30 when his term officially expired in order to prevent a "gap in leadership."

Now that he is "advised that the selection of my successor is imminent," Wiley said, he is resigning (the precise date to be worked out with White House personnel).

**Marshall Tucker Gold**

MACON, GA. — The Marshall Tucker LP "A New Life" on Capricorn Records recently was certified gold by the RIAA.

**THAT TOUCH OF MINK** — Capitol recording artists Mink DeVille and Inner Circle performed recently at the Music Retailer Show at Atlantic City. Mink DeVille (standing) from left are: Angie Bofill of Inner Circle; a friend of the band, Susan Sky of Inner Circle; Louie Erlanger of Mink DeVille, Lou Bramy, Inner Circle's manager; Ian Lewis of Inner Circle; Bobby Leonard of Mink DeVille; Flash of Inner Circle; Willy De Ville, Max Boxman of Mink DeVille; Jacob Miller, Ed Elizarda and Touter of Inner Circle; Don Grierson, director of merchandising and advertising for Capitol; Ira Derfner, district manager for Capitol; and T.R. Allen Jr. and Vincent Cirillo of Mink DeVille. Kneeling (from left) are: Doreen D'Agostino, east coast artist relations coordinator for Capitol; Mike Johnson of Mink DeVille; and Chris Evans, Mink DeVille's manager.

**New Post For Jefferson At UA** — United Artists Records has announced the appointment of Barbara Jefferson as national promotion coordinator for the label. She joined United Artists Records as a representative for the Atlanta market in 1977 when she did promotion for UA's Keni Burke's and trade relations. Prior to her appointment she did independent promotion work for UA, was president of Golden Lady Enterprises, was assistant national R&B promotion at Warner Bros. and Music director at KQKI and KUSL-FM in Atlanta.

**Woods To Mercury** — Phonogram, Inc./Mercury Records has announced the appointment of Sonny Woods as southeast regional & promotion manager for the firm. He will be based in Atlanta and will cover the territories east of and including Alabama and Florida, and as far north as the Carolinas. Before joining Mercury he was southern regional promotion for Budweiser for two years and regional for Atlantic Records for five years.

**Lanza/liotti Named At CBS** — Tom Lanza/liotti has been appointed artist relations manager, Atlantic Records, CBS Records. He has been with CBS Records for four years as a merchandise manager in the New York market. Prior to that, he was a senior market analyst for Columbia House Records and production manager at Holt, Rinehart & Winston responsible for record and cassette production.

**Changes At Chrysalis** — Chrysalis Records has announced the appointment of Janis Ross as national secondary coordinator. Prior to joining Chrysalis, she did national independent promotion for Rainbow Promotions. Also appointed was Gene Mahler as field representative for the Atlanta market. He will be responsible for market in Alabama, the Carolinas, Florida, Georgia and Virginia. Prior to joining Chrysalis, he served as assistant chart editor at Cash Box.

**Atarai Named At RIAA** — United Artists Records has announced the appointment of Michael Catlin as director of A&R coordinator for the label. Catlin, who has been with the label for the past year as assistant to the president, will continue to fulfill this function as vice-president of sales and marketing Paul Culberg.

**Roy Leaves ATV** — Del Roy has left ATV Music Group after having served for two years as the firm's entertainment and press relations. He can be reached at 845-1992.

**Schleussner Named At Musicways** — Cathy Schleussner has been appointed general professional manager of Filmways music publishing division, Musicways, Inc. (BMI) and Filmways Music Publishing, Inc. Prior to joining Filmways in July, 1976, she was media director for the Walter Lefthwich Organization and assistant to the head of Schine Music/Myth Music.

**Able Named At Fire-Sign** — Fire-Sign Ltd. announced the appointment of Billy Able as vice-president of operations/national promotion coordinator. He has previously been with Buddha, Elektra, and A&M Records. Fire-Sign will be distributed by Dellow Records through a national network of independent distributors.

**Doyle Elected** — Joseph J. Doyle, vice-president for Four Star Entertainment, has been elected a vice president of Four Star International, Inc., the parent firm, by its board of directors.

**Changes At Word** — Lois Ferguson, public relations director for Word Books, Publisher for the past four years, has been promoted and will develop a corporate public relations program and set up a personnel department for Word, Inc. Gary Whitlock joins the Word Records public relations staff and Laura Kendall will handle public relations for Word Books and Creative Resources. Ferguson has been involved in the public relations program at Word since she joined the company in 1969. Whitlock comes to Word, Inc. from Southern California where he counseled high school students. Kendall joins the Word staff after four years with the Hahn-Crane Advertising Agency in Chicago. Word, Inc. is a subsidiary of American Broadcasting Companies, Inc.

**Krause Added At Schwartz** — Don Krause has been added to the prouduction staff of Schwartz Brothers, Inc. His territory will include the Baltimore, Washington, Virginia markets. He was previously employed by Aristas Records as regional marketing director.

**Steenhoven Named** — John Steenhoven has been appointed talent manager in the entertainment division of Knots By Balloons. He is in charge of entertainment activities and field operations for the national tour of the American Freedom Train.

**Gracey To Crow-Smith** — Crow-Smith Productions of Austin, Texas has named Joe Gracey as general manager. Prior to joining Crow-Smith in January, he was assistant manager for Crow-Smith Productions shortly after resigning as program director of Austin's KOKE-FM.

**Crossno Joins GMA** — Good Music Agency named John Crossno to its Moorhead, Minnesota branch office in St. Cloud. He has worked in the public relations field in Tennessee. He was a professional photographer with PCA Corporation of Denver, Colorado.

**Miller Promoted At Fitzpatrick** — The Robert Fitzpatrick Corporation announced the appointment of David Miller to the position of executive vice president. He was the national promotion executive with Shadybrook/Source Records and Sutton Miller prior to joining Fitzpatrick in March.
DOROTHY MOORE
Her record turned GOLD when she turned us "MISTY BLUE."
Now she's got everyone believin' her to GOLD again with...

"I Believe You"
MALACO 1042

TRADE NUMBERS

CashBox 45
Billboard 36
RecordWorld 43

FROM HER ALBUM

"I BELIEVE YOU"
WRITTEN BY:
DICK ADRISI
DON ADRISI

DOROTHY MOORE
PRODUCED BY:
TOMMY COUCH
JAMES STROUD
WOLF STEPHENSON

T. K. PRODUCTIONS
The Miami Sound Explosion
- 495 S.E. 10th Court • Hialeah, Florida 33010 • (305) 888-1685


Artists On The Air

Olivia Newton-John has replaced Cher as co-host with Peter Frampton for the Third Annual Rock Music Awards airing Sept. 15 on NBC. Some of the presenters and performers include Kiss, The Beach Boys, Martin Mull, Mary Kay Place, Rod Stewart, George Benson and Kate Jackson of Charlie’s Angels. Sha Na Na will host their own syndicated television show this fall. Ray Charles will tape a guest spot on Sesame Street. Jimmie Rodgers has been scheduled for a guesting on Tom Snyder’s “Tomorrow” on NBC-TV.

The September 20 edition of “The Richard Pryor Show” will feature the O’Jays in a segment. Carpenters will host their own Christmas TV Special, as will Bette Midler on December 7. The September 23 “Midnight Special” will feature jazz artists Herbie Hancock, Roy Ayers, George Benson, John Klemmer, Harvey Mason and Jean-Luc Ponty.

Barry White will be the solo guest on “The Merv Griffin Show” in late October. Paul Simon will host his first TV special on December 18 with guests Art Garfunkel, Lily Tomlin and Chevy Chase.

Bob Welch Debuts Album Tops Capitol LP Roster

LOS ANGELES — Bob Welch’s debut album as a solo artist tops the list of 11 new releases due out on Capitol Records on September 12. Welch, a former member of Fleetwood Mac, has titled his LP “French Kiss.”

Other Capitol releases include: “Hope” by Klaatu, “Disco Bill” by Bill Cosby and “The Missing Piece” from Gentle Giant.

New country releases are: Merle Haggard’s “A Working Man Can’t Get Nowhere Today,” James Talley’s “Somethin’ Nowhere Today”; James Talley’s “The Missing Piece” and “Me’n You” by Freddy Fender and Y’all Come Back Saloon” by the Oak Ridge Boys.

New classical releases on ABC are: “Schubert’s Death And The Maiden’s Quartet” and “Symphonie Fantastique” and “Russian Opera Overtures”.

With 4 Releases Scheduled

ST. LOUIS, MO. — Norman Records, under the direction of Norman Wanstroer, will activate operations for the first time since 1968. With the release of four albums next month.

Included in the release package are: “Meet Me In St. Louis,” which features a dozen local performers, “All That River Jazz” by three St. Louis dance bands; an album by the Van Derwater Overpass, a jazz quintet, and a contemporary LP by the Cincinnati-based Haymarket Riot.

Weinstroer also has announced plans to enter both the personal management and the independent record distribution fields.

East Coastings / Points West

EAST COASTINGS — THE BLONDE & THE BOYS MOVE ON — Blondie has severed all relationships with Private Stock Records and producer Pete Zedek after a group meeting that was ultimately free to determine its future. This new status was arranged at great cost (reportedly six figures) to manager Peter Leeds, who, along with publicist Toby Mamis, is the only agent officially connected with Blondie.

Contacted in New York, Leeds discussed the move frankly. “I think Blondie is a very good record company,” he said, “and I think Richard Gotterer is a very good producer. I just felt that there was a lack of understanding of what Blondie was, and a lack of direction. We’ve had a lot of Innert group that I think they are — the agreement gives Leeds the new Blondie LP, produced by Gotterer and still in the can, in addition to the first Blondie album (Private Stock has six months to sell off remaining stock). There is no new record deal as yet, and Leeds is firm about the conditions under which a new one will be signed. First, it said, money alone will not decide where Blondie goes; however, Leeds will require the band to return to New York for a tour once the record is pushed to the buy-out from Private Stock.

Leeds’ main criteria for a new label are “commitment and dedication,” he asserts. “We’ve been in the business line tour, each member of the bar has been made $1000 on the whole project. Leeds thinks everybody involved should be willing to stick with it at least 5 to 10 months. “I want to be, virgin, reborn and clean,” Leeds told Gotterer, and he insists that there is to be no other news to report at this time. The group may even go to Getter for their next project.

TRASHED — New York’s Plaza Hotel has sent a bill for $8,000 to Peter Grant and Led Zeppelin for damages to the premises that occurred while Zep were staying there during their recent New York shows. The hotel walls were knocked down to turn individual rooms into connected suites. The hotel reports that certain rooms were only recently returned to service. While the Plaza still will accept travelling rock groups as customers, all applications will be reviewed in advance. As much as to be only for the hotel and the Plaza only. In the days of Woodstock, the doggy doesn’t stop when the music ends. But when the airwaves are dead, the radio listener is not grateful.

THE NOSE KNOWS — Midsong International president Bob Reno received a businessman’s complaint from Dr. Eberhard Baumann, acting consul general of West Germany, at a New York cocktail reception where Silver Convention were recently presented the awards of achievement. It happened because when manager Norby Walters credited Reno with finding the act in Europe. “So you discovered them,” the consul general whispered to Reno. “Nice smell,” he grinned, rubbing the nose of this man in a fashionable Old School. “I believe you.”

A WIZARD — A recent TV program called “Us Against The World” featured celebrity athletic teams from the U.S., England and The World (everybody else). The British team featured Roger Daltrey, who, despite his tremendous athletic ability, was unable to pull the U.K. team out of third place. Daltrey did bomb out on one one even–you guessed it: pinball. Three million dollars is the rumored asking price for Sunbury-Dunbar, the RCA Records publishing arm. So far, there have been a few overtures, but no sale,.. Ah, the mind of man! Two recently released Jimmy Carter spoof records are titled “Hail To The Teeth” on a single on Salsoul Records, the other a comedy LP on GNP-Crescendo.

New Jersey — Now Dead From English Town — For the unwilling or able music fancier, the WNEW-FM live shows from the album titled “The last perfect alternative to trucking out to Raceway Park in (Falsetto, with echo) in Englishtown, New Jersey, for the Labor Day Sunday performance of the Grateful Dead, Marshall Tucker Band and New Riders of the Purple Sage. This listener, unable to attend the Raceway concert due to the lack of a charger, dragger or funny car of his own, thought it his duty to tune in.

After an appreciable delay in emerging, the Dead really gave their all through one rollicking number, then everything suddenly stopped. Phil Lesh had snapped a bass string, so a 15-minute intermission followed. The first number, Though they have nothing to do with you. Garcia, Wier and the gang merely informed the 150,000 people in attendance of the nature of the problem, without the slightest extra verbal attempt to entertain or even hold interest. “The old Gregg doesn’t play,” Garcia says without even looking up. Once Phil’s bass regained its four-stringedness, the band eased into their set, as usual, with long spells of tuning and crowd noise between numbers. Even a WNEW-FM disc jockey, during an interview with promoter John Scher, was prompted to wonder, “Don’t know why the Dead, of all bands, seem to do, tune so much.” “We don’t know why either, but anyone who’s been to a Dead concert knows that the Deadheads could care less. In an outdoor setting above, all they’re there to strip to the waist and rub beads together as much as to listen to the performance. As in the fabled days of Woodstock, the doggying doesn’t stop when the music ends. But when the airwaves are dead, the radio listener is not grateful.

Points West — Domestic Bliss — The new Rod Stewart contract with Warners is reportedly the largest dollar contract offered to an artist at date, to be similar as well so as his ex-live-in Brit Ekland, is suing him for half of his current worth. But Rod has called in WEA lawyers from New York to help him. Though they have nothing to do with you.

Andy Warhol © 1977 Promotone Ltd

Cash Box: September 17, 1977
Friedman Attributes WEA's Growth To Decentralization

Hollywood, Fla. — Warner-Elektra-Atlantic's continuing "commitment to decentralization" has led to the company's success and growth in recent years, company president Joel Friedman said in his welcoming address at WEA's first national sales meeting, held at the Diplomat Hotel here September 6-10.

Friedman told some 500 delegates from the WEA labels that by expanding each branch's staff with branch marketing coordinators, district marketing coordinators, business managers, vice-presidents of credit managers and other specialized positions, WEA was establishing closer, more effective and more efficient relationships with its customers in all markets.

"WEA's growth rate boggles the minds of many record industry veterans," Friedman said. "Thanks to Warner Bros., Elektra/Asylum and Atlantic, our catalog of newly discovered and established acts is unmatched in the history of the recorded music business."

Friedman traced the growth of the company from its original eight branches manned by eight managers to its present 20 sales offices manned by 20 sales managers. "From our very beginning, Friedman told the delegates, "WEA was totally committed to decentralization. We were going to build the ultimate branch system, and to do so we felt that we wanted our music, our people, to come from the street. The hard core, the nucleus of our operation was to be branch offices — not our national headquarters in Burbank — not an ivory tower."

Computer System

In referring to WEA's development and implementation of the first mini-computer system in the industry, Friedman told the audience, "Our success story is living proof of our ability to innovate and to act decisively — to make things happen — and to be flexible enough to change when necessary. And currently, we're heavily committed and dedicated to black music and country music, and most recently, our commitment to the account executive program at specific key accounts throughout the country. We are also currently committed to getting far more involvement in market research, wherever possible, to motivate the consumer and to broaden the base of our market." Friedman told the delegates, "For the past two years our audio-visual dealer presentations have been envied and imitated by our competitors."

Looking Back

1 Year Ago Today (9/18/76)

• Discount Records left the New York market.

• Chris Elias, president Terry Ellis discussed his independent label plans.

• Michael Dilbeck was named west coast art director for Columbia.

• The Second Rock Music Awards Show was set for airing.

• Buddy Holly Week was celebrated in London.

5 Years Ago Today (9/16/72)

• The Four Tops signed to ABC/Dunhill.

• Terry Knight signed his first R&B act to his label.

• Hubert Long, a country music pioneer, died in Nashville at 48.

• Vince Cosgrove was named VP of sales for Capitol Records.

• Mike Lipton was named president of U.S.发热.

• LeBaron Taylor joined Atlantic as R&B & A&R director.

• Humble Pie renewed their contract with Capitol.

• If signed with Metromedia Records.

• ELP's "Trilogy" album went gold, Atlantic's 18th gold record for the year.

• The O'Jays "Backstabbers" single was certified gold.

10 Years Ago Today (9/16/67)

• Don Kirshner and RCA signed a distribution deal.

• Cash Box presented a special tribute to Jann Wenner, publisher of Rolling Stone.

• Philco/Ford entered the record business with "hip pocket records," 3" inch records.

• Aretha Franklin's third single in a row went gold.

• Capitol offered dealers a 20% discount on any mono record purchases.

• Bob Reno was named general professional manager of Kama Sutra music.

• RCA Records named Helmicker their distributor in Minneapolis.

• Jay Cunliff was named Pittsburgh promoter and manager for Main Line Records, reporting to Joe Simone.

15 Years Ago Today (9/15/62)

• Allied Records acquired the Rhenis catalog.

• Joel Ryan was appointed director of purchasing for Columbia.

• Ray Ellis left his post as pop A&R product manager at RCA but remained with Victor as an artist.

• Thelonious Monk signed an exclusive contract at Roulette Records.

• Charles O'Connell, former director of classical music at RCA, died.

• A Chicago Sound Fair was on the planning boards.

• Mercury held their first corporate sales meeting in Chicago.

• Gus Vali signed new pact with UA on the way to Polydor.

• Another hot item this week is that Robert Plant has had enough and will soon leave Led Zeppelin. Word here is that Elton John will be the first non-athlete to be honored in the Madison Square Garden Hall of Fame in ceremonies on October 6th."

• Savoy Brown is down to a trio but, after a terrific summer of traveling, is now in Canada where they're recording the album that will come out next fall. "Queen has just finished their next LP due mid-summer."

— Looking For Mr. Goodbar —

"Looking For Mr. Goodbar," starring Diane Keaton, will be a feature film that will be distributed by Bill Withers and work by Hubert Laws on a tune called "A Hero Ain't Nothing But A Sandwich."
The helm void at Blue Note may be filled as Ed Levine has been appointed general manager for the label. Levine has been with United Artists in R&B promotion.

Noel Pointer, one of the brightest new stars to arrive in the past year, is promoting a nonprofit corporation called The String Reunion. The group consists of seventeen Black string players who will concentrate on performing the works of Black composers. The repertoire will range from jazz, but will include classical works as well. Pointer, a violinist, scored a notable success with his Blue Note debut "Phan-

lazz 3," a strong performer and still on the Cash Box Jazz chart after 17 weeks.

Sam Jones, the great bassist who has been a part of such stars as Cannonball Adderley and Oscar Peterson, working on his own session for Muse. Bob Berg, Slide Hampton and Blue Mitchell will be featured.

We would have thought Pete Hamill, New York Daily News columnist, to be more inventive than he is. It seems as though Hamill, who will write a Sunday Jazz column for the News, has decided to present his program for the banner of Blue Note.

Club activity picking up nationwide after the summer festival season. Keystone Korner in San Francisco has been one of the more notable. Silver, Mel Martin and Listen, Art Blakey and John Handy during September. The Downtown Room at the New York Hilton features Kenny Burrell, Milt Jackson and Chico Hamilton this month. Warren Chaisson and James Spaulding will be among those preceding Saturday concerts at the New York Jazz Museum in the near future.

Inner City continues to roll along with impressive jazz LPs. The latest to arrive are "New York Calling" by Jackie McLean and "It Concentrate On You" by the Red Mitchell-Lee Konitz duo.

Frank Driggs is still preparing Bluebird releases for RCA, so perhaps there is a chance the label will continue its fine reissue series.

Vanguard wrapping up a second LP by The Players Association which will feature Jon Faddis, David Sanborn, Mike Brecker and Wayne Andre. Chris Hills, the group's major player and writer, has been called upon to provide on guitar and keyboards, while Mike Mandel, a newly signed Vanguard artist, is handling synthesizer work.

Larry Coryell and Alphonze Mouzon will team up again for another October at the Berkeley Community Theater. Also sharing the stage will be bassist John Lee. The Galaxy label is being reactivated as a straight-ahead, mainstream jazz label, according to Fantasy president Ralph Raffel. The first five Galaxy LPs, by Hank Jones, Shelly Manne, Richard Davis, Stanley Turrentine and Ray Brown, will be released this fall.

World Jazz Records, based in Phoenix and L.A., ready the release of its first album, due in October, with eleven of the top performing members of the Phoenix Symphony Orchestra. The album includes ten pieces by Scott Joplin, Lucky Roberts, Eddie Blake and James Reese Europe.

Harvey Mason's latest LP, also due in October, will feature 55 musicians, not including strings. Harvey was also the drummer in a recent Midnight Special taping to be aired September 23. Other heavies in the band were John Klemmer, Jean Luc-Ponty, Roy Ayers and Herb Hancock.

Eric Gale loves rabbits. His latest album for Columbia will be called "Lepus," which is Latin for... you guessed it. Eric also has plans to produce Peter Tosh's next album for CBS.

Jazz Alive, the first regularly scheduled live-on-air concerts on radio, will premiere the week of October 2. The premiere program includes the only performance of Ella Fitzgerald and Stevie Wonder at the Buffalo Bommels. The program's first 32 shows will be Billy Taylor. The program will be carried on most of National Public Radio's member stations.

Cash Box/September 17, 1977
Cash Box/September 17, 1977

**SINGLES REVIEWS**

**picks of the week**

**ROBIN TROWER** (Chrysalis 2172)
Sweet Wine Of Love (2:55) (Misty Days/Chrysalis ASCAP)

A refreshing single from Trower’s forthcoming album, “In City Dreams.” The drums and bass play a subtle role, so the record really comes out as a sort of duet between Trower’s fine vocal, James Dewar, and Trower’s fluid guitar lines. This easy shuffle creates a mood of its own through an unusual use of electric guitar. For top 40 or FM.

**CRAWLER** ( Epic 50442)
Stone Cold Sober (2:55) (April — ASCAP) (Budnick)

A very strong record from Muhammad, with driving drum tracks that make it sound like a percussionist one of the strongest features. Melodic enticement could single strikes through guitar so Shulman, same bouncy number makes this tune a very catchy, strong pop rhythm creates derivative “Beached.”

**BELLAMY BROTHERS** (Warner Bros. WBS 10611)

Lack of production evidences this record begins with smoother, harmonized verse that leads the way the average production item, probably a pop or R&B record from Muhammad, his vocal lines come across with urgency. The synthesized river of melody makes this track an easy going, the synthesized rhythm section, with the wily hook that should keep radio dials from wandering.

**KISS** (Casablanca 895)

Love Gun (3:27) (Kiss Songs — ASCAP) (Stanley)

Kiss continues to deliver the hard stuff with this title cut from their latest LP, despite the fact that their biggest single success to date was a ballad, “Beth.” This Paul Stanley number has cute lyrics, and the army of Kiss admirers should jack it up to respectable chart status.

**YES** (Atlantic 3416)
Wondrous Stories (3:45) (Topographic — ASCAP) (Anderson)

Judging by the FM impact of Yes’ first LP of new group material in over a two and half years, “Going For The One,” the time seems right for the release of this full version of one of the album’s strongest tracks. The melodies spun by Jon Anderson’s clear, topoftheline vocals are framed by the spacey, especially Chris Squire’s tasteful bass lines, anchor the sound for solid rock appeal. A probable return to the singles chart for Yes.

**PLAYERS** (RSO 879)

Mild R&B influences in this ballad, a record that calls early stages of Dary! Hall & John Oates to mind. The chorus is a suitable defensive bear of the well-timed pauses maintains interest through this rather simple song. A Lambert & Potter production.

**BRENDA & THE TABULATIONS** (Chocolate City/ Casablanca 012)
Keep Coming Back For More (3:30) (Shelton Assoc./Sh: Strings — BMI) (Harris, Guess, Tyson)

This group made an impression with its last single, a disco record that broke barriers in R&B radio. This single sustains that rhythmic appeal for the dance market, while delving into more melodic and harmonic hooks in a style that often recalls the Supremes. Another step in an upthrust climb.

**DON HARRISON** (Mercury 73948)

I (Infallible) Thinking Of You (2:44) (Mild — BMI) (Lennon, McCartney)

Harrison’s first single on a new label, from his, “Not Far From The Street.” Harrison, stop by all, he still recalls the power of Bad Company’s Paul Rodgers. The instrumentation on this familiar tune is psychodelic heavy rock.

**JAGUAR** (RCA 11077)

Closer To You (3:09) (Cool Springs/Coppella — ASCAP) (Tate)

Combining funk with the guitar sounds of hard rock, Jaguar seems to be at the center of a style many groups are working with today. Although the actual lyric is not distinctive, the vocal lines come across with urgency. Lots of spontaneity in the guitar and keyboard playing.

**SILVERADO** (RCA 11075)

Hide Your Love (3:19) (Silver — BMI) (Shillo, Goodwin)

The selection from the album, “Taxin’ It All in St. Louis,” will give rise to inevitable comparisons with the Eagles, but the fact remains that the group has come up with a new good pop single. A well-crafted pop sound. Aimed at top 40 radio and mellower formats.

**FIRST CLASS** (Atlantic 2372)

Coming Back To You (2:30) (Gamb/BMI/My Music — BMI) (Seymour, Butler)

A gentle, melodic ballad from this vocal ensemble almost sounding like a Carpenters record specially tailored for black radio. A mellow oboe reinforces the cheeky melody, which jaggers a time, clicking receivers and nasal operators convey that long-distance reeling to reinforce the song’s lyrics.

**THE SHEPHERD BROTHERS** (Shoreline 711)

You And Me (2:54) (Stan Vincent/Blackwood — BMI)

(Vincent)

An impressive debut from this up-and-coming trio of vocalists. The production is contemporary without leaning on gimmicks, and the song, written by producer Stan Vincent, is a catchy piece of material for pop radio.
A FORTUNE IN PLATINUM.
HEART. "LITTLE QUEEN." ON PORTRAIT "RECORDS AND TAPES.
IN CITY DREAMS — Robin Trower — Chrysalis CHR 1149 — Producer: Don Davis — List: 7.98

Since Jimi Hendrix left the throne, there are few contenders who can rightfully claim to be his heir as the king of rock guitarists. Robin Trower is one who easily comes to mind as a candidate but on this album, Jimi Dewar's startling vocals share equal billing in an album of creative diversity. All of the tunes, save one, are Trower/Dewar collaborations and the result is a smooth interplay between vocals and instrumentals. Emotive, inventing and enterprising work in an album Trower significantly labels his "first."

PLAYMATES — Small Faces — Atlantic SD 19113 — Producer: Kemasteri — List: 7.98

Though Marriott's are certainly the most identifiable, fellow compadres Ian McLagen and Kenny Jones share the vocal wealth almost equally on this album. The clean sophistication of Fleetwood Mac and the hard-edged rock of Paris is here expertly stirred to produce a well-balanced auditory treat. Welch's vocals have a quiet power that is well-matched to his simple guitars and Alvin Taylor's thumping drum background keeps things perceptively peppery.


Gentle Giant has built a respectable following over the years with their progressively styled music that borrows classical movements blended with rock rhythms but the emphasis has shifted considerably and the material, while still loyal to the musically sophisticated, has been more heavily influenced with standard pop/rock rhythms and melodies. As a result, Gentle Giant is more accessible to the average listener than ever before, having found that the missing piece of the puzzle was simplicity itself.

WEEKEND RENDEZVOUS — Racing Cars — Chrysalis CHR 1149 — Producer: Racing Cars — List: 7.98

Their first time out, Racing Cars, with little promotion behind them, sold a hefty number of albums solely by radio. The band was good enough to spread the news by word of mouth. Led by Morty's vocals, this English quartet plays a polished brand of sophisticated rock with varied arrangements. Equally adept at up-tempo or slower selections, Racing Cars display a well-balanced approach to their tightly constructed material that should win them even more fans with this lap around the track.

HERBIE MANN & FIRE ISLAND — Atlantic SD 19112 — Producer: Herbie Mann — List: 7.98

When Herbie Mann opens up both sides of a new album with elongated disco songs, one has to notice that a premier jazz flautist is in some new bags. Actually, Herbie has made some new friends in the rock/R&B musicians of Fire Island, a trio of instrumentalists that includes a classy lead vocalist, Domenic Troiano. The mixture is exotic and tasteful and, while it may offend some jazz purists, it is sure to win numerous converts with its blend of jazz, R&B and disco tunes.


As their faithful following well know, they hasn't been wine and roses for these musical medicine men south from the Mason-Dixon line as well as from the west coast. Robin Trower is one who easily comes to mind as a candidate but on this album, Jimi Dewar's startling vocals share almost equally the spotlight. Sure, there are a couple of ballads for the tender types but in general this album is more concerned with showcasing the electric guitar as is the energy that fuels these tracks along with the ever grandma turning her paciente up to high.


The best-selling comedy recording artist of all time gives disco a long-overdue parody shot with this all-musical album, which also takes deadly satiric aim at "Roots," street jive, a thug's girlfriend and just about anything hip. The music and the players provide such a rich and credible backdrop that if it weren't for the zany lyrical content, you could drop this one on just about any unsuspecting boogie-downer and get away with it for quite a while.

SUPERSONIC LOVER — Brian & Brenda — Rocket/MCA PIG 2291 — Producer: Jay Lewis — List: 6.98

This husband and wife singing duo delivers tales of love that both crackle with fiery intensity and affect the heart with quiet authority. Whether slow or up-tempo, their separate vocal treatments have startling variations that complement each other at the same time that they highlight individual distinctions. There is little need of supporting players but Brian & Brenda steal the show easily with a touching tribute to love in general and what they share in particular.


One of pop's most prolific singer/songwriters of all time is captured here performing an even dozen of his best efforts, some of which enjoyed even greater success when done by other artists. But there's no substitution for Sedaka's distinctive vocal style or his ability to bridge such a wide generation gap of fans. Neil's endurance and his consistently high quality assures that this disc's definitive volume a prominent place in pop history.


James Newton Howard's keyboards and Davey Johnstone's soaring lead guitar on this new hot band with very influential and enthusiastic supporters. At first listen, it's not at all hard to tell why. The stylistic arrangements play up the piano/guitar interaction supported by Johnstone's midrange vocals, but all along the instrumental work is faultless and engaging. Though China can cook with authority, they are easily accessible to pop listeners because their material is so melodic and well-balanced.

LISA DAL BELLO — MCA 2249 — Producer: David Foster — List: 6.98

Though chronologically still a teenager, Lisa's talents as a singer/writer are extensive enough to fill a lifetime. Her debut effort shows her to be a gutsy vocalist with some well-known friends who have lent their considerable collective talent to Lisa's coming-out party. Her sensuality and sheer vocal power dominate this sizzling album that is a hopeful harbinger of things to come.


With a star-studded cast of supporting players, Domenic Troiano steps out into the wings into the spotlight with the first album that allows him to have it entirely his own way. With James Gang and the Guess Who, Troiano's guitar was a complement but not the central component as it is here where Troiano takes the mike for vocals. The blend of jazz, rock and R&B is a classy mix and Troiano shows himself to be a qualified composer as well.

SNEAKIN' SUSPICION — Dr. Feelgood — Columbia PC 34006 — Producer: Bert de Coteaux — List: 6.98

This good-time band of Robin Trower's gravelly-voiced lead singer is what you've been craving, your fix is as near as your turntable and this entertaining platter. The mysterious Dr. Feelgood also takes the mike for vocals. The blend of guitar, R&B and straight-up rock 'n' roll hard work. Johnstone's singing style, somewhere between Paul Rodgers and Steve Marriott, is the vital force that fuels this southern band ready to go national.


Somewhere between Earth, Wind & Fire and Tower of Power is the sound space that Mastermind occupies. The band's compositions lie strongly in the disco direction and their efforts behalf of the driving dance beat should be well rewarded wherever drinks are poured and parties are in progress. The bonus inside this album is the jazz promise the group provides for future efforts on side two's "Runnin' Away From Love."
Producer Jack Richardson has captured Pop's greatness as it's never been captured on disc before—just as he did with Poco and Bob Seger. The Cat and The Fiddle, Pop's first album on DJM, is the living proof that Rock 'n' Roll can keep you young forever...

Here's Pops!

Papa John Creach
The Cat and The Fiddle

Papa John Creach on tour during September and October.

Distributed by Amherst Records, 355 Harlem Road, Buffalo, New York 14224
## The Hottest Records on the Street

### Most Added Records This Week

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE KING IS GONE</td>
<td>Ronnie McDowell (GRT)</td>
</tr>
<tr>
<td>2</td>
<td>YOU LIGHT UP MY LIFE</td>
<td>Debby Boone (WB/Curb)</td>
</tr>
<tr>
<td>3</td>
<td>BRICK HOUSE</td>
<td>Commodores (Motown)</td>
</tr>
<tr>
<td>4</td>
<td>SHE DID IT</td>
<td>Eric Carmen (Arista)</td>
</tr>
<tr>
<td>5</td>
<td>HEAVEN IS ON THE SEVENTH FLOOR</td>
<td>Paul Nicholas (RSO)</td>
</tr>
<tr>
<td>6</td>
<td>JUST REMEMBER I LOVE YOU</td>
<td>FireFall (Atlantic)</td>
</tr>
<tr>
<td>7</td>
<td>DON'T IT MAKE MY BROWN EYES BLUE</td>
<td>Crystal Gayle (UA)</td>
</tr>
</tbody>
</table>

### Most Jumped Records This Week

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>NOBODY DOES IT BETTER</td>
<td>Carly Simon (Elektra)</td>
</tr>
<tr>
<td>2</td>
<td>BOOGIE NIGHTS</td>
<td>Heatwave (Epic)</td>
</tr>
<tr>
<td>3</td>
<td>STAR WARS THEME</td>
<td>Meco (Millennium)</td>
</tr>
<tr>
<td>4</td>
<td>STRAWBERRY LETTER 23</td>
<td>Brothers Johnson (A&amp;M)</td>
</tr>
<tr>
<td>5</td>
<td>SWAYIN' TO THE MUSIC</td>
<td>Johnny Rivers (Big Tree/Atlantic)</td>
</tr>
<tr>
<td>6</td>
<td>THAT'S ROCK 'N ROLL</td>
<td>Shaun Cassidy (WB/Curb)</td>
</tr>
<tr>
<td>7</td>
<td>SIGNED, SEALED, DELIVERED</td>
<td>Peter Frampton (A&amp;M)</td>
</tr>
</tbody>
</table>

### Hottest Secondary Market Records This Week

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>THE KING IS GONE</td>
<td>Ronnie McDowell (Scorpion)</td>
</tr>
<tr>
<td>2</td>
<td>A PLACE IN THE SUN</td>
<td>Pablo Cruise (A&amp;M)</td>
</tr>
<tr>
<td>3</td>
<td>IT'S IN HIS KISS</td>
<td>Kate Taylor (Columbia)</td>
</tr>
<tr>
<td>4</td>
<td>WE'RE ALL ALONE</td>
<td>Rita Coolidge (A&amp;M)</td>
</tr>
<tr>
<td>5</td>
<td>I GO CRAZY</td>
<td>Paul Davis (Bang)</td>
</tr>
<tr>
<td>6</td>
<td>WE JUST DISAGREE</td>
<td>Dave Mason (Columbia)</td>
</tr>
</tbody>
</table>

### Highest Debuting CB Chart Singles This Week

<table>
<thead>
<tr>
<th>Position</th>
<th>Title</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>85</td>
<td>CHANGES IN LATITUDES — CHANGES IN ATTITUDES</td>
<td>Jimmy Buffett (ABC)</td>
</tr>
<tr>
<td>93</td>
<td>SOMETHING BETTER</td>
<td>ChilliWack (Mushroom)</td>
</tr>
<tr>
<td>95</td>
<td>ROLLIN' WITH THE FLOW</td>
<td>Charlie Rich (Epic)</td>
</tr>
<tr>
<td>97</td>
<td>YOU'RE MOVING OUT TODAY</td>
<td>Carole Bayer Sager (Elektra)</td>
</tr>
<tr>
<td>98</td>
<td>BE MY LADY</td>
<td>Meters (WB)</td>
</tr>
</tbody>
</table>

### Promotion In Motion

The major success stories this week are the Dave Mason single, "We Just Disagree," and the emergence of an exciting new album artist: Karla Bonoff. The Mason single was added at WRKO, KBEO, and KINT, and is getting strong airplay at many stations. The single is already receiving strong airplay, including WABC. There will also be a new single from the Emotions' platinum album, and the long awaited release of "The Stranger" from the Chicago XI album, which is destined to be another platinum album for this super band. Finally, for the first time in 23 years, Playboy Magazine will feature a celebrity on the cover of its next issue, and the initial is Barbra Streisand. There's also an in-depth interview with Barbra Streisand. As the hot selling season approaches, there will be a great deal more from Columbia Records in the near future. Chuk Taggard, National Promotion Director, has been releasing the single from the fast-breaking Animals reunion album, "Before We Were So Rudely Interrupted." The response from radio and retail has been overwhelming. And last, but certainly not least, is the Jeff Lynne solo record, "Don't That Crazy Thing," slated for September release. It's a toe-tapping, totally infectious song (complete with dance instructions)! Upcoming... the return of Alan Price!...
Meanwhile, we are clearly excited about the prospect of The Floater's 'Float On' being a number one record, and have been buoyed by the extremely strong AM response to Jimmy Buffett's new single, Changes in Lattitudes, Changes in Attitudes. We would also like to take this opportunity to congratulate our promotion and sales staff for the work they've done that's resulted in a total of seven bulleted coasters on last week's Cash Box country chart.

Cherry Minor
Vice President of Promotion

WAPE

Rarely are the talents of singing, song writing, arranging and producing put together in one person as well as they are represented in Rory's first album with Chrysalis, the album that launched a career, "Intoxication." This month on the Chrysalis single chart. Though this is Rory's first album with Chrysalis, she has been in the recording scene, as she has done an album for RCA and Blue Goose which received new covers from pressing and FM progressive stations.

For "Intoxication" Rory is joined by Little Feat's Billy Payne, Ritchie Hayward and Sam Clayton, producing what is to rock 'n roll blues, tinged with a bit of soul.

Billy Bass
Vice President of Promotion

PORTRAIT RECORDS

The big news this week is that the Burton Cummings single, "My Own Way To Rock," is becoming a smash record. This record has gone top ten in three weeks at WOW, Omaha, and is now charting with numbers at CKLW, WFOR, WAXC, WHYY, KPAM, WJIL, and WHAM. It has been added at WYMS, 1003, BJ105, KOJO and WYLO. It is important to note here that the long version of the record is drawing an unusual amount of phone response. "My Own Way to Rock" has all the ingredients of a hit, especially the rhythm and the singing. It will be a hit on the air right now. In addition, our new Heart Single, "Little Queen," is bulleted across the board in all three trades and is becoming an instant add at stations where "Barracuda" has peaked, and in some cases stations are playing both records.

Rory will be returning to the Cash Box country chart at the AOR level, we will be releasing on September 20 the highly controversial cut, "I'll Hear the World On Our Next Night," and we will be going with "Time Rag," which will be an instant hit on the air in Maine, NH and MA.

Jay Street has been made MD for KNOE, Sacramento, not PD as previously reported. Mark Dicine remains the PD at WQME, Pittsburgh, and is becoming an instant add at stations where "Barracuda" has peaked, and in some cases stations are playing both records.

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The Marshall Tucker Band has released their debut album, "Searchin' For A Rainbow," on which they have recorded a new song, "Don't You See," and have been playing several dates in the West Coast area. It's a well-received effort by the band, and we are very pleased with the response.

In other news, the band has added two new members, guitarist Tommy Donnel and drummer Phil Vassar, who have been with the band for several years.

The band is currently on tour in support of their first album, "Searchin' For A Rainbow," and will be performing at several venues across the country.

In addition, the band has been working on several new projects, including a new album due out in the fall, which will feature several new songs and a re-recorded version of their hit single, "Don't You See.

Meanwhile, the band is also preparing for a fall tour, which will take them to several new cities and venues across the country. Fans can expect to hear new songs and see new faces as the band continues to grow and evolve as a musical force.

Quincy McCoy has received praise for his work on "In The Night," which has been named program director of the station in Zanesville, Ohio.

The band's success is due in part to the hard work and dedication of the band members, who have been working together for many years and have a strong connection with their fans.

In conclusion, the Marshall Tucker Band is a force to be reckoned with in the music industry, and their continued success is a testament to their talent and effort.

Jeff Ray

Metromedia Registers

Record 2nd Qtr. Totals

NEW YORK — Metromedia Inc. has reported record second quarter net income of $9.43 million, up from $8.89 million in the previous year’s period. Revenues for the quarter were a record $73.42 million, compared to $64.84 million in the second quarter of 1976.
Playlist Highlights contain the following information:
- Top stations
- Station call letters
- First and last call letters
- Top artist
- Song title
- Length of station rotation

**Adams**

WHW - Acken

1. [Paul Davis] "Paul Davis"
2. [Dorothy Moore] "Dorothy Moore"
3. [Elo] "Elo"
4. [Cher] "Cher"
5. [Linda Ronstadt] "Linda Ronstadt"

WLCU - Akron

1. [El] "El"
2. [Kale Taylor] "Kale Taylor"
3. [Dorothy Moore] "Dorothy Moore"
4. [El] "El"
5. [Steve Miller] "Steve Miller"

WRB - Baltimore

1. [Steve Miller] "Steve Miller"
2. [Petula Clark] "Petula Clark"
3. [Kale Taylor] "Kale Taylor"
4. [Petula Clark] "Petula Clark"
5. [Steve Miller] "Steve Miller"

**Kezey - Anahiem**

1. [KTCB] "KTCB"
2. [I-10] "I-10"
3. [KEL] "KEL"
4. [KRLA] "KRLA"
5. [KRLA] "KRLA"

**Wise - Asheville**

1. [Crystal Gayle] "Crystal Gayle"
2. [ELO] "ELO"
3. [Foreigner] "Foreigner"
4. [London Symphony Orchestra] "London Symphony Orchestra"
5. [Steve Miller] "Steve Miller"

**RWR - Atlantic**

1. [Kliff] "Kliff"
2. [Capitol] "Capitol"
3. [KFLY] "KFLY"
4. [KFLY] "KFLY"
5. [KFLY] "KFLY"

**Wau - Augusta**

1. [Kartner] "Kartner"
2. [Petula Clark] "Petula Clark"
3. [Paul Nicholas] "Paul Nicholas"
4. [Petula Clark] "Petula Clark"
5. [Petula Clark] "Petula Clark"

**Kene - Miami**

1. [KZOK] "KZOK"
2. "KZOK"
3. [KZOK] "KZOK"
4. [KZOK] "KZOK"
5. [KZOK] "KZOK"

**Bailon**

1. [Elvis Presley] "Elvis Presley"
2. [Elvis Presley] "Elvis Presley"
3. [Elvis Presley] "Elvis Presley"
4. [Elvis Presley] "Elvis Presley"
5. [Elvis Presley] "Elvis Presley"

**CDM**

1. [Elo] "Elo"
2. [Elo] "Elo"
3. [Elo] "Elo"
4. [Elo] "Elo"
5. [Elo] "Elo"

**WRB - Baltimore**

1. [Steve Miller] "Steve Miller"
2. [Steve Miller] "Steve Miller"
3. [Steve Miller] "Steve Miller"
4. [Steve Miller] "Steve Miller"
5. [Steve Miller] "Steve Miller"
### #5

**KJRB-26-13**

**CARLY SIMON**

Bib/Charlotte, Poplar/Memphis, Foreigner/Port., Everybody's/Port., House, Charlotte, Charlotte.

**FOREIGNER**

Alpha/N.Y., Record Dome, Charlotte, Charlotte, Clipper/Charlotte, Everybody's/Port., House, Charlotte, Charlotte.

**Meco**

5, Tower/S.J./Sac., Everybody's/Port., House, Charlotte, Charlotte.

**Ted Nugent**

- Added this week at 99X, KCBG, KJR, WLR, This week at WOC, WSB, WHWH, KJZZ, This week at WSB, WHWH, KJZZ.

**Thomas**

- Added this week at WHBQ-4, WMPS-4, Q102-4, WKY-14-4, Z93-4, added this week at WHBQ, WKY, Z93, added this week at WHBQ, WKY, Z93.

**Brothers Johnson**

- Added this week at WHBQ-13-2, KGW 8-2, KBEQ 14-4, WKY 14-4, Z93 13-6, added this week at WHBQ, WKY, Z93.

**KTLK-1, WKY-1, KOMA**

- Added this week at WHBQ, WKY, Z93, added this week at WHBQ, WKY, Z93.

**Bonnie**

- Added this week at WHBQ-25-12, WKY-25-12, WKY-25-12, added this week at WHBQ, WKY, added this week at WHBQ, WKY.

**J.L.**

- Added this week at WHBQ, WKY, added this week at WHBQ, WKY.

**Commodores**

- Added this week at WHBQ, added this week at WHBQ.

**KTLK-1**

- Added this week at WHBQ, added this week at WHBQ.

**Dorothy Moore**

- Added this week at WHBQ, added this week at WHBQ.

**Stevie Wonder**

- Added this week at WHBQ, added this week at WHBQ.

**Lelfy Buffet**

- Added this week at WXQ, added this week at WXQ.

**Little Lilet**

- Added this week at WOC, WMJ, added this week at WOC.

**Browningville Station**

- Added this week at WCAO, added this week at WCAO.

**Ike & Tina Turner**

- Added this week at WHBQ-28-10, added this week at WHBQ, added this week at WHBQ.

**J.L.**

- Added this week at WHBQ, added this week at WHBQ.

**Ronnie McDowell**

- Added this week at WHBQ, added this week at WHBQ.

**Clyde McPhatter**

- Added this week at WHBQ, added this week at WHBQ.

**KCRW-11-21, KXOK-11-14, WMJ**

- Added this week at WHBQ, added this week at WHBQ.

**Bee Gees**

- Added this week at WHBQ, added this week at WHBQ.

**WHERE**

- Added this week at WHBQ, added this week at WHBQ.

**Crosby, Stills & Nash**

- Added this week at WHBQ, added this week at WHBQ.

**Heart**

- Added this week at WOC, added this week at WOC.

**Foghat**

- Added this week at CKBG, added this week at CKBG.

**Barron White**

- Added this week at WSB, added this week at WSB.

**Texas**

- Added this week at WOC, added this week at WOC.

**Toby Keith**

- Added this week at WHBQ, added this week at WHBQ.

**C.J. & Co.**

- Added this week at WOC, added this week at WOC.

**www.americanradiohistory.com**

---

**Advertising**

**The Rolling Stones**

- Added this week at WHBQ, added this week at WHBQ.

**Elvis Presley**

- Added this week at WSB, added this week at WSB.

**Barry White**

- Added this week at WHBQ, added this week at WHBQ.

**Donny & Marie**

- Added this week at WOC, added this week at WOC.

**Stevie Wonder**

- Added this week at WHBQ, added this week at WHBQ.

**Johnny Mathis**

- Added this week at WHBQ, added this week at WHBQ.

**Kara Walker**

- Added this week at WHBQ, added this week at WHBQ.

**Kenny Rodgers**

- Added this week at WHBQ, added this week at WHBQ.

**Perry Como**

- Added this week at WHBQ, added this week at WHBQ.

**Jethro Tull**

- Added this week at WHBQ, added this week at WHBQ.

**Timmy Thomas**

- Added this week at WHBQ, added this week at WHBQ.

**The Doors**

- Added this week at WHBQ, added this week at WHBQ.

**Eddie Money**

- Added this week at WHBQ, added this week at WHBQ.

**Bob Dylan**

- Added this week at WHBQ, added this week at WHBQ.

**Mason**

- Added this week at WHBQ, added this week at WHBQ.

**Lewis**

- Added this week at WHBQ, added this week at WHBQ.

**The Who**

- Added this week at WHBQ, added this week at WHBQ.

**Rolling Stones**

- Added this week at WHBQ, added this week at WHBQ.
### CASH BOX POP RADIO ANALYSIS

#### MOST ADDED RECORDS

<table>
<thead>
<tr>
<th>Title</th>
<th>This Week To Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. THE KING IS GONE - RONNIE MCDOWELL - GRT</td>
<td>11% 18%</td>
</tr>
<tr>
<td>2. YOU LIGHT UP MY LIFE - DEBBY BOONE - WB/CURB</td>
<td>10% 34%</td>
</tr>
<tr>
<td>3. BRICK HOUSE - COMMODORES - MOTOWN</td>
<td>10% 19%</td>
</tr>
<tr>
<td>4. SHE DID IT - ERIC CARMEN - ARISTA</td>
<td>9% 41%</td>
</tr>
<tr>
<td>5. HEAVEN IS ON THE SEVENTH FLOOR - PAUL NICHOLAS - RSO</td>
<td>8% 36%</td>
</tr>
</tbody>
</table>

#### STATIONS ADDING THIS WEEK

- **WPAG**, **KILT**, **99X**, **WNOE**, **WBT**, **WOB**, **WANDRE**
- **WRKO**, **WDRC**, **13Q**, **KSTP**, **WTTX**, **WAPE**, **KACK**
- **WHYY**, **WCAO**, **KWDW**, **KBEQ**, **WLAC**, **WAKY**, **WBBQ**
- **WIRL**, **99X**, **KJR**, **KCBQ**, **WSGA**, **KACK**, **KEZY**
- **WQXI**, **KJHL**, **KTLK**, **WIFI**, **KCPX**, **WPRO**
- **CKLW**, **Q94**, **WSGN**, **WSGA**, **WGH**, **BJ105**
- **KLIF**, **WIRL**, **13Q**, **WOW**, **KIOA**, **WISM**
- **WOKY**, **WMAK**, **KNDRE**, **WAPE**, **KACK**
- **WLS**, **WIRL**, **WHBQ**, **WQAM**, **KNDRE**
- **WLS**, **WABC**, **WKY**, **KGW**, **WIRL**
- **WABC**, **Q102**, **KYA**, **130**, **KEZY**
- **WAYS**, **WNCI**, **KIOA**, **WAPE**, **WPRO-AM**

#### RADIO ACTIVE SINGLES

1. **NOBODY DOES IT BETTER - CARLY SIMON - ELECTRA**
2. **CAT SCRATCH FEVER - TEGN NUGENT - EPIC**
3. **SURFIN' USA - LEIF GARRISON - ATLANTIC**
4. **THE KING IS GONE - RONNIE MCDOWELL - SCORPION**
5. **THE Cat IS ON - CORDELIA - SOUTHERN CROSS**

#### SECONDARY RADIO ACTIVE

1. **1. THE KING IS GONE - RONNIE MCDOWELL - SCORPION**

2. **2. A PLACE IN THE SUN - JULIAN CLAY - COLUMBIA**

3. **3. IT'S IN HIS KISS - KATE TAYLOR - COLUMBIA**

4. **4. WE'RE ALL ALONE - RITA COOLIDGE - A&M**

5. **5. I GO CRAZY - PAGAN DAVIS - BANG**

6. **6. WE JUST DISAGREE - DAVE MASON - COLUMBIA**

7. **7. CHANGES IN LATITUDES - CHANGES IN ATTITUDES - JIMMY BUFFETT - A&M**

8. **8. BLUE BAYOU - LINDA RONSTADT - ASYLUM**

9. **9. GOOD MORNING JUDGE - 00c - MERCURY**

10. **10. HOUND DOG MAN - LEON LISTON - ATLANTIC**

11. **11. SILVER BELT - DAVID SOUL - PRIVATE STOCK**

12. **12. STARTED OUT DANCING, ENDED UP MAKING LOVE - ALAN O'DAY - PACIFIC**
1. Thin Lizzy — Bad Reputation — Mercury
2. Linda Ronstadt — Simple Dreams — Asylum
3. Robin Trower — In City Dreams — Chrysalis
4. John Mayall — Enigmatic Ocean — Atlantic
5. Terence Boylan — Asylum
6. Karla Bonoff — Columbia
8. Rush — Farewell To Kings — Mercury
9. Richie Havens — Mirage — A&M
10. Piper — Can’t Wait — A&M

Small Faces — Playmates — Atlantic

9. Dr. Feelgood — Rollin’ — Suspicion — Columbia
10. Chris Hillman — Can’t Stand It — Elektra

Shawn Phillips — Spaced — A&M
Heart — Magazine — Mushroom
Patrick Moraz — Out In The Sun — Import
Cash

Most Active:

Steve Miller Band

Johnny Cash

Bob Seger

Mama Cass

Grace Potter

The Foo Fighters

Randy Pie – Fast Forward – Polygram

Cheap Trick – In Color – Epic

WYOMING – PITTSBURGH – MARY PENNER

Most Active:

Crosby, Stills & Nash

David Bowie

Neil Young

John Lennon

Eric Clapton

Kathy Griffin

Steve Winwood

Ashes

Lincoln Roosevelt – Simple Things – Elektra

Darrel Hall & John Oates – Beauty On A Back Street – RCA

Cheap Trick – Epic

Eric Carmen – Room Against the Current – Arista

Heart – Magik – MCA

Harry Chapin – Dance Band On The Titanic – Elektra

Piper – Can’t Wait – A&M

KQED-FM – DALLAS – Steve Sutton

Most Active:

Fleetwood Mac

Crosby, Stills & Nash

Yes

Elo

Heart

James Taylor

Add:

Linda Ronstadt – Simple Dreams – Asylum

Thin Lizzy – Bad Reputation – Mercury

Robin Trower – Sweet Little Lies Of Love – Chrysalis

Heart – Magik – MCA

Jay Ferguson – Thunder Island – Asylum

Daryl Hall & John Oates – Beauty On A Back Street – RCA

Doowop – Arista

Kara Benoff – Columbia

KZEW-FM – DALLAS – Mike Hedges

Most Active:

Crosby, Stills & Nash

James Taylor

Yes

Steve Winwood

Alan Parsons Project

Neil Young

Carole King

Steve Miller Band

Grateful Dead

Styx

Fleetwood Mac

Stephen Bishop

Eric Carmen

Commander Cody

Fleetwood Mac

Rumour

Dennis Wilson

Add:

Patrick Morley – Out In The Sun – IMP

Thin Lizzy – Bad Reputation – Mercury

CTY – Summer Jam vol. 1.3

Hummingbird – Asylum

Richie Havens – Magik – MCA

Tencel Bobijig – Asylum

Robin Trower – In City Dreams – Chrysalis

KADI-FM – ST LOUIS – Pat Parini

Most Active:

Crosby, Stills & Nash

Dan Fogelberg

Steve Miller Band

Yes

Fleetwood Mac

Alan Parsons Project

Styx

Lake

Doobie Bros

Shirtmaker

Crawler

Prime

Pnip

Fleetwood Mac

Add:

Linda Ronstadt – Simple Dreams – Asylum

Jean Luc Ponty – Enigmatic Oceans – Atlantic

Thin Lizzy – Bad Reputation – Mercury

Daryl Hall & John Oates – Beauty On A Back Street – RCA

Richie Havens – Magik – MCA

Donna Wilson – Pacific Ocean Blue – Capitol

Dr. Feelgood – Sneakin’ Suspect – Epic

Cheap Trick – In Color – Epic

KESE-FM – ST LOUIS – Ted Marvel

Most Active:

Yes

Crosby, Stills & Nash

Alan Parsons Project – Styx

Steve Miller Band

Add:

Randy Pie – Fast Forward – Polygram

Cheap Trick – In Color – Epic

WYOMEN – PITTSBURGH – MARY PENNER

Most Active:

Crosby, Stills & Nash

Dan Fogelberg

Tedd Nugent

Alan Parsons Project

Donna Wilson – Pacific Ocean Blue – Capitol

Neil Young

Automatic Man

Doobie Bros

Styx

Piper – Can’t Wait – A&M

WYOMEN – PITTSBURGH – Steve Donves

Most Active:

Chris Hillman – Clear Skies – Asylum

Jay Ferguson – Thunder Island – Asylum

Jean Luc Ponty – Enigmatic Oceans – Atlantic

Robin Trower – In City Dreams – Chrysalis

Doobie Brothers – Atco

BWCN-FM – BOSTON – John Brodey

Norton Safeguard

Be Dope Delux

Crawler

Crony, Stills & Nash

Doobie Bros

Fleetwood Mac

Grateful Dead

Daryl Hall & John Oates

Donovan

Heart

Chris Miller – Morris Band

Piper

Fleetwood Mac

Linda Ronstadt

James Taylor

Thin Lizzy

Bob Marley

Steve Winwood

Add:

Ken Burke – WB

Karla Bonoff – Columbia

Coca-Cola – Elektra

Donovan – Arista

Automatic Man – Vistas – Island

Terence Boylan – Asylum

Papa John Creach – At the Stage – RCA

Thin Lizzy – Bad Reputation – Mercury

Papa John Creach – The Cat & The Fiddle

KLOF-FM – BOSTON – Sandy Mathis

Most Active:

Crosby, Stills & Nash

Steve Miller Band

Doobie Brothers

Alan Parsons Project

Duran Duran – GRX

Fleetwood Mac

Atlanta Rhythm Section

Heart

Al Stewart

James Taylor

Steve Winwood

Gary Gipson

Bob Marley & Writers

Don Mclean

Kenny Loggins

Foreigner

Roger Daltry

Add:

Shawn Phillips – Space – A&M

Richie Havens – Magik – MCA

Lake – Columbia

Eric Carmen – Bows Against The Current – Arista

Robin Trower – In City Dreams – Chrysalis

KePFT-FM – HOUSTON – Joe Roth

Most Active:

Starry Torrente

Bob Marley & Writers

John Stuedemann

Kasemann

Steve Winwood

Be Dope Delux

Tangerine Dream

Fyror Purn

Frank Zappa

Mother’s Finest

Add:

Hummingbirds – Diamond Nights – A&M

Kenny Loggins – Celebrate Me Home – Columbia

Nick Jamieson – Already Free – Bearsville

Unisaga – Dope – Wrong Planet – Bearsville

Papa John Creach – The Cat & The Fiddle – D&M

Supertramp – Even The Queen Wars – A&M

Duran Duran – Live On The Fault Line – WB

Eric Carmen – Bows Against The Current – Arista

Crawler

Epic

MI5 – CLEVELAND – Eric Stevens

Most Active:

Heart

Steve Miller Band

Yes

Peter Frampton

Jimmi James

Fleetwood Mac

Doobie Bros

Styx

Shirtmaker

Crawler

Add:

Linda Ronstadt – Simple Dreams – Asylum

WMMJ-FM – ATLANTIC – Drew Murray

Most Active:

Fleetwood Mac

Steve Miller Band

Heart

Crosby, Stills & Nash

Peter Frampton

Foreigner

Ted Nugent

Marian McPartland

Myron Lafave

Ozzy Osbourne

Daryl Hall & John Oates

Crawler

Add:

Linda Ronstadt – Simple Dreams – Asylum

Of My Heart – Farewell To Kings – RCA

Heart – Feathers – MCA

Crosby, Stills & Nash

Steve Winwood

BWCN-FM – BOSTON – John Brodey

Most Active:

Yanni

Foreigner

Bob Seger

Doobie Brothers

Rita Coolidge

Ann Wilson

Santana

Steve Winwood

Everly Brothers

The Monkees

Saturday Night Live

Dirty Dancing

Richard Pryor

The Who

Add:

Linda Ronstadt – Simple Dreams – Asylum

Of My Heart – Farewell To Kings – RCA

Heart – Feathers – MCA
Going On Ten

Beginning its tenth year as a group, Yes has set a new standard for itself with the tenth Yes album, "Going For The One." Each of the album's five songs reflects all the originality and positive spirit that gave birth to the Yes music of the past, fused with a new sensitivity that has inspired higher levels of communication through music.

Yes is not the same five people that it was in its nascent days, but personnel changes have never been detrimental to the group's development. The concept that was born when Jon Anderson and Chris Squire began working together has always been something greater than the five musicians who form Yes. However, this has not prevented each member of Yes from striving to attain the highest technical and expressive standards in musicianship.

Without ever moving in overtly "commercial" directions, Yes has continued to win more and more devoted admirers. The acclaim afforded to "Going For The One" only further proves that the constant pursuit of excellence is appreciated by massive numbers of music lovers.

Undaunted after nearly a decade, Yes represents a breadth of creative expression that will ultimately determine rock and roll's place in the history of music. Cash Box salutes Jon Anderson, Chris Squire, Steve Howe, Alan White and Rick Wakeman: Yes.
Now in their tenth year of creating music, Yes has defined a new outlook with “Going For The One.” The first album on new group material in two and a half years, it is both a culmination of every phase in the development of Yes’ career, and a reaffirmation of the group’s constant striving toward the future in a rock music context.

Lead vocalist, major composer and founding member Jon Anderson sees “Going For The One” as a product of Yes’ immediately preceding stages. Analyzing the new album, he first turned to late 1974, when Yes was finishing production on its previous studio album. “By the time we got into ‘Relayer’ there was a lot of feeling in the band that there are only certain kinds of music that you can play and still keep in touch with the audience. If you start to get too engrossed in your endeavor, it can be very dangerous, as the fans of the band don’t get off on it.”

Anderson explained that, because the band had rehearsed the music from “Relayer” for over three months before keyboardist Patrick Moraz was found to replace the departed Rick Wakeman, the album became one of the most carefully planned-out recordings in the history of Yes, maybe even a bit too carefully planned. He reflected on the mixed feelings that still surround this “Relayer” period. “The album suffered a bit in production, but it was a marvelous piece of music to play, and it went down very well with the (live) audience.”

Anderson admitted that the album had raised questions within the band. “It was a gray cover, and we had a very gray feeling about it. Who’s to know why? I made use of it, thinking, ‘Is this the right way for Yes to go? Do we want to get more involved?’”

The question was left unresolved when the members of Yes began to devote their energies to the recording of solo albums. Anderson put the development into perspective. “The idea of us all working on our solo albums was a very simple one—we weren’t charged with emotion for Yes, but we were charged with emotion for ourselves. We didn’t go away from each other, we just happened to be physically away from each other. It was good to get it out of our systems. And we knew that we were going to carry on with Yes, that was the most important point.”

Anderson was aware that certain music industry observers “didn’t look lightly on the solo projects. We didn’t have any ‘product,’ as the business says, for two years, forgetting that we all made music. Whether it was good or bad is only relative to the people who enjoy it, or don’t enjoy it. You can’t always do what everybody wants. A lot of people enjoyed our solo works.”

The solo album phase was followed by an extensive American tour and group rehearsal and recording sessions in Switzerland, along with what Anderson sees as a shift in awareness. “When we came back together, it didn’t hit us right away, but we all knew that Yes, in some ways, hopefully had to go further in reaching out to more people in order to survive.”

The ensuing album was “Going For The One.” While Anderson spoke highly of its “spontaneous” qualities, he also saw it in the mainstream of the group’s tradition. “It’s got a lot of textures of Yes, and many of the best things of that which Yes does.” He therefore feels that the album does establish a sense of continuity.

The idea of continuity was borne out by Steve Howe, who described the two ways in which a certain piece of Yes music usually finds its way onto an album. Music “left over from other ‘eras,’ which the band often has been working on for years, tends to be the most extensively arranged. Examples of this category of song on “Going For The One” include “Turn Of The Century” and parts of “Awaken.” The long keyboard section of “Awaken,” however, according to bassist Chris Squire, is almost totally improvised.

That was Rick’s contribution,” stated Squire, who pointed to several ending keyboard and guitar solos on the album as evidence that “Going For The One” is “more improved in some ways” than the last few Yes albums.

The other musical category described by Howe was nearly forgotten music, recorded long ago and discarded, which he said was often “rediscovered in the studio.” The little cut was named as a prime example of this type of song, since the Anderson song was unearthed when Chris Squire found it on an old cassette which he brought to the studio one day. When such a piece is discovered, it usually is in a very unrefined form, requiring some creative contribution from each member of the band. Howe’s rock and roll slide steel guitar introduction to the cut was something he had been using as a sound check before gigs.

Instruments of distinctive timbre, such as the steel guitar and church organs used on the current Yes album, are among the devices the group will use to tackle their major problem, which, as Howe puts it, is “to make each separate track unique.” The church organs used on the album were recorded with a technique that was suggested by John Timperley, the engineer at Mountain Studios in Montreux, Switzerland, who is now mixing for Yes on tour. Timperley’s two years of experience in Europe made him aware of the availability of music lines from the government-owned telephone services, which, he said, “have excellent frequency response.” Utilizing two or three telephone music lines, along with a standard line for communication, the group was able to record Rick Wakeman, playing two different organs, in churches several miles away from the studio. For “Awaken,” Wakeman recorded an overdub, while he actually performed live with the band when they played in the studio on “Parallels.”
Chris Squire — Yes

Bassist Chris Squire, along with Jon Anderson, is one of Yes' two co-founders. From the group's first album, the attack, elasticity and distinctive timbre of his instrument have been integral components of the Yes sound. Squire's contributions to Yes, however, far exceed his talent as an instrumentalist. It was he who told Melody Maker, before the original album "Yes" was released, "We started off on a Fifth Dimension kick...you get groups with powerful backing and bad vocals or good vocals and faulty backing. We wanted something between the two — good vocals well backed."

Squire's passionate involvement in composing and arranging has been reflected in every subsequent Yes album, as well as on his solo album, "Fish Out Of Water," which was released at the very end of 1975. That title is a reference to the nickname that Chris acquired in the early days of touring with Yes, when he revealed a penchant for long showers.

At the outset of Yes' 1977 tour of America, Squire reflected on the group's streamlined, simplified concept of staging, which allows the audience to focus more closely on the musicians than have the elaborate sets of the last few years. "Now," he commented, "there's an even greater sense of theater.

As a bassist, Squire sees himself as the type of player who explores the "lead" potential of the instrument, but he does not consider himself an extremist. Describing his goal as a player, Squier once commented in an interview with Guitar Player, "I think there's definitely a way you can combine the best aspects of both the 'lead' and 'bass' approach."

Rick Wakeman — Yes

Rick Wakeman had heard rumors that he was about to rejoin Yes last fall, but he "hadn't thought about them himself." That is, until Jon Anderson, Chris Squire, Steve Howe and Alan White called him over to the Mountain Studios in Montreux, Switzerland, to hear some demos they had been working on. "I heard just a couple of songs," said Rick, "and I thought they were magic. It was the Yes I had known and loved." Since Brian Lane had remained Wakeman's manager throughout his solo outing away from Yes, there was little problem in his reunion with the group.

Wakeman did see a certain similarity between leaving Yes in 1974 and the fact that all the members of the group took some time to do their own solo projects in 1975. "No matter how happy you are with a band, there are certain things you might write that you know are not going to be suitable for the band," he explained. "After a period of years, those ideas become frustrations, so there has to be an outlet to get them out."

Rejoining Yes was a revitalizing experience for the keyboardist. "When the band came together again to record, there was a whole new freshness," he observed. "It was like starting at the starting line — very valid and very good."

After recording in Switzerland with Yes, Wakeman found Montreux and the Mountain Studios congenial to writing and recording his own solo projects for A&M Records. His next solo LP is tentatively titled "Rick Wakeman's Criminal Record," a concept album based on several classic crimes.

Jon Anderson — Yes

Jon Anderson, vocalist and co-founder of Yes, is an original rock and roll visionary. In 1968, he envisioned the formation of a rock band that could successfully break away from the heavy-metal stereotype, yet still maintain an elemental, hard-driving energy. When he met bassist Chris Squire in a club in London's Soho district, that vision became a reality, and Yes was born.

In 1971, Anderson's vision of an eclectic rock sound combining elements of folk, pop and classical music became a reality when "The Yes Album" was released and won widespread critical acclaim. The following year saw Anderson's very personal fantasy creations, welded with the fantastical ideas of his fellow band members, spawn "Fragile," the highly innovative album which solidified Yes' status as one of rock's premier groups. And in 1976, Anderson brought about a remarkable transfer of his own story-fantasy to musical form with his solo album, "Olias Of Sunhillow." Recorded in Anderson's own 24-track studio, the solo project allowed Anderson to utilize his ever-growing collection of exotic instruments.

With Yes, Anderson's genius lies in the unique sound of his clear, high voice and the contribution which his fertile imagination infuses into the group's musical vocabulary. In addition, Anderson's continual search for musical perfection has inevitably enriched the exquisite sound of Yes.

Steve Howe — Yes

Yes was in a state of flux when guitar master Steve Howe joined the lineup in the middle of 1970. Howe, whose previous experience included the groups Tomorrow, Jon Crow and Syndicates, replaced the departing Peter Banks, who later went on to form Flash. Just about the same time, Yes left their original manager and entered a new agreement with Brian Lane. The recording of "The Yes Album" was soon to follow. Although his original guitar inspirations came from rock and roll in the 1950s, Howe's musical influences have broadened with the advancement of his career as a professional musician. He had ventured into jazz, displaying an affinity for Miles Davis. Howe also found a fascination with classical music, and was beginning to absorb everything from Vivaldi to Stravinsky. The personal, eclectic style which he developed brought the much sought-after variety of color to Yes.

Howe's solo album, "Beginnings," was the first of the Yes solo LPs to be released, in November 1975. He feels that solo recording was a valuable experience for him as an individual musician, and for the group as a whole. "The solo albums helped us to realize that we could put a lot of music into shorter time periods," he explained. "Even the longest cut on 'Going For The One,' the 15-minute 'Awaken,' could have been an hour long at one time with Yes."

Alan White — Yes

Alan White came to Yes in 1972 with some very impressive credentials, like playing with Alan Price, John Lennon, Ginger Baker, George Harrison and Joe Cocker. In addition, White was one of England's most sought-after session drummers. White's association with Yes came just in time for " Tales From Topographic Oceans" and the tour that was preserved on the album "Yesongs." Immediately, the members of the group credited White's drumming with providing Yes with a hard-driving rock backbone to keep the high flying musical take-offs "on the ground."

In 1976, White completed his debut solo album, "Ramshackle," which he also produced. The album, unlike other Yes solo projects, stayed closer to basic R&B and rock roots, with only occasional forays into the uniquely Yes-like world of fantasy and eclecticism.
Ertegun Relates His Views On Yes International Appeal

I heard about the group Yes much before I ever actually heard them play. Various of my friends on the British music scene had mentioned to me that there was a marvelous new group with "a strange, short name — Yes." Then I got a couple of calls from our London office urging me to be sure to get to hear this band, which they had already approached about the possibility of signing with Atlantic.

Late one afternoon a week or two later, I found myself in the Speakeasy in London for my first meeting with a group that was destined to pioneer new frontiers in modern popular music. Jon Anderson, Chris Squire and Co., who had traveled down to London from the north of England, played a magnificent set for me. I was especially impressed by the very personal and haunting quality of Jon's voice. Within a few days, we were in a studio in London and starting to put together the first album, which was called "Yes," of course. The album had very good reviews in America, but didn't sell in a spectacular way. We had limited success with it in England, and the band got good reviews there as well. They started to do major live concert dates, and at the famous Plumpton Festival, where Cream was on the bill, they went down very, very well. Then we made the second album, "Time And A Word," which actually showed up in the English top thirty album charts. There still wasn't that much happening in America. But all of us at Atlantic were believers, and we knew that we were eventually going to get to the public.

I think the first time we knew the band was going to be really super-big was when we decided to put on a concert with them at the Queen Elizabeth Hall in London, a very nice venue that normally has classical concerts. It was used to launch the "Time And A Word" album, on which Yes had brought in Steve Anderson from the "Fragile" album on, the group had been changed. There was still that same musical groove that they had on their first album, "Yes," and they were still using that same kind of music that they had brought to the first album.

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As we all know, there were also certain moments when the band changed a bit, as when Steve Howe came in to replace Peter Banks, Rick Wakeman came in for Tony Kaye, and Alan White took over the drums from Bill Bruford.

Yes are currently enjoying the best musical groove that the group has ever attained. There is greater understanding between the members and more fire in their playing than I have ever heard. It now feels like everybody is "home." With Chris Squire and Jon Anderson from the original group, Steve Howe and Alan White and the return, after a short couple of years away, of Rick Wakeman, Yes have hit a musical peak which has been quickly perceived by the thousands of devoted fans who are cheering them through their current American tour.

It is especially gratifying to me that the high level of improvised, abstract music which sets Yes apart has found as large a sophisticated audience as it has.

Many congratulations on the enormous success of your film Yes album in Australia and we look forward to presenting you on your forthcoming Australian tour.
We're very proud to say yes around the world
Greenberg Expected Reunion

Greenberg's strongest early recollections of Yes date back to 1971, when he was involved in the promotion of their third release, "The Yes Album." The first time he saw them perform, as an opening act at the Capitol Theater in Portchester, New York, he observed an atmosphere of excitement. "There was a big scam about the band. They weren't selling a lot of records yet, but it was their first American tour." While recognizing the value of FM radio in the building of Yes' career, Greenberg emphasized that word-of-mouth was an important factor at the early stages.

Although he called the single "Roundabout" (1972) a "turning point" in the Yes career, Greenberg pointed out that "Your Move," released as a 45 one year earlier, had served an important ground-breaking function in top 40 radio and the struggle for mass acceptance. He also stressed the importance of quality in live performance. "They realize how touring through America relates to catalog sales, and they realize the importance of being visible.

Greenberg himself once achieved visibility with Yes. At a gold record presentation in 1973, the band reciprocated by giving Greenberg a new drum set. Half seriously, he told them, "Okay, now that you've given me a drum set, I want to sit in with you." They said, "Great!" For the Nassau Coliseum appearance that evening, Yes roadies brought the drums for an encore, and Atlantic's president played for one number. "I've got to tell you," he exclaimed, "I was a musician myself, and I've played in front of people, but never before 18,000 people! It was quite an experience for me, and quite an experience for them, since they claimed I slowed down the tempo and messed up their live recording!

Greenberg sees each Yes album as part of a gradual climb upward, creatively and commercially. "One of the great things about the music business is to get in on the ground floor with a band, see them as an opening act or playing a club, and eventually to get to see them play before 100,000 people, like they did in Philadelphia. And the best part of all," he smiled, "is that this new album looks like it will be their biggest yet.

Jerry Greenberg, president of Atlantic Records, was only slightly concerned that a new Yes album did not appear in 1976. "They had all gone off and done solo projects," he explained, "and this was something I knew they had wanted to do for a while. Somehow I just knew that they would eventually get together again to make what I consider to be their best album."

Greenberg recognized that a great deal of time and effort would be expended by the group in writing, rehearsing, recording and producing the music that would become "Going For The One." Atlantic awaited delivery of the album eagerly, yet patiently. "In dealing with artists," he stated, "you can't just punch computer keys and say, 'Hey, we'd like an album for our fall release.'" In Greenberg's estimation, "Going For The One" was "well worth the wait, based on initial response to the album."
YEARS

YEAR AFTER YEAR OF CONTINUOUS SUCCESS

PREMIER IS PROUD TO REPRESENT THEM
Glew Sees Release Scheduling As Key

David Glew, senior vice president of marketing and general manager of Atlantic Records, sees timing as the key to sales success for Yes' album, "Going For The One." "The scheduling was really ideal, and that doesn't happen very often," Glew explained. "The album was released in summertime, business has been very good, and the tour, which followed shortly after the release of the album, will run all the way to the fall."

Glew noted Yes' inherent strengths from a marketing point of view. "There's a solid FM base with a group like Yes. I think you'll find that, with the current album, we should be able to maintain airplay all the way through Christmas." He also pointed to the group's solid touring base, the strength of which was proven by Yes sellouts all over the country in the middle of a highly competitive summer. "Kids seem to make the dollars available for a Yes concert," said Glew. "You have a tremendous built-in audience for Yes that's been developed through the release of ten albums, plus the group's solo albums."

Glew commented that the two-and-a-half-year period in which no album of new Yes group material was released had been a cause for concern. "Ideally, I think that every major artist should have at least one album out a year, because of the competition and the product flow that the industry has been receiving in the last few years. You worry because you want an album every year to keep that visibility and maintain airplay patterns."

He observed, however, that the Yes solo albums released between November, 1975 and June, 1976, had partially fulfilled those crucial functions. "Although we didn't achieve the big numbers that we had hoped, I think we made a major market impact," said Glew, estimating that each solo album had sold between 150,000 and 250,000 units. "The solo albums kept Yes visible from a publicity standpoint, and also maintained visibility at the retail store level." Glew also felt that the sales of the solo albums demonstrated a strong following for each of Yes' individual members.

As a result of all these contributing factors, Glew was able to report, "The album was accepted incredibly at the retail level without much advance publicity. The initial buy-ins were sensational, most of the inventory has sold through, and now huge re-order patterns are developing." At this point, Glew sees Atlantic's priorities in the maintenance of inventory and airplay levels.

Glew explained that various strategies are used in different types of retail locations. "In a small town, where you don't have an FM station, and where Handleman might control a K mart store, we try to use as much print advertising as possible." Glew pointed out that Yes is a solid rack item. "Initially," he explained, "You don't have the huge orders from the major racks that you would with an act that's top 40-oriented, where they know, for instance, that a CKLW will be booming the music into Toledo. They may not buy the large quantities initially, but once you have that turnover, that's where the big increments in sales come in." Glew added that, in all locations, Atlantic makes large quantities of merchandising materials available.

Atlantic implemented a midsummer sales program on "Going For The One," offering a five per cent incentive to bring inventories back up to an adequate level. Glew emphasized the importance of vigilance in this area to a touring group. In a similar vein, Atlantic has taken measures to insure that Yes remains, according to Glew, "one of the company's top consistently selling catalogs. With a dating and deal program on back catalog, we try to fill in those additional spaces in the stores where a customer may have let his inventory run down."

Glew felt that a single could be a very important factor in the overall Yes sales picture. "A single's importance in today's record business is that it takes a group from one sales plateau to another." At the same time, he envisioned no problems in surpassing the platinum certification level within a short time.
...yeah...fine...sure
...uh huh...yay...great
...yep...affirmative...okay
...aye aye...all right...yes

By the way Brian, what's a 90-10?

Larry Magid  Allen Spivak  Bob Kelley

August 2-3, Spectrum, Phila.

photo: Scott Weiner

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Promo Exec Kline Aims To Add Mass Appeal Audience To Hard-Core Fans

Dick Kline, Atlantic's senior vice president of promotion, continues to see his role in the development of Yes' career as a matter of dealing with two audiences. "We've retained the hard-core Yes fan throughout the history of the group," he stated. "The key to moving to the next level is to hit the fringe or mass appeal audience."

Just as in 1972, when "Roundabout" was released from the album, "Fragile," Kline is looking to a top 40 single as the most efficient vehicle for reaching the fringe. "This is the first time we've had several single possibilities within one Yes album," he explained, referring to "Going For The One." The three cuts under consideration by Atlantic as singles are the title track, "Parallels," and "Wondrous Stories." Kline was looking forward to the challenge of breaking a new Yes single. "Radio is tighter today," he stated, "but there are a lot more Yes fans out there."

Looking back to "The Yes Album" in 1971, Kline saw "a new musical happening in the United States, especially for Atlantic Records. It was rock with classical overtones, music in depth that truly was listening music. The basic hard-core Yes fans were obtained immediately through whatever airplay we had and word of mouth, and it started to grow and develop in 1971. Some months later, the hard-core audiences spread when the group went on tour.

"It was over a year later that we finally came up with a record commercial enough to get that mass appeal that is obtained from top 40 radio stations." Kline was speaking of "Roundabout," the cut from the "Fragile" album that had made the biggest impact on people in the radio and retail communities.

At Kline's request, the single was pressed on yellow or gold vinyl to symbolize Atlantic's attitude that the company was going after a gold record. "Roundabout" reached number one on the Cash Box Top 100 Singles chart. "It was a long project to convince top 40 radio that Yes had what their audience was looking for," he stated. "Though at this point I would say that 'Roundabout' is probably one of the classic recurring oldies used on top 40 stations."

Kline expects FM radio to sustain play on "Going For The One" over a long period, and he bases his opinion on musical considerations. "The depth of the music is what will make the album a sustaining album," he declared. "This is not the type of group where you get on the air and after three or four weeks, the audience has absorbed everything in the music. You have to listen to it many times over to get everything out of it that the players are trying to communicate."

Kline was not concerned that his opinion of the basis of Yes' FM staying power seemed to conflict with the musical potential to score with a top 40 single. "I believe that with the proper editing, there is enough content in any of the three cuts we were talking about to allow for the repetitions, the lyrics, the melodies, etc.; all the magic that goes into the making of a hit record," he stated emphatically. "Any of the three could become a mass-appeal record which would not insult any of the hard-core Yes fans, and grab the fringe or the masses to join in and in turn further the sale of the album, once they get a taste of what the new Yes album is really about. We're talking about a group that stands out there with very little competition, musically speaking."
JULES & MIKE BELKIN
JACK BOYLE & SAM L'HOMMEDIEU
RON DELSENER
ENTAM/PHIL LASHINSKY, STEPHEN GUDIS
SHELLY FINKEL & JIM KOPLIK
BILL GRAHAM & THE F.M. FAMILY
DON LAW
JOHN SCHER
STEVE WOLF & JIM RISSMILLER
One Yes album is enlightening, hours and hours of listening pleads discussion is the Yes collect is con

Tales From Topographic Oceans
SD2-708
Produced by Yes & Eddie Offord

Fragile
SD724
Produced by Yes & Eddie Offord

Relayer
SD18122
Produced by Yes & Eddie Offord

Time & A Word
SD8273
Produced by Tony Colton

Yes
SD243
Produced by Paul Clay & Yes

Close To The Edge
SD7244
Produced by Yes & Eddie Offord

On Atlantic Records and Tapes

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iching. Two, or even three, guarantee

1. But when you talk about Yes, the real
1. Because no record collection
ete without it.
Klenfner Foresees Greater Heights For Yes Based On Research Study

first Yes album, and approached it in a really fresh, new way. However many millions of albums Yes had sold before, the figures could be expanded. Their audience is yet to be tapped to its fullest extent, and this tour is only showing it by selling out dates four months in advance.

"We were able to do something at the very beginning. We got Brian Lane out on the road one month before the release of the album. Brian had never gone out to promote a Yes album, yet he was a promotion man early in his career. A little nitty gritty radio promotion.

Klenfner seemed to see the seeds of greater success in Yes' current attitude. "The band is really happy, up, psyched. . . . If New York and Philadelphia (performances) are any indication of where Yes is going, look for an acceleration in their career." In this regard, Klenfner made one specific point: "They are now very cognizant of hit singles. As big as Yes are, they've really had only one single. That one catapulted them into superstardom, and they're once again looking for that single vehicle."

Klenfner saw evidence of the new outlook in Yes' stage for the current tour. "The stage is beautifully lit, but not to the point that the show is the group. The group is the show."

Although many observers saw the two-and-a-half-year stretch between albums of new Yes material as potentially detrimental to the group's long-range career development, Klenfner took the opposite view. "That period let them see how strong the competition is out there," he said. "In order to survive in this business, you've really got to fight the competition."

One of the first stops made by Atlantic senior vice president Mike Klenfner and Yes' manager Brian Lane on their advance promotional road trip for "Going For The One" was Atlanta, Georgia, where they played a test pressing of the album for the FM specialist of Burghart/Abrahams and Associates, Lee Abrams. Abrams has had a special interest in Yes since September, 1970, when he began compiling extensive research on the group's entire career as recording and concert artists in the United States.

Among the topics covered by Abrams' exhaustive surveys are a basic history of Yes as perceived by the public; a breakdown of information gathered from people regarding their reaction to Yes concerts; a summary of listener's feelings about each Yes album; and a detailed summation of listener viewpoints on "Going For The One."

Abrams' analysis of "Going For The One" is by far the most comprehensive in his presentation. "The analysis of our volumes of Yes statistics," states the report, "shows that this album is the one that will determine exactly how Yes will be positioned, image-wise, over the next five years. This album can definitely have the impact of The Yes Album!"

Abrams supports this assertion with a compilation of Yes audience opinions that terms "Going For The One" to be the most favored Yes LP since "The Yes Album," which Abrams earlier research had determined to be "unquestionably the most important turning point in Yes."

Current studies indicate, according to the Abrams presentation, the present picture includes a firm Yes cult audience, while the "fringe" or mass appeal audience is in a "healthy, but unexploited state, due to the success of last year's concerts."

This observation is further evidence of the importance that a hit single could have for Yes at this time, since a single would be the most efficient way to reach a large percentage of the fringe audience. The cuts on the new album that Abrams' research indicates the most potential as singles are "Going For The One," "Parallels," and "Wondrous Stories."

Abrams used 34 different research methods in compiling his presentation on Yes.

"This is my first involvement with Yes, only being at Atlantic for four months," declared Mike Klenfner, senior vice president and executive assistant to the president. "In my mind, and only in my mind, I looked at this as the

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THANKS AND CONGRATULATIONS

STARFLIGHT TRAVEL COMPANY

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Roy Clair

‘Yes’ — On Sound

After six years as the official U.S. touring sound company for Yes, Roy Clair of Clair Brothers Sound described the changes that have taken place in the group's sound equipment in five words: "More and more of it." He recalled that on their first headlining tour, the group might have used a total of 6,000 watts RMS power. Now, they are up to 32,000 watts RMS for indoor arenas, and more than double the figure for outdoor dates.

The changes are not only quantitative. As the group experiments with new electronic equipment in the studio, they naturally seek to perfect the same effects in a live setting. Devices for stage effects are "equivalent to specifications or even better," according to Clair.

His responsibilities, however, are not solely to the musicians on stage. "The primary concern of the sound company is to provide clear, clear, undistorted sound to the audience," stated Clair. There are several challenges in meeting this end. Clair described Yes' sound as "not gimmicky, but busy, so the speaker system has to be very good. The more complex the signal, the harder the group is to reproduce." Outdoor shows pose fewer sound problems than indoor ones. On this tour, Clair dealt with only one outdoor date, in Buffalo. "In an outdoor situation there are no acoustics to contend with," Clair explained. "You’re working with pure, unadulterated sound, and if you can get it loud enough to reproduce the same feeling as indoors, it can be a great experience."

Clair Bros. has sufficient equipment to support three outdoor shows in one night, along with special scaffolding for efficient setup and breakdown, so the one outdoor date did not put any special pressure on the company. The heat and humidity of the air, however, are variable factors that can interfere with the quality of outdoor sound. In indoor arena acoustics, Clair said that the secret is to be sure that "direct sound is radiated to everyone in the hall, so they will hear direct sound over reverberated sound."

"The key is use a large enough number of speakers and place them properly."

All of this translates into tremendous expenditures. "Unfortunately, there’s only one way to stay on top in this business," said Clair. "Spend money and stay current with the latest in equipment. You risk losing money, but if you don’t take chances you’ll surely lose business."

The cost, needless to say, must be partially absorbed by Yes and other clients. Clair’s advice to potential customers recalls the famous story of a passerby who inquired about the resale value of robber baron J. Pierpont Morgan’s yacht. "If you call up for a price, forget it!"

‘Yes’ — On Equipment

Dear Jon, Steve, Chris, Rick, Alan and of course, Brian, Alex, Sandy, Jill and the crew.

Thank you for CRYSTAL PALACE,1973 TOUR, 1975 TOUR
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P.S. Why didn’t I get a name check on the album?

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**Michael Tait — 'Yes' Man Behind The Scenes**

Although his name is not known to the large majority of Yes enthusiasts, Australian-born Michael Tait has been with the group practically from its inception. An irreplaceable technician who works for Yes alone, Tait does not practice specialization. He coordinates all the specialties that transform the five musicians in Yes into a dynamic live experience on the concert stage: lighting, staging, set design, and movement.

Tait is quick to point out that he is not an art director, but he does set the basic premises from which Yes' art directors have worked. The stage set for Yes' 1977 tour, for example, was designed by Clive Richardson, who followed design concepts that Tait and the group had chosen in the course of the past year. The stage is divided into four layers by curtains. The upstage curtain, a white venetian drape, can be drawn up and down for the musicians' entrances and exits. Behind the white curtain is a solid black drape used as a backdrop for the opening act. This is to obscure the Yes setup until it is used by the headliner.

The next curtain suggests arches, tensioned at slight angles for a distorted effect. Jon Anderson was taken with the idea of a vague arch effect after working at length in churches in Switzerland, where pipe organ music was recorded for the album, "Going For The One." The rear white backdrop is a projection screen. The angular patterned screens which cover all the on-stage speaker cabinets were inspired by the art-deco designs of the iron gates of one of London's classic structures, the Hoover Building. The musicians stand on a carpet, designed as a checkerboard on which every second square appears to be lower than the one before it. This is used to achieve optical effects with colored lights.

One of Tait's main specifications for this year was that all stage set apparatus had to be flat or foldable, but not three dimensional. "In the past, we've worked with Roger Dean," Tait explained, "who always manufactured the stuff we used as well. I always thought the design was very nice, but the practicality of it, all was totally hopeless, and after years of shipping the stuff around in truckloads, I decided that I could take no more." This year, Yes' entire stage set and sound system is transportable in three trailer trucks, a very small number for this type of band in this day and age.

Last year's Roger Dean-designed set, which was used on many outdoor concerts, included three light pods that simulated huge, segmented monstros. "What we did last year I consider to have been right for 1976," declared Tait, "but I think it would have been totally wrong for yes'." He was talking about rock and roll, where art is changing on a yearly, or even monthly, basis.

Tait broadened his concept to the use of lighting effects. "We used the laser last year and used it fairly successfully. Like a lot of other acts, we probably overused the effect, and since then the smaller, less saleable acts are using lasers. Kids are getting very blase toward effects. If enough people abuse an effect enough times, even if you use it correctly, it's probably best not to use it at all."

This is only one of the examples Tait used to support his case for a clean, simple stage.

At the same time, he is aware of what he is up against in entertaining large crowds. "We're not putting on a performance with enormous personalities on stage," said Tait. "We've got a band that really wants to project music rather than personality. Anything we have on stage is there to help Yes and the audience enjoy the music more. Let's face it, music in a 20,000 seat arena is fairly immoral, but that's what's happening today. Less than half the audience will ever see our checkerboard carpet, but you've got to show something to the people in the back and up above."

The virtual elimination of outdoor dates on Yes' 1977 tour has, of course, had a dramatic effect on staging, although Yes and Tait were influenced by one experience last year in their planning of the one outdoor date for this summer, in Buffalo, New York. At a Washington date last year, the band was forced by curfew laws to play in the daytime. Rather than try to adapt night lighting to daylight, Tait bought a white shear curtain for the band to stand on. The band, shaded under a canopy, was illuminated in white light.

"The band really liked it," Tait exclaimed, "Outdoor shows at night were always a compromise. We're choosing to play in the daytime this year's outdoor show."
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DEC. 11 BARCELONA
Brian Lane: Manager, Business Advisor and Positive Force

Although Brian Lane's seven-plus years with Yes have largely been involved in the management of business affairs, his seminal perceptions of the band are structured from a decidedly musical perspective. "The confidence that I have in the band is based on a belief that they can play anything," he declared. "They're playing the kind of music they do because that's what they want to play."

Lane is also convinced that every musical choice Yes has made has been the right move for the band at the time. He even feels this way about the double album set, "The Yes Album" (released in January, 1974), which was one case where commercial considerations seemed to have been jeopardized. "Yes felt fans got into 'Topographic,' but the fringe listeners really didn't get an opportunity because radio formats in America, or anywhere else for that matter, are not designed to play 20-minute cuts," he explained. Lane therefore refused to accept negative criticism. "Jon Anderson's ideas were always considered a bit left-field," he said, "but they were what made Yes successful. How can you stand there and judge, 'Well, that's not commercial? What does 'commercial' mean?'"

To Lane, both "Topographic" and "Roundabout" were crucial because they reinforced the band's most important quality, originality. "It was a sandwich where Yes were experimenting with music to find new tangents to go off on," Lane elucidated, "rather than keep on putting out albums of the same type that had come before. I don't think any Yes album can justly be called 'son of the previous LP.' It was during his earliest involvement with the band that Lane became a "Yes" man, learning what he considers to be his most important lesson in the music business. "It's better to have a left-field original than a very good right-field copy."

Lane met Yes in 1970 at the Marquis Club in London. He remembered a well-filled room that night, with many noted rock managers in attendance. Yes, having released two albums with little commercial success to speak for either, had put out the feelers. After Lane reached an agreement with the group, it was decided that they should immediately cut a third album, with Eddie Oftord engineering and participating with Yes in production. Lane, meanwhile, examined the two previous albums, with their tremendous reviews and poor sales, and he was determined that that story would not be repeated a third time.

No English consent was willing to put Yes on tour, so Lane, with the help of Atlantic Records, brought Iron Butterfly in England specifically to create a tour that Yes could hook up with as an opening act. Within two months "The Yes Album" had topped the British charts. According to Lane, "in America, it went on the charts at #149 with an anchor and dropped off the following week.

Obviously, something had to be done to promote the album in the United States. Lane knew exactly which American talent agency he wanted for Yes, but getting them was another matter. He was at the "Marquis Club," and "There was a security man there, and he said, 'Well, I don't think this is a very good idea.'"

Roy Ericson — 'Yes' Man For Travel

Roy Ericson is the man behind the scenes when Yes goes on tour. Yes, of course, tours often and Ericson, the president of Starlight Travel Company, a Manhattan-based agency that specializes in coordinating travel arrangements for touring rock bands, has already been involved in ten Yes tours since his association with the band began in 1972.

While the role of a tour coordinator is often overlooked, it is far from insignificant. Ericson is, in fact, responsible for every aspect of the band's personal accommodations on the road, from the band's offices to the rooms. In addition, since Yes does not have an office in the U.S., Starlight Travel handles all the paperwork. In Ericson's words, "If a filter is the key to the information." Ericson is primarily concerned with travel arrangements; however, and after Premier Talent, Yes booking agency, gives him the concert locations and dates for the tour, Ericson maps out a complete travel itinerary. One transportation headache that has been eliminated since Yes began chartering a private executive jet four years ago. But Ericson must still perform scheduling acrobatics for the Yes road crew, getting both the early and late crews to and from concert sites by plane or bus.

Clockwork precision is Ericson's main goal with regard to the band members themselves. To ensure that everything runs smoothly on the road, an advance person is sent out to each hotel in every city that the band visits. "We coordinate with the limousine and baggage man to make sure there's no slippage in where they're picking up the group and what time they have to be there. And, of course, we meet the group in the hotel, hand them their room keys, and boom, they're all ready without having to wait around in the lobby."

Not only that, but before the hotel rooms are verified, the advance person, who is usually Sherrill Rubin, goes into each room, according to Ericson, and "checks the covers, the sheets, the air conditioning, the TV, the telephone, makes sure the hotel has just taken the room off the list, and even flushes the toilets to make sure they work."

"From the layman's point of view," Ericson says, "it might seem a bit extravagant, but when you do 34 shows in 37 days, you really don't want to hang out in the lobby. The more comfortable it is, the easier it is to accept the hardships of the road."

Another service that Ericson provides to make life easier for Yes is to arrange catered meals on the road. This isn't as easy as it sounds, because all the members except Rick Wakeman are vegetarians. "As soon as we get the dates together," (continued on page 27)
CONGRATULATIONS
COLOR SERVICE, INC.
Frank Barsalona - Six Year Retrospect As Agent For Yes

With a little advice from Frank Barsalona, president of Premier Talent, Yes and their manager, Brian Lane, decided to virtually eliminate outdoor concert venues from the group's 1977 tour schedule. "We decided that this summer was going to be a little crazy," explained Barsalona. "And that we should start the tour in August, through the end part of the summer and September, after the barrage of touring was over. The decision not to play outdoor dates, in retrospect, proved to be a wise one. Yes weren't going to top what they did outdoors last summer, so there were no points to be proven by playing outdoors. The outdoor scene is no longer an event, and that aspect of an open-air show is really the only reason that a kid will be there. Brian Lane agreed that there was nothing to gain but a few extra dollars, and a whole lot to lose, by playing outdoors. The idea is to make money under the best conditions.

The priorities were a bit different when Barsalona first represented Yes as a talent agent on their first American tour in 1971. Barsalona recalled that although he was aware of Yes through their first two albums, an overly aggressive attitude on the part of their first manager had scared him off. Finding Brian Lane to his liking, Barsalona was soon involved in bringing Yes over to the United States for an opening act on tour with Jethro Tull. They were virtual unknowns here at the time. "It's hard for any act to get out there cold, in front of a major attraction, and get any sort of reaction at all." stated Barsalona, "but Yes began pulling in fantastic reviews right away." Barsalona recalled that "The Yes Album" began to sell, with sales coming in for the catalog as well. "It was all uphill from there." By their second tour, Yes were headlining two- and three-thousand-seat theaters. According to Barsalona, Yes had already begun to develop consistent patterns of record sales, based on Premier's careful examination of the effect on sales after a group plays a particular market. Around the third and fourth tours, Barsalona remembered, Yes was secure enough to begin playing in larger arenas. Although the success of the single, "Roundabout," was a factor in exposing Yes in markets where FM radio's strength is not strongly felt, the move to larger-scale concert facilities was still a gradual one.

"Realistically, it's an enormous country, and you have to take it market by market, area by area," he explained. "In places where we felt Yes hadn't quite gotten the exposure or recognition that they had elsewhere, we played the smaller places. We didn't stop playing Winterland in San Francisco, for instance, until about a year and a half ago."

Barsalona confirmed that Yes' concert schedules are lighter than usual on a day-to-day basis, but he qualified that observation. "The tours are so well thought-out, and the people they have on the road are so capable, that it can hardly be looked at as a situation where the boys are worn out at the end of a tour. With all the tight scheduling, they even find time to get interviews and radio station visits while on tour."

The president of Premier finds working with Yes a pleasure because of their professional, realistic attitude. "Even when they didn't have an album to tout, they still decided to come in and play the United States," he pointed out. "They've never given the people enough time to forget that Yes is still out there."

Barsalona concluded by giving credit where it really is due. "Yes really do their job in terms of the number of dates they play and what they do when they get out on stage," he declared. "All I can do is get the act into a position where they can do it. The whole thing's on stage.

Larry Magid: Seven Years Promoting 'Yes'

Larry Magid, head of the Philadelphia-based Electric Factory Concerts, has been promoting Yes appearances for seven years. This long-term relationship led up to the largest date in a confined concert facility in the history of the music industry. That was June 12, 1976, when Yes closed a show (preceded by co-headliner Peter Frampton) that drew 105,000 people to Philadelphia's JFK Stadium, for a total gate of $1,050,000.

"When we went to do our first show in JFK Stadium," said Magid, "the first act we thought about was Yes." He cited their popularity in Philadelphia, where he called them "one of the top three or four groups. They always play a minimum of two shows here." Magid can verify the group's popularity in many other markets. On the current tour, Electric Factory promoted six dates: Philadelphia, Cincinnati, Pittsburgh, Washington, D.C., Memphis and Jackson, Mississippi. Having worked with Yes on about 25 dates, Magid noted their relatively quick transition from obscurity to popularity. Magid recalled, "We were very aware of them earlier, when the first two albums were released. We were very happy to play from the very beginning of their American tours." There was a tour as second act to Jethro Tull, and a few arena dates as special guest of Emerson, Lake & Palmer. Remembering Yes' own ascendancy to headlining arenas, Magid states, "We were able to handle it without any problems at all.

Professional Group

"Yes is one of the most professional groups we've ever worked, not only artistically, but personally as well," Magid declared. "Even through the enormous impact they've had on so many people, I haven't noticed any change in how they carry themselves. They have the same enthusiasm toward their live dates, and still really appreciate working for their audience.'"
Nesuhi Ertegun — A Perspective Of 'Yes': Internationally

Nesuhi Ertegun, president of WEA International, called Yes "one of our strongest groups worldwide," pointing to England, Germany, France, Japan, Australia and Brazil as international markets in which the group enjoys an especially devoted following. With an album of the potential of "Going For The One," he stressed the importance of ensuring simultaneous release in all the world's major markets. On today's international business, Ertegun said, "the leakage of imports from one country to another is too great to allow any LP of the status of a new Yes album to be available even a week earlier in the United States than in any European nation.

International Planning
Coordination of release dates, however, was but one of the many details of international planning that went into the launching of "Going For The One." Although the managing director in each country is basically responsible for promotion and advertising in his individual market, the release of the current album was preceded by a special meeting of WEA International personnel, manager Brian Lane and Yes. "Four countries might make plans to use certain things, such as merchandising aids, in common," stated Ertegun. "That way they can order bigger quantities at once. It's more economical and more intelligent, because that way there's one image."

Ertegun was looking forward to Yes' upcoming European tour this fall, following close after the completion of their tour of America. This year, it is hoped that Yes will be able to play in one of its strongest markets, Brazil, for the very first time. There are no firm plans, but the general target date is sometime around the turn of the year.

Because he was handling international affairs over nine years ago, Ertegun happened to be in England at about the time Yes was formed. "I was among the first to hear a demo of the group, and I was terribly impressed, so maybe you could call me one of their first fans, historically speaking," said Ertegun. "What drew me to the music was that it sounded more advanced than what most other groups were doing then. It is 'Yes' complex musical character, as well as the musicianship of each individual instrumentalist, that Ertegun feels is at the root of their international appeal.

— Atlantic

Perry Cooper

"My basic function is three-fold," explained Perry Cooper, concerning his new role as director of artist relations at Atlantic Records. "I'm responsible for letting the field know when an act is in town; for making sure that the field is well aware there is a product in the market; and for making sure that the gigs are covered by the media, so we can use every possible exploitation point to its fullest."

Perhaps the most crucial aspect of Cooper's job remains strictly within the company, as "a direct liaison between the artist and every different department of Atlantic Records."

With Yes, Cooper relates, "their traveling schedule is far more hectic than most, and it makes it a little bit more difficult as far as the local promotion people are concerned, because you can't just throw the group in a car and go to a radio station. But Yes has been fantastic about utilizing what time they have."

Fortunately, Yes' superstar stature more than compensates for their limited free time. "When you're dealing with a superstar group like this," Cooper said, "you find that 99% of the time all your bases are covered. In Yes' case, it's a lot easier, because they legitimately have a great manager, and they themselves have been through it all, and are out-and-out pros."

Cooper sees Yes as one of the most important members of the Atlantic family of artists. "About working with a group like Yes, Cooper concludes, "they end up making us look good."

— Atlantic Merchandising/Advertising

George Salovich

As director of merchandising for Atlantic Records, George Salovich works to prompt the record company to think about buying the new Yes album at the crucial point — inside the record store.

Salovich explained, "My responsibility is to get as much maximum visibility on the group in the marketplace as possible, whether it's by in-store contests, in-store airplay, posters, mailers, counter units, or point-of-purchase display material."

Merchandising the current album, "Going For The One," has presented Salovich

(continued on page 27)

— Atlantic

Promotion

Tunc Erim

The evolution of Tunc Erim's association with Yes began in 1969, when Erim was studio manager for the group's initial recording sessions. The sessions resulted in "Yes," the group's debut album on Atlantic Records.

In 1973, Erim began doing album promotion for Atlantic, and went on to work with copies of "Yes Only," ready to do verbal battle with whatever reluctant FM program director he might find.

In 1977, with the release of "Going For The One," Erim's job as director of national pop album promotion for Atlantic has become considerably easier. "Getting airplay is not the main thing now," he says. "It's feeding people with enough background information about the album that they can relay to their listeners."

If those listeners still are already Yes fans. Erim knows, they constitute an incredibly loyal and even fanatical audience. Therefore Erim has shifted his promotional concentration from selling the program director to satisfying the fans who crave information. "If I can make the background information available to everybody before the album is out," Erim feels, "I'm doing the most important part of my job, because it's the only way a cult audience can be satisfied."

"It is Erim's perception of Yes' cult audience base, in fact, that makes him wary of the overall effect that a single culled from the new album might have. 'Of course it would help to sell more records if they had more Top 40 orientation,' he commented."

(continued on page 27)

Cash Box/September 17, 1977

30-Y25

“Philosophy”

It takes superb musicianship to combine classical, jazz and rock into hit records. But, Steve Howe and the other members of Yes are perfectionists. And Steveperfects his sound right down to the strings he demands. Gibson.

Steve Howe wins several polls playing several guitar styles. And Gibson makes an exceptional string for nearly every guitar. Gibson strings enhance an acoustic guitar's warm, intimate tone because of the way we wrap the best bronze around specially coated steel. We can make stainless steel sing with extra "presence." And can polish a flat wound string so it feels smooth, but plays hard.

You see, one big reason Gibson makes the best strings is that we make almost every style of string. The expertise that goes into an electric guitar string actually adds to our expertise in acoustic strings.

Of course, to most players, it doesn't matter how Gibson makes its strings. All that matters is how good the sound is. And, if you ask Steve Howe if Gibson sounds the best, he'll answer in one word. Yes.
YES DISCOGRAPHY ON ATLANTIC RECORDS

YES ALBUMS

<table>
<thead>
<tr>
<th>Title</th>
<th>U.S. Release Date</th>
<th>Personnel</th>
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<tbody>
<tr>
<td>SD 8243 Yes</td>
<td>October 15, 1969</td>
<td>Jon Anderson, Chris Squire, Bill Bruford, Tony Kaye, Peter Banks</td>
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<td>SD 8273 Time And A Word</td>
<td>November 2, 1970</td>
<td>Anderson, Squire, Bruford, Kaye, Banks</td>
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<tr>
<td>&quot;SD 8283 The Yes Album</td>
<td>March 19, 1971</td>
<td>Anderson, Squire, Bruford, Kaye, Steve Howe</td>
</tr>
<tr>
<td>*SD 7211 Fragile</td>
<td>January 4, 1972</td>
<td>Anderson, Squire, Bruford, Howe, Rick Wakeman</td>
</tr>
<tr>
<td>*SD 7244 Close To The Edge</td>
<td>September 13, 1972</td>
<td>Anderson, Squire, Howe, Wakeman, Alan White, Bruford</td>
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<td>*SD 3-100 Yessongs</td>
<td>May 4, 1973</td>
<td>Anderson, Squire, Howe, Wakeman, White</td>
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<tr>
<td>*SD 2-908 Tales From Topographic Oceans</td>
<td>January 9, 1974</td>
<td>Anderson, Squire, Howe, White, Patrick Moraz</td>
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<tr>
<td>*SD 18122 Relayer</td>
<td>December 5, 1974</td>
<td>(Compiled from 1st 2 LPs plus “Dear Father” &amp; “America” (long version))</td>
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<tr>
<td>SD 18103 Yesterdays</td>
<td>February 27, 1975</td>
<td>Anderson, Squire, Howe, White, Rick Wakeman</td>
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<tr>
<td>SD 19106 Going For The One</td>
<td>July 12, 1977</td>
<td>(denotes RIAA Gold Record)</td>
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YES SINGLES

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<tr>
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<tr>
<td>45-2709 Sweetness b/w Every Little Thing</td>
<td>January 27, 1970</td>
<td>Steve Howe</td>
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<tr>
<td>45-2819 Your Move b/w The Clap</td>
<td>July 29, 1971</td>
<td>Chris Squire</td>
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<tr>
<td>45-2854 Roundabout b/w Long Distance Runaround</td>
<td>January 4, 1972</td>
<td>Alan White</td>
</tr>
<tr>
<td>45-2899 America b/w Total Mass Retain</td>
<td>July 17, 1972</td>
<td>Patrick Moraz</td>
</tr>
<tr>
<td>45-2920 And You And I (Pts. I &amp; II)</td>
<td>October 13, 1972</td>
<td>Jon Anderson</td>
</tr>
<tr>
<td>45-3242 Soon b/w Sound Chaser</td>
<td>January 8, 1975</td>
<td></td>
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<tr>
<td>45-3317 Lucky Seven b/w Silently Falling</td>
<td>March 1, 1976</td>
<td></td>
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<tr>
<td>45-3340 Ooch Baby b/w One Way Rag</td>
<td>June 15, 1976</td>
<td></td>
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<tr>
<td>45-3356 Flight Of The Moorglade b/w To The Runner</td>
<td>August 26, 1976</td>
<td>(From Jon Anderson solo album SD 1818)</td>
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In addition, America b/w Your Move has been released as part of the Atlantic Oldies Series — OS13141, and Roundabout b/w Long Distance Runaround has been re-released in this series — OS13140.

SOLO ALBUMS

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<th>Title</th>
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<tr>
<td>SD 18154 Beginnings</td>
<td>November 19, 1975</td>
<td>Steve Howe</td>
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<tr>
<td>SD 18159 Fish Out Of Water</td>
<td>December 30, 1975</td>
<td>Chris Squire</td>
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<tr>
<td>SD 18167 Ramshackled</td>
<td>April 15, 1976</td>
<td>Alan White</td>
</tr>
<tr>
<td>SD 18175</td>
<td>April 15, 1976</td>
<td>Patrick Moraz</td>
</tr>
<tr>
<td>SD 18180 Olias Of Sunhillow</td>
<td>June 29, 1976</td>
<td>Jon Anderson</td>
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Also:
PR 260 Yes Solos LP Sampler — Special promotional album (not made commercially available), containing two selections from each of the five solo albums.
Graphic Perfection — A ‘Yes’ Trademark

From the album “Fragile,” released in early 1972, to the 1975 package of reissued material entitled “Yesterday’s,” Yes album cover graphics bore the distinctive stamp of acclaimed British illustrator Roger Dean. After the ununiwersa discs of six Dean album designs, it came as a shock to many Yes fans to find the cover of “Going For The One” to be radically different. It was the work of another prestige album art studio, Hipgnosis.

According to Jon Anderson, “it was a difficult transition for all of us to make.” He explained that the group had approached Dean to come and work with them in Switzerland. They wanted him to get a feel for the musical direction in which the band was heading, since Yes and Dean had been out of contact for a while. However, Dean was not willing to come to Switzerland. In addition, Anderson said, the group was definitely looking for something “strong and different.” They felt that Dean might not have been willing to make the transition at the time.

“The Hipgnosis people knew that they had to come up with something as aggressively different as that kind of material,” explained Roger Dean. “I think they did it. The more I see the cover, the more I like it.”

Anderson interprets the stark, concrete images of the cover as a representation of where man’s mind is going. The inside cover, said Anderson, is “the most natural, pastoral theme, so we’ve got one and the other, basically.” The lines intersecting the figure on the cover contain “points of the anatomy relative to our development,” according to Anderson, although he was not specific about that concept. While he stated that the meaning

Mama Concerts — Yes first experience in Germany in 1971 was not a great success. Only a few hundred people turned out for most of the shows, which were promoted by the then-fledgling Mama Concers.

When Yes returned to Germany three years later, the band sold out six of ten 10,000-seat capacity areas in one of that nation’s most successful tours.

During that three-year period, Germany experienced a virtual renaissance of popular music, with Mama promoting a three-

George Salovich

with an additional challenge, since the album is the first Yes LP in six years to not utilize a cover by artist Roger Dean. Salovich said that he has responded by concentrating solely on the Hipgnosis artwork used on “Going For The One” to see “what the artwork lends itself to.” He decided that the cover was striking enough to be utilized as a display by itself, and hundreds of empty covers were subsequently sent to retailers. Also, 4” x 4” blow-ups of the cover were made, as were display units featuring the futuristic buildings and male model by die-cutting.

Another asset Salovich said he has to work with is the group’s trademark Yes logo. “I think the logo is as strong in the rock person’s mind as McDonald’s is to the hamburger consumer.”

The logo is well established, and Salovich aims to keep reinforcing it in the rock listener’s mind. “It’s very important,” he emphasized, “to establish a strong identity in the public’s mind and to keep hammering away at it.”

Elliot Hoffman ‘Yes’ Legal Man

Elliot Hoffman, Yes’ lawyer, knew that he would be expected to advise the group on legal matters concerning taxes, record-keeping, insurance, and contractual obligations. But he never thought his job would include checking T-shirts to detect counterfeits.

“That’s what it makes it so much fun,” Hoffman said. “We recently completed the acquisition of the Roger Dean ‘Yes’ logo, which Yes and Roger had previously owned in partnership. Now they own it outright, and I am having more fun trying to figure out how to license it and merchandise it.

Hoffman has been associated with Yes for the past five years. While not worrying about T-shirts, he’s spent most of his time dealing with ‘Yes-related’ time on more traditional fine-print affairs, such as solving problems related to the band’s obligation to buy different tax jurisdictions, British and American.

Globe Shipping ‘Yes’ For Freight

A foreign freight forwarder may not sound like a company involved with rock and roll, but Globe Shipping Company, Inc. is responsible for transporting ‘Yes’ equipment from Europe to the United States, and that’s no small job.

As Norman Weiner, vice president of the firm, explained, “We make the freight booking with the steamship line and the reservation; we get the boxing company to set up a van and pick up the equipment; then we drive, we’ll set the whole thing up with an airline.”

This complicated procedure, Weiner noted, depends on an individual contract with each client. And besides Yes, Globe’s clients have also included the Rolling Stones, the Kinks and Faces, Three Dog Night, and several others.

Tunc Erim ‘Yes’ LP Promo

But the key to all of that, Erim added, “We spend a lot of time with Hungarian giants and trapeze acts.”

Roy Ericson

Ericson explained, “Sherry sets up with individual catering companies in each town and then the caterers will take care of food that the group will eat. They don’t eat at the show like most groups do. Generally, they arrive in each town right before they have dinner in a small dining room in the hotel. After the show, they have a full, sit-down dinner, and we have the responsibility of picking the menu.”

“They are not a partying band,” Ericson added, “but they do look forward to dinner. Every day on tour is very structured, and their discipline is incredible.”
Warner Bros. Music is proud to be the worldwide representative for the music of Yess.
This platinum album continues to sell exceptionally well in all markets, with Kortevelle's, Record Bar and Camelot reporting top three sales, and Peaches reflecting top twenty action. Major locations reporting top two include Jimmy's, National Record Mart, Disc, and City One Stop. Top ten reports come from Licorice Pizza, Music Plus, Tower/L.A., and Everybody's. Other major accounts showing strong sales were King Korvette and World Wide. Key locations reporting top three sales were Cavages, Harmony House, Aravox, Poplar, Giant and Record Rack. Top ten sales were reported at Sam Goody/Phila. Sound Warehouse, Soundtown, Wilcox, Swanlon's, Record's Theater, Tower/San Jose, Banana, Music Street, Record Cove and Norm Cooper. Key accounts reflecting top twenty sales include Record & Tape Co., Harmony Hut, Peaches/Att./Dall., Poplar, Tape City, Tower/Att., S&S, and ABC reflecting top five sales. Related chart info: The London Symphony Orchestra singles move 19-18 on the CB Top 100 Singles chart.

**NATIONAL BREAKOUTS**

1. LINDA RONSTADT
2. DOOBIE BROTHERS
3. FOGHAT
4. HALL & OATES
5. STYX
6. FIREBALL
7. BOB GIBB
8. MECO
9. L.T.D.
10. ROSE ROYCE
11. HEATWAVE
12. ERIC CARMEN
13. KENNY ROGERS
14. SANFORD-TOWNSEND
15. ANIMALS

**ALBUM CHART ANALYSIS**

This album remains strong this week, with the success of the single helping the LP sales. Kortevelle's report March as a breakthrough week, with Odyssey and Everybody's reflecting top ten sales. Strong sales were also indicated at Music Plus, City One Stop and Disc. Key accounts reflecting top fifteen sales were Soundtown, Tower/Sac, Music Street, Music Millenium and Record Rack. Top 25 reports come from Poplar, Gary's, Giant, Sound Warehouse, Peaches/Dall./Den., Norm Cooper and Waxie Maxie's. Strong sales were also reported at Aravox and Bee Gee. Related chart info: "On And On" moves 8-6 on the CB Top 100 Singles chart.

**ALBUM CHARTS**

### Northeast

1. GEORGE BROWN
2. BRICK
3. STANLEY TURRENTINE
4. BRICK
5. SERGIO MENDES
6. RAM JAM
7. PETER McCANN
8. MILLIE JACKSON
9. MILLIE JACKSON
10. BILLIE JACKSON

### Southeast

1. BRICK
2. MOTHER'S FINEST
3. SMOKY AND THE BANDIT
4. JESSICA SIMPSON
5. BARRY WHITE
6. RED
7. RUSH
8. OMAMA SHERIFF
9. STANLEY TURRENTINE
10. MILLIE JACKSON

### Denver/Phoenix

1. DAVID MATTHEWS
2. MICHAEL HENDERSON
3. ANGELA NELSON
4. BOP DELUXE
5. HAPPY THE MAN
6. DONOVAN
7. CHEAP TRICK
8. RAM JAM
9. JERRY JEFF WALKER
10. DAVID SOUL

### Baltimore/Washington

1. BRICK
2. PATTI LABELLE
3. BARRY WHITE
4. DOUGIE MOORE
5. DENNIS WILLSON
6. THOM LIZZIE
7. HAPPY THE MAN
8. RUSH
9. THE GREATEST
10. RAM JAM

### Midwest

1. BILLIE JACKSON
2. BILLIE JACKSON
3. BILLIE JACKSON
4. BILLIE JACKSON
5. BILLIE JACKSON
6. BILLIE JACKSON
7. BILLIE JACKSON
8. BILLIE JACKSON
9. BILLIE JACKSON
10. BILLIE JACKSON

### North Central

1. DOOBIE BROS. (Best)
2. PETER FRAMPTON (Alive)
3. KISS (Destroy)
4. TOM SCOTT
5. BRICK
6. ELVIS (Welcome)
7. ABBE
8. SMOKY AND THE BANDIT
9. BRICK
10. DAVID SOUL

### South Central

1. CALDERA
2. BRICK
3. BARRY WHITE
4. TOM SCOTT
5. CHEAP TRICK
6. UTOPIA
7. TIM WEISBERG
8. BOP DELUXE
9. ROBERT JORDAN
10. LESTER WILLIAMS

### West

1. RAM JAM
2. THIN LIZZY
3. BARRY WHITE
4. BILLIE JACKSON
5. BILLIE JACKSON
6. BILLIE JACKSON
7. BILLIE JACKSON
8. BILLIE JACKSON
9. BILLIE JACKSON
10. BILLIE JACKSON

**#24 STAR WARS**

Gemini

**#35 STEPHEN BISHOP**

Welcome

**#55 PURE PRARIE LEAGUE**

Breaking

**#55 BARRY WHITE**

Party

**#1000 RAM JAM**

Dance

**#118 BRICK**

This new Brick LP moves 51 points this week, 20 points of its tremendous sales strength

**#854 LINDA RONSTADT**

This new album debuts in the top 50 this week, with exceptional sales reported in all markets. National Camellot reported top five sales. Major accounts reflecting top five include Tower/S.F./L.A., Music Plus, Odyssey and Licorice Pizza. Strong sales were also reported in the returns from Everybody's, National Record Mart and City One Stop. Key accounts reporting top five sales were Zebra, Record & Tape Co., Sound Warehouse, Sound Recorder, Waxie Maxie's, Wilcox, Harmony Hut, Independent and For The Record. Related chart info: "Blue Bayou" jumps 81-71 bullet on the CB Top 100 Singles chart, while debuting at 86 bullet on our Top 100 Country Singles chart.

**#118 BRICK**

This new Beach Boys LP moves 51 points this week, 22 points of its tremendous sales strength

**#854 LINDA RONSTADT**

This new album debuts in the top 50 this week, with exceptional sales reported in all markets. National Camellot reported top five sales. Major accounts reflecting top five include Tower/S.F./L.A., Music Plus, Odyssey and Licorice Pizza. Strong sales were also reported in the returns from Everybody's, National Record Mart and City One Stop. Key accounts reporting top five sales were Zebra, Record & Tape Co., Sound Warehouse, Sound Recorder, Waxie Maxie's, Wilcox, Harmony Hut, Independent and For The Record. Related chart info: "Blue Bayou" jumps 81-71 bullet on the CB Top 100 Singles chart, while debuting at 86 bullet on our Top 100 Country Singles chart.
Atlanta
CBS ad promoting the latest LP by Cheap Trick, price not included, tagged to Oz and Peaches. CBS ad promoting the latest LP by Heart, price not included, tagged to the latest LP by Terri Clark, Melody Caps (all $7.98 list) for $4.99/$5.99 tape, 11 LPs, including the latest releases by Dennis Wilson, John Fogerty, and Steve Miller. At J.C. Penney, Labor Day Sale featuring these features: $5.99 for $4.99 tape; the latest LPs by the Star Spangled Bandwagon on Flying Fish Records, Mandre, Rita Coolidge, Paul Cruize, Mary McCaslin and Rare Earth for $4.97, and the latest LPs by the Commodores, Marvin Gaye and Peter Frampton (both $7.98 list for $4.67. Multi-dealer ad offering coupons worth $1 off on all Elvis Presley catalog LPs, tagged to Listening Booth, Music Scene and Wee Three Stores. At Korvettes, same ad with the identical features and prices that appeared in Baltimore. (Sunday Philadelphia Inquirer and the Sunday Philadelphia Bulletin).

Baltimore
At Korvettes (4 locations), these features: multi-label sale (including WEA, Atlantic, Capitol, Stax, Legacy and Vanguard) for $3.99/$4.99 tape, 11 LPs on these labels for $4.99/$5.99 tape, all $7.98 list prices that appeared in CBS ad. At J.C. Penney, Labor Day Sale: featured 15% off on all records and tapes for one day only. (Sunday Los Angeles Times).

Boston
No ads appeared in the Boston Sunday Globe.

Chicago
At Rose Records (2 locations), the latest LP by Burton Cummings for $3.99/$4.99 tape. At Turnstyle stores, these features: tagged to the latest releases by the Sanford/Townsend Band, McCoo/Davis, Lake and Ronnie Milsap for $3.99/$4.99 tape, four releases, including the latest LPs by Blue Oyster Cult, Pat Benatar and Sam Goody ($7.98 list) for $4.99/$5.95 tape; the latest release by Judy Collins (2 LPs/$9.98 list for $5.99/$6.95 tape); and assorted Pickwick and children’s LPs for $2.47. (Sunday Chicago Tribune).

Cincinnati
No ads appeared in the Sunday Cincinnati Enquirer and the Cincinnati Post, September 3.

Cleveland
At Record Selectors (locations), the latest LP by Burton Cummings for $3.99/$5.99 tape; the latest LP by Burton Cummings for $3.99/$5.99 tape. At J.C. Penney, “15% off” shelf price on all LPs and tapes for two days only. (Cleveland Plain Dealer, September 2 and 4).

Dallas
At J.C. Penney (5 locations), same ad with the identical features and prices that appeared in Cleveland, except for one day only. (Sunday Dallas Morning News).

Detroit
At Music Stop (3 locations), the latest LP by Burton Cummings for $3.64/$4.88 tape; cutout tapes for $1.49-$2.99; price on all LPs (35% off list price on all tapes). (Sunday Detroit News).

Houston
At Sage (3 locations), 14 CBS “Sale-A-Thon” releases, including the latest LPs by Kansas, Janis Joplin, Lp, Floyd, Boston, Aerosmith, Boz Scaggs and James Taylor, price not included. At J.C. Penney (3), same ad with the identical features and prices that appeared in Cleveland, except for one day only. (Sunday Houston Chronicle).

Los Angeles
At Licorice Pizza (17 locations), these features: five LPs, including the latest releases by Iggy & the Stooges, Donny Osmond, Daryl Hall & John Oates and David Matthews (all $7.98 list), for $4.69/$4.99 tape, 11 LPs, including the latest releases by Dennis Wilson, Johnny Mathis, Tom Scott, Cheap Trick, Lake, Marilyn McCoo & Billy Davis, Jr., Caldera, Max City Boy, Down Child, Barış Manço ($3.69/$4.99 tape). At Music Plus (15), all Capitol $6.98 list prices for $3.69/$4.99 tape; the latest LPs by REEL Big FISH on the tape; the Beatles “Rock & Roll Music” (2 LPs/$10.98 list) for $7.59/$8.59 tape; and “Wings Over America” (3 LPs/$19.98 list) for $9.99. At A&S stores, these features: six releases, including the latest LPs by the Commodores, Bon Jovi, Persuaders and Rita Coolidge, for $3.99; six releases, including the latest LPs by James Taylor, CSN, Yes, Eddie Money, Commodores and a list of singles, for $3.99; the latest LPs by Lou Rawls and Dan Fogelberg for $2.99; three LPs, including the newest releases by Hall and Oates, Neil Diamond, and Blondie, for $6.98. At J.C. Penney, same ad with the identical features and prices that appeared in Cleveland, plus assorted cutout LPs for $1.99/$2.99 tape. At Woolworth stores, same ad with the identical features and prices that appeared in Cleveland, plus assorted cutout LPs for $1.99/$2.99 tape. (Sunday New Orleans Times-Picayune).

Miami
At J.C. Penney (6 locations), same ad with the identical features and prices that appeared in Miami (Sunday Miami Herald).

New Orleans
At J.C. Penney, same ad with the identical features and prices that appeared in Cleveland, plus assorted cutout LPs for $1.99/$2.99 tape. At Woolworth stores, same ad with the identical features and prices that appeared in Cleveland, plus assorted cutout LPs for $1.99/$2.99 tape. (Sunday New Orleans Times-Picayune).

New York
At A&S stores, these features: six releases, including the latest LPs by the Commodores, Bon Jovi, Persuaders and Rita Coolidge, for $3.99; six releases, including the latest LPs by James Taylor, CSN, Yes, Eddie Money, Commodores and a list of singles, for $3.99; the latest LPs by Lou Rawls and Dan Fogelberg for $2.99; three LPs, including the newest releases by Hall and Oates, Neil Diamond, and Blondie, for $6.98. At J.C. Penney, same ad with the identical features and prices that appeared in Cleveland, plus assorted cutout LPs for $1.99/$2.99 tape. At Woolworth stores, same ad with the identical features and prices that appeared in Cleveland, plus assorted cutout LPs for $1.99/$2.99 tape. (Sunday New York Times).

Portland
At K mart stores, six LPs, including the latest releases by Carole King, Steve Miller, Helen Reddy, James Taylor, Peter Frampton and the Bay City Rollers (all $7.98 list for $4.96/$5.47 tape, three LPs, including the latest releases by Oliva Newton-John, Shaun Cassidy and Dan Fogelberg for $3.95/$5.47 tape, “Bar Eggs Live” (2 LPs/$11.98 list for $7.46/$8.96 tape, “The Moody Blues Caught Live In 5” (2 LPs/$11.98 list for $7.46/$8.96 tape, assorted budget and cutout LPs for $2.97, assorted cutout and budget LPs and tapes for $1.97, selected children’s books ‘n records for $2.37, selected children’s LPs for $1.57, and assorted children’s singles for 57¢. (The Sunday Oregonian).

St. Louis
At Woolworth stores, assorted cutout LPs for $1, for one day only. At Stix, Baer Chain Stores Sales

Up For August

NEW YORK — The nation's major chain stores achieved substantial sales gains in August, due mainly to new fall fashions and back-to-school clothing. Sears, Roebuck & Co., the biggest U.S. retailer, posted sales of $1.5 billion for the four weeks ended August 27. This compares with $1.3 billion in sales last August.

K mart.
K mart’s August sales were $719.3 million, up 30% over last year’s August K mart.

J.C. Penney reported August sales of $739 million, up from $671 million last year. Penney’s August sales were $400 million in sales from 370.5 million in the same period last year.

Montgomery Ward reported August sales of $345.2 million, compared with

and Fuller (9 locations), these features: nine releases, including the latest LPs by Kenny Loggins, Steppen, Charlie Rich and Shyx, for $3.99, and five releases, including the latest LPs by Carole King, Elvis Presley and Paul Williams (both $7.98 list) for $4.99. At Venture stores, “1 trade in sale” brings in any used LP or tape and get $1 off shelf price on any LP or tape priced above $4.98. At J.C. Penney (7), same ad with the identical features and prices that appeared in Cleveland, plus assorted budget LPs for $2.54 and assorted cutout LPs for $1.69. (Sunday Salt Lake Tribune, September 1 and 4 and the Sunday St. Louis Globe-Democrat).

San Francisco
At Tower Records (7 locations), latest release by the Animals ($7.98 list) for $4.99. At Musicland (12 locations), the latest LP by David Soul and his debut album, no prices included. (Sunday San Francisco Examiner & Chronicle).

Seattle
At Sears stores, the soundtrack to Walt Disney’s “The Rescuers” for $.24 and three other Disney soundtracks, no prices included. (Sunday Seattle Times).

Washington
At Korvettes (11 locations), same ad with the identical features and prices that appeared in Baltimore. At Soul Shack (2), the latest LP by Mother’s Finest for $3.99. At Waxie Maxie (15), these features: 20 releases, including the latest LPs by Heatwave, Patti LaBelle, Rose Royce, Gary Bartz, Maze, B.J. Thomas and Rare Earth, for $3.99/$5.99 tape; eight releases, including the latest LPs by James Taylor, John Lennon, Grace Slick and Peter Frampton, and Fleetwood Mac (all $7.98 list for $4.99/$5.49 tape; the latest release by Judy Collins (2 LPs/$9.98 list for $6.40/$6.99 tape. (Sunday Washington Post). (All information in the above chart gathered from September 4 editions unless otherwise indicated).

Other Retailers

Other major retail chains reporting sales spikes during August were May Department Stores, up 9.1%, Zayre Corp., up 11%; and Carter Hawley Hale Stores, inc. up 10%.

Magnet To EMI

LONDON — Magnet Records has signed a new long-term agreement with EMI for the manufacture, distribution and sales of its product in the U.K. The agreement comes into effect this week and expands Magnet’s existing distribution deal with CBS comes to an end and from January 1, 1976 when Magnet’s existing distribution deal with Precise Tapes also terminates.

KISS KONGUERS L.A. — Raided stations KMET-FM and KTNQ-AM co-sponsored Kiss’s recent appearance at the L.A. Forum, and the promotional campaign revolved around a theme titled “I Was There.” Picture backstage (from left) are: Bill Austin, president of Aucun Management, Inc., Ace Frehley, Peter Criss and Paul Stanley of Kiss; Sam Benjamin, program director of KMET; Gene Simmons of Kiss, the KTNQ duck; Jim Fox, program director of KTNQ; and Alan Miller, director of promotion for Aucun Management, Inc.
**Black Leadership Conference Will Be Hosted By WWRL**

by Randy Lewis

LOS ANGELES — WWRL radio New York will suspend its regular programming for six hours Oct. 7 to work for the "WWRL Radio's National Leadership Conference.

The conference is being put together by Bob Law, public affairs director of WWRL, and will take place in six one-hour segments to be broadcast live from the York Hilton Hotel, according to Linda Haynes, Law's assistant.

Originally scheduled for Sept. 25, the conference will be moved back one week to avoid conflict with Black Caucus Weekend in Washington, D.C., an event which will be attended by many of the black leaders who have been asked to participate in WWRL's conference.

Some of those invited to the conference include the Rev. Jesse Jackson of PUSH, Benjamin Hooks of NAACP, Vernon Jordan of the Urban League, Minister Farrakhan, Dr. Dorothy Height, Negro Business & Professional Women, and Congresswoman Shirley Chishom.

Haynes said a few of those invited have agreed to attend the conference, "we are still waiting to confirm the dates with a few black leaders who could not attend due to their schedules." The idea for the conference, Haynes said, "was part of a suggestion by Vernon Jordan that there is a need for a black leadership conference so that people of the black community and voters could know where their leadership was and what their feelings were toward the administration and the different things that face them as members of a minority community."

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Craig Named Head Of ABC's Special Product Division

LOS ANGELES — Bill Craig has been appointed national director of promotion, special markets and sales development for ABC Records, it was announced recently.

Craig will be closely involved with the ABC roster of artists, as well as with the promotion and staff personnel. The ABC announcement stated that there will be increased concentration in all areas of black music and as a result, the division's name has been changed from R&B to special markets.

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**The Rhythm Section**

NASHVILLE BLUES — King of the blues B.B. King joins musical forces with country music star Waylon Jennings Sunday, September 11 for "The Benefit for Maury County Prison" concert to be held in Nashville. The pair hope to provide financial aid to families who lost parent, sons and daughters in the Columbia, Tenn. jail fire which killed 42 prisoners and visitors.

HAPPY BIRTHDAY — West End Music Industries Inc. is celebrating its company's first anniversary this week, paying special note to its three major label groups by the End Records, Spire Records and Amerika Records. All three labels are jumping right into year two, with contemporary and disco product due soon from West End, five gospel albums set for release around October 1st from Spire and other albums soon from Amerika, which has released four albums by Eddie Cochran, best known for his belly dancing music.

I CAN SEE CLEARLY NOW — The O'Jays, Philadelphia International Records' group has signed for personal management with Dan Cleary of Katz/Gallin/Cleary, who will represent the group in all fields, including new management for their upcoming tour. The group has rescheduled the tour, which was originally scheduled for last week and has scheduled a new tour starting in October. The group will enter the studio again in mid-October.

MOVING ON — Rufus' drummer of five years, Andre Fischer, reportedly has left the group to concentrate on his new San-Jo Fish Productions Company. Fischer is said to be working with Martha Reeves, who has signed with San-Jo, on her new album.
ADDITIONS TO R&B PLAYLISTS

WAKO - ATLANTA - Fram Barrow
1 #1 - Devil's Gun - C.J. & Co.
2 If I Were The Governor - Jack Spring - Sing
3 Star In The Ghetto - AWB And Ben E. King - Atlantic
4 Everything's Comin' Up Roses - Ben E. King - Atlantic
5 Keep It Moving - George Benson - Warner Bros.
6 I'm Gonna Make You Love Me - Stevie Wonder - ABCK
7 To The Greatest Love - George Benson - Warner Bros.
8 Love Language - Maurice White
9 To Be A Lover - George Benson - Warner Bros.
10 To Work On Me - Otis
11 -
12 To Love - Rose Royce
13 LP #1 - Bob Marley
14 New Edition

WGO - ATLANTA - Rick Fly
1 #1 - I'm Gonna Make You Love Me - Arthel Franklin
2 I'm Running Away - Roy Ayers - Polydor
3 Do You Want Me - The Trammps - Atlantic
5 Just For Your Lovin' - Maurice White
6 Love Music - Regal Dalvy - Millennium
7 To Be A Lover - George Benson - Warner Bros.
8 LP #1 - M. Goodman
9 LP #1 - L. Goodman

WLS - CHICAGO - Earl Joseph
1 #1 - I'm Gonna Make You Love Me - Arthel Franklin
2 I'm Running Away - Roy Ayers - Polydor
3 To Be A Lover - George Benson - Warner Bros.
4 To Love - Rose Royce
5 LP #1 - Emotions
6 LP #1 - Emotions
7 LP #1 - Emotions
8 LP #1 - Emotions
9 LP #1 - Emotions
10 LP #1 - Emotions
11 LP #1 - Emotions

WMAQ - COLUMBUS - Keith Wilkins
1 #1 - The Greatest Love - George Benson
2 Don't Be Afraid - Donnie Rawlings - Polydor
3 I Can't Make It Alone - Archie Bell
4 Jambalaya On The Bayou - Funkadelic - Warner Bros.
5 Back In Love Again - LTD & A.M.
6 LP #1 - M. Goodman
7 LP #1 - L. Goodman
8 LP #1 - L. Goodman

WNUF - BUFFALO - Byron Pitts
1 #1 - I Can't Turn You Off - Hi-Nrg - Gordy
2 I'm Coming Home - The O'Jays - Atlantic
3 Too Tight - Gary Wright
4 To Be In Love - Queen
5 To Be In Love - Queen
6 To Be In Love - Queen
7 To Be In Love - Queen
8 To Be In Love - Queen
9 To Be In Love - Queen
10 To Be In Love - Queen

WNYC - CINCINNATI - Bob Long
1 #1 - Flood Of Lights - Floaters
2 The Fugue - B.C. & The Magic Band
3 Do You Wanna Funk It Up? - Barry White
4 OH Lover - New York City
5 OH Lover - New York City
6 OH Lover - New York City
7 OH Lover - New York City
8 OH Lover - New York City
9 OH Lover - New York City

WNPQ - DETROIT - Barry Brink
1 #1 - I'm Gonna Make You Love Me - Arthel Franklin
2 I'm Running Away - Roy Ayers - Polydor
3 To Be A Lover - George Benson - Warner Bros.
4 LP #1 - Rose Royce
5 LP #1 - Rose Royce
6 LP #1 - Rose Royce
7 LP #1 - Rose Royce
8 LP #1 - Rose Royce
9 LP #1 - Rose Royce
10 LP #1 - Rose Royce

Most Added New R&B Singles

1. Dance Your Dance - Rose Royce - Whitley
2. Do You Want Money? - Barry White - WRBD
3. Take It Off My Hands - Martha & The Vandellas - Gordy
4. This Could Be Love - The Rub
5. The Greatest Love - George Benson

Most Added New R&B LP's

1. Believe - Mass Production - Cotillion
2. This Could Be Love - The Rub
3. Back In Love Again - LTD & A.M.
4. Full Blood - Rose Royce - Whitley
5. Dance Your Dance - Barry White

Playlist

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2 I'm Running Away - Roy Ayers - Polydor
3 Do You Want Me - The Trammps - Atlantic
5 Just For Your Lovin' - Maurice White
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Cash Box September 17, 1977
Tributes To Elvis Proliferate, Paced By 'The King Is Gone'

by Bob Allen

NASHVILLE — Following the recent death of Elvis Presley, a rash of "tribute" records have been released. Across the nation more than a dozen records commemorating the legendary entertainer have flooded the music market.

Leading the pack is "The King Is Gone," recorded by Nashville artist Ronnie Milsap and released on Capitol Records. According to Slim Williamson, president of Scorpion, more than 1.5 million copies of "The King Is Gone" have already been sold. The record passed the million sales mark within a week of its release. Williamson said: "It's unreal," says Williamson. "We sold 248,000 copies in one day. I've never seen anything like it. Some of our distributors are estimating that it could do as much as three to five million in sales before it's all over. It's drawn more requests than just about any other record in history. It's getting airplay everywhere.

Made In 24 Hours

Another Elvis tribute is "Goodbye King Of Rock 'N Roll," recorded by Don Everette on Nashville-based True Records. "Goodbye King Of Rock 'N Roll" was written recorded and pressed in 24 hours and sold 36,000 copies on the first day of its release. Current sales figures have passed the 150,000 mark and the record is getting substantial airplay in various parts of the country. "We've got good airplay in Oklahoma. Washington and recently just about everywhere else," says Holt, president of True Records. "Quite a few stations are programming it once an hour or more.

Elvis Wade, the popular Elvis Presley imitator, has also released a self-penned Elvis memorial single on Memory International Records, entitled "Memories Of The King." J.D. Sumner, a close personal friend of Presley who sang on many of his records, has also put out his own tribute on QCA Records, called "Elvis Has Left The Building." A single and an album, both entitled "A New Star In Heaven (A Tribute To Elvis)", have been released on Dove Records by Wade, a popular Nashville gospel singer. This album also features J.D. Sumner and The Stamps Gospel Quartet, an Elvis backup group at one point. Buddy Killen of Tree International Records is one of several producers listed on the LP.

Just a few of the numerous other Elvis tribute releases are: "Cry, Cry, Cry A Few Tears For Elvis" by Leda Ray on Allied Artists Records. "D.O.A. (Dead On Arrival)" released by Sharon Carroll and Shelby Singleton's Sun Records; and "We're Sure Gonna Miss You Old Friend," by Jack Hickox on Constellation Records.

Thus far, the only tribute record to generate national chart action is "The King Is Gone." It debuted on the Cash Box pop chart at #53 with a bullet and on the country chart at #85 with a bullet. It climb- ed to #85 with a bullet on the pop chart and #68 with a bullet on the country chart. "Just the meantime, produced by Elvis himself, prior to his death last month, continues to sell at a phenomenal pace and has experienced an incredibly strong resurgence in the charts. Currently #15 of Presley's LPs have risen into the pop as well as the country charts. A similar phenomenon is occurring on the British charts.

"We're unable to keep up with the demand," says Herb Helman, an Oklahoma marketing director. "And it's unabated. Most dealers feel this should continue well through Christmas.

There has, in fact, been some discussion about the possibility of maintaining separate record charts exclusively for Elvis Presley product, which is predicted will continue to glut the standard charts for months to come.

"Doomed on the feedback we've gotten from the trade magazines, it might be a good idea," says Joe Garante, director of operations for RCA Nashville. "There are too many Elvis records that they can't afford to put them all in the charts. But I feel that several of them have to be in the regular charts. It's got to be separate because they're just good-selling albums.

Helman indicated he does not object to the concept of separate charting for Elvis Presley records "if that's the most convenient way to help dealers determine what is selling, and as long as the records' relative sales activity is reflected.

Milsap, Johnson Reach Settlement In Mgmpt. Dispute

NASHVILLE — Attorneys for RCA artist Ronnie Milsap and manager Jack Johnson have announced a settlement of all issues involved in a lawsuit over Milsap's management, which had been scheduled for trial Sept. 13 in Chancery Court here.

The dispute arose in the early part of this year when Milsap filed suit to obtain a release from his management contract with Johnson.

Terms of the agreement between Milsap and Johnson to end the litigation were not announced, but attorneys for both parties termed the resolution "extremely significant and friendly." A representative of Milsap's attorney, W. Robert Thompson, did state that the agreement terminates Johnson's management of Milsap's.

Milsap's office has not announced a new manager.

Johnson, according to one of his attor- neys in the case, Maynard Holt, "is moving forward with other artists, including T.G. Sheppard now that this matter is con- cluded. Mr. Johnson has very warm feelings for Mr. Milsap and is confident that the Milsap star will continue to prosper. We have discovered and managed Charlie Pride prior to discovering and managing Milsap. Milsap, whose number one hit of the year, "It Was Almost Like A Song," is now rising on the pop charts, is said by his attorney's "to continue to appreciate and respect the significant role" that Johnson played in developing his career.

Capitol Records Realigns Country Music Division

LANCASTER, Pa. — Capitol Records has restructured its country division with an addi- tion to the staff and several promotions at the national level. As part of the move Frank John, Jr., Capitol's vice-president for country division, will help coordinate the new national staff by working with the label's promotion, marketing and A&R depart- ments. Vince Cosgrave moves into the newly- created post of director of Capitol A&R/marketing following a seven-year stint at MCA Records. Cosgrave will assist
COUNTRY MAGIC FROM CAPITOL!


LINDA HARGROVE: Impressions. Linda Hargrove is a mature, sensitive, romantic, poetic, singer, songwriter and musician. Her third album, "Impressions" (ST-11685) includes her latest single, "Mexican Love Songs." (4y) Produced by Pete Drake.

JAMES TALLEY: Ain't It Somethin'. James Talley continues to explore the lives of the working people in America. He verbalizes the struggles, their spirits and their dreams in his fourth Capitol album, "Ain't It Somethin?" (ST-11695).

“THINGS I TREASURE”
The single that would not die (15 weeks on the charts) is now a fantastic album that will live forever...

Includes the follow-up smash single “Soon As I Touched Her”
With special encore performances of Classic Burnette gold “Hey Little One” and “Tall Oak Tree”

Dorsey Burnette...
“THINGS I TREASURE”
Truly A Thing You’ll Treasure.
Golf Tournament Set

NASHVILLE — The fifth annual Chuck Chapman/Gregory Young Golf Tournament will be held at Crockett Springs Country Club on October 12. The tournament is held each year to coincide with the disc jockey convention.

Celebrities to compete include Tom T. Hall, New Orleans, Eric Church, Gary King, Dickie Lee, Elton John, New York, Larry Gatlin, Nashville, and Charlie Walker, Nashville.

Clark And Friends Star In Youth Fund Raiser

LOUISIANA — ABC/ DOT recording artists Roy Clark, Buck Trent and the Oak Ridge Boys raised $25,000 August 25 at a benefit show for the continued operation of the Holloween Youth Center in Los Angeles.

The Holloween Division of the Los Angeles Police Department sponsored the show, which was taped for radio. Golf International held a private residence. Police Chief Ed Davis, policeman- turned-novelist, hosted the event and comedian Ruth Buzzi were among those in attendance.

It marked the second year in a row that Clark has performed to raise funds for the coal fields. This year he was joined by Trent and the Oak Ridge Boys, who came to the program directly from a taping of the Tonight Show, which Clark hosted.

British Songwriter Records His First Country Album In Nashville Studio

by Lola Scobery

NASHVILLE — After penning songs that have sold over 60 million records, British songwriter Barry Mason says he has "found" himself in Nashville, where he recently recorded a country album for Magnet Records.

"If I had been born in the United States, I would've been in Nashville writing country songs," says the outgoing, gregarious lyricist whose songs include "The Last Waltz," "Delilah," "A Man Without Love," "Love Grows Where My Rosemary," "Love Me Tonight," and "Say You'll Stay Until Tomorrow." "After all," he adds, "I'm not only English, but I'm also Jewish, which is a big thing in the country music business, I think."

During a recent Cash Box interview, Mason was obviously elated that his first country session, produced by Larry Butler at Jack Clement Studio, included such top notch Nashville musical talent as the Jordanaires, Tommy Alsup, Pig Robbins and Pete Drake. In fact, Mason wrote a song for his album entitled "The Nashville Waltz," which is a tribute to and includes the names of the musicians and engineers who worked on his sessions.

Distributed By The United Artists

The album, titled after the recently shipped first single, "Drive Safely Darling," will be released on Magnet Records in Europe and distributed by United Artists in the United States. Arrangements for Mason to record in the United States were made by publisher Al Gallico.

Mason, who laughingly says the only instrument he plays is a Sony tape recorder, is primarily a lyricist. "This way my mind is free to write whatever I hear," he explains. "If I had to hunt around on the piano for the chords I hear, it could inhibit my writing." In addition to European composers like Tony McCauley, Roger Greenaway, Charles Aznavour, and Tony Wine, Mason has contributed with Chips Moman of Nashville. "Cash Box," he says. "I consider myself a country writer." Mason reveals, "and I love the way the musicians work in Nashville. They don't need to be asked to be great on the piano and the song. In England recording is all very technical.

Throughout his conversation Mason constantly returned to the importance of feeling in a song. "I just want to make people feel things," he emphasizes. "Luckily, my basic style appeals to people. I'm really not very special — the things I like appeal to ordinary people. Take 'Drive Safely Darling.' That's a phrase you hear all the time."

Despite his own writing ability, Mason says he was unable to turn down two outstanding country songs by Nashville's Roger Bowling and Larry Butler for his new album.

Speaking from the experience of having written numerous country-flavored hits for pop acts like Tom Jones and Engelbert Humperdinck, and songs like "There She Goes Again" for Joe Stampley, Mason reiterates his belief in country songs by asserting, "If Tom Jones had stuck with great country songs, he would have never been off the charts."

Country Music Academy Slates Talent Showcase

The Academy of Country Music will hold its first "Night of Its Stars" showcase September 26 at Los Angeles' Palomino Club. All Academy artist-containing members were invited to present their talents in a series of auditions, with 15 finalists selected to perform at the showcase.

Acuff-Rose Taps Penney

NASHVILLE — Ed Penney, music industry veteran, has joined the professional staff of Acuff-Rose, Inc., announced president Donn McCaslin.

Penney, who is now in charge of the firm's promotion department and Bob Jennings has been named public relations director.

Most Added Country Singles

1. MORE TO ME — CHARLIE PRIDE — RCA
   KHAJ, KNXN, KHEW, KNJZ, WDKA, KNIX, WVOU, WXCL, KENV, WWVA, WJJD, KDJW, WTSO, WIRE, KLAK, WHOO, KGA, KCTR

2. SHAME ON ME — DONNA FARGO — WARNER BROS.
   KHXK, KNXN, WXH, WXJL, KDJW, KTSO, WCMS, WIRE, WIRE, KVTG, KEGA

3. THIS TIME I'M IN IT FOR THE LOVE — TOMMY OVERSTREET — ABC/DOT
   KBCB, KNJZ, KNIX, KENV, WBSM, WCMS, WHOO, KGA, KCTR

4. DAYS THAT END IN "Y" — SAMMI SMITH — ELECTRA
   KHAJ, KHEW, WVOU, WXCL, WIRE, WHOO, WYDE

5. HOLD ME — BARBARA MANDRELL — ABC/DOT
   KVMJ, KXLN, WXCL, WJJD, KDJ, WTSO, WIRE, WIRE, WIRE

Most Active Country Stations

1. EAST COAST

2. HEAVEN IS JUST A SIN AWAY — KENDALLS — OVATION

3. WE CAN'T GO ON LIKE THIS — EDIE RABBITT — ELEKTRA

BRITON GOES COUNTRY

British songwriter Barry Mason, recently recorded his first country album for Magnet Records, visited the Nashville office of Cash Box. Pictures above are (l-r): Carolyn Gilmer of United Artists Records, which distributes Magnet in the U.S.; Melissa Elliott of Cash Box; Charley Bray, public relations consultant; Billy Sherrill, engineer at Jack Clement Studios; Lola Scobery of Cash Box, and Mason.

When Jimmy Carter recently visited the town of Yazoo City, Mississippi, nobody was more impressed with the town's best-known personality than the ceremonies, Carter told the Yazoo crowd, "Jerry Clower is a great product of Yazoo City, and I've always admired him." More Clower news. When Jerry performed at the Delaware State Fair on July 28, he was presented with a resolution from the Delaware State Senate, commending him for his stories of rural America.

Kitty Wells Show appeared in North Dartmouth, Massachusetts on July 24, at the Lincoln Park and broke attendance records.

Charley Pride's younger brother, Eddy, performed to a sellout crowd at Mr. Lucky's in Phoenix, Arizona on August 26. The club manager called it the biggest crowd in months.

Bill Rice of the songwriting duo Foster and Rice visited Nashville to record at Jack Clement Recording Studios. Production was handled by Larry Butler. Ride records for Polydor Records.

Woodland Studios in Nashville recently added Danny Hilley to its staff as a recording engineer. "Woodland has been noted for his award-winning work with the Public Broadcasting System. Recording artist Bobby Vee of "Blue Velvet" fame has signed with the United Artists label. He recently spent a week recording at Nashville's Clement Recording Studios.

Capitol Records' La Costa recently visited Nashville to-keep up with the latest sessions and radio appearances.

When Bobby Vee and Merle Watson recently appeared at the Bottom Line in New York and packed the house for three nights running. A few "fans" like Linda Ronstadt, Paul Simon and the "Saturday Night Live" crew stopped in to see them.
RAY PRICE (ABC-Dot DO-17718)  
Born To Love Me (3:21) (Music City Music — ASCAP) (Bob Morrison)  
This could be Ray’s biggest record yet. Written by Bob Morrison, produced by Jim Fogelson, and given the vocal touch that only Ray Price can offer. Beautifully arranged and in all respects a classic.

MEL STREET (Polydor PD 14421)  
Close Enough For Lonesome (2:29) (Hall Clement Pub. Div. of Vogue Music — BMI) (Bob McDill)  
Mel sings for the jukebox again with this well paced, pure country tune. Produced by Jim Prater and Jim Vienneau.

R.C. BANNON (Columbia 3-10612)  
Bannon hit the country charts with “South Bound” and left a good impression. Now R.C. returns with an equally strong single which should see chart action. Good driving rhythm and smooth delivery.

BOB HARRINGTON (Chaplain WIG-CH-7-001)  
A surprise from the reverend of Bourbon Street, this is a touching story with moving recitation and good vocal work. From his current LP, “Cross Country.”

Additional Releases

SHERRY BRYCE (Pilot PR-45100)  
The Lady Ain’t For Sale (2:24) (Hollytree Music — BMI) (Sherry Bryce)

BECKY HALL (Caprice CA-2039)  
Gypsy Stranger (2:29) (Sound Corp. Music — ASCAP) (Joe H. Hunter/Roger J. Le Blanc)

JESSICA JAMES (MCA MCA-40792)  
Everybody Needs A Rainbow (3:46) (Neverbreak Music — ASCAP) (David Barnes)

PAUL CRAFT (RCA JB-11078)  
Lean On Jesus (Before He Leans On You) (3:57) (Songwriters Music — ASCAP) (Rob Stanley/Mark Germino)

JAN HOWARD (Con Brio 125)  
Better Off Alone (2:52) (Con Brio Music — BMI) (Scott Summer)

BARBARA FAIRCHILD (Columbia 3-10607)  
For All The Right Reasons (3:17) (Onishawn Music — BMI) (B. Ray Reynolds/M. Barrett)

MAX D. BARNES (Polydor PD-14419)  

As produced here by Buddy Killen, Bill and Mary Lou are so laid back they are almost horizontal, which makes this a fine, mellow album for listening by lovers. Stand-out in addition to the already released single “Where Are You Going Billy Boy” is the slow smoldering cut, “Building Fires.” “Children,” written by Anderson himself and featuring intriguing harmonies, is also strong.

DON GIBSON — If You Ever Get To Houston (Look Me Down) — ABC/Hickory AN 44007 — Producer: Wesley Rose — List: 6.98  
A premiere country artist of years back, Gibson has been steadily regaining a hold on the charts since Hickory’s distribution deal with ABC/Dot. This, Gibson’s second album under ABC distribution, contains the single “If You Ever Get to Houston (Look Me Down),” written by Mickey Newbury. Gibson seems to possess a special affinity for Newbury songs, and side one of the album, which includes Newbury’s “When Do We Stop Starting Over” as well as “Who Cares For Me” is definitely the pick side of this disc.

MEL STREET — Mel Street — Polydor PD-1-6114 — Producer: Jim Prater and Jim Vienneau — List: 6.98  
One of the few chart country artists not to take a dip in the inviting surf of the progressive country sound, Street maintains his hard-line, hard-core country lyrics and production and still keeps his records rising on the charts. The Bob McDill-penned new single, “Close Enough For Lonesome,” will benefit from the momentum of the single “Barbara Don’t Let Me Be The Last To Know,” also penned by McDill and Wayland Holfyld.

Connie Smith’s debut album for Monument features an up-town easy-listening style that stands up well to her powerhouse vocals. Connie has gotten somewhat of a gospel brand of late, but although the liner notes and pure white graphics reflect her religious commitment, the album contains no gospel songs. “It Pleases Me To Please You” by Dave Loggins shows charts potential.

TURN RIGHT ON MEL STREET.

Mgmt: Jim Prater  
Booking: Lavender-Blake Agency  
Producer: Jim Prater  
Jim Vienneau

Ever since his first hit “Borrowed Angel,” Mel Street has been as much a country staple as corn bread. Now he’s got a new album. His first on Polydor titled simply “Mel Street,” with hits like “Barbara, Don’t Let Me Be The Last To Know” and the current single “Close Enough For Lonesome,” which all points in one direction. The way to turn is right on Mel Street.

“MEL STREET” INCLUDING
THE NEW HIT SINGLE
“CLOSE ENOUGH FOR LONESOME”
ON POLYDOR RECORDS
AND TAPES.
Close Enough For Lonesome • PD14421
Cash Box/September 17, 1977

**Cash Box Coin Machine**

**Stern Purchases Universal**

CHICAGO — Stern Electronics, Inc., Chicago-based manufacturer of pinball machines, announced its acquisition of most of the stock of Universal Research Laboratories, Inc. Established: Universal manufactures Electra coin-operated video games and Video Action consumer video games, in addition to making electronic components for businesses outside of the coin-operated industry. The company also has an extensive electronics research laboratory.

"Universal is a natural fit into Stern's operations," according to Gary Stern, president of Stern Electronics, Inc. "Their electronics engineering capability will allow us to design pinball and other amusement games with advanced microprocessor technology. Universal has shown its fine capability in the coin-operated video field with such games as Electra's Flying Fortress. Production of the printed circuit boards for pinball, arcade and video games will be by Universal, with Stern producing and extensively final-testing completed games in its factory."

As Stern further indicated, Universal will continue to operate as a separate corpora tion and operating management will remain unchanged, with Bill Oliges as president and Ed Polanek as executive vice president. However, he added that many every day business functions will be combined.

**Williams Delivers 'Road Champion,' New Solid-State Video Upright Game**

CHICAGO — Williams Electronics, Inc., through its network of distributors, is currently marketing a new solid-state video game called "Road Champion." The model has tested out superbly well, according to Williams' sales manager Bill Deppen, who described it as "an auto race game at its best, which will be at home and profitable in just about every type of location."

The game has a foot pedal for low-into-high gear capability, a steering wheel which adds to the realism of play, and a very appealing feature in the fact that it allows full player control of the track speed.

Additionally, Road Champion has exciting sound effects, including a continuous beep, beep on the final lap and a special victory fanfare when the player achieves champion status. Time and sound control is adjustable and the playing time is extended when the score reaches 400 points.

The model measures 24½" wide, 64½" high and is 28" in depth. Shipping weight is 250 lbs.

Operators may obtain further information by contacting their Williams distributors.

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**Jukebox Program**

**Top New Pop Singles**

1. SIGNED, SEALED, DELIVERED [Peter Frampton] (A&M 972)
2. YOU LIGHT UP MY LIFE [Debbie Boone] (Curb 8446)
4. I WOULDN'T WANT TO BE LIKE YOU [Alan Parsons] (ARISTA 2601)
6. GOLD AS ICE [Foreigner] (RCA 3410)
7. CAT SCRATCH FEVER [Ted Nugent] (RCA 5-50425)
8. KEEP IT COMIN' LOVE [KC & The Sunshine Band] (T.K. 1023)
9. MY FAIR SHARE [Heart] (Warner Bros./RCA 4540)
10. THE KING IS GONE [Ronnie McDowell] (Columbia QRT 136)

**Top New Country Singles**

1. I'M JUST A COUNTRY BOY [Don Williams] (ABC Oct 17-1717)
2. I DON'T WANT TO CRY [Larry Gatlin] (Mercury 45-241)
3. HE AIN'T YOU LYNN ANDERSON (Columbia 1-1097)
4. THE KING IS GONE [Ronnie McDowell] (Columbia QRT 135)
5. ERESTU JOHNNY RODRIGUEZ (Mercury 5006)
6. YOU OUGHTA HEAR ME CRY [Willie Nelson] (RCA PBL 1061)
7. GENTLE TO YOUR SENSES [Mel Mcdaniel] (Capitol 4430)
8. HEAVEN IS JUST A SIN AWAY [The Kendalls] (A&M 1103)
9. I GOT THE HOBS MEL TILLIS (United 1-1070)
10. EAST BOUND AND DOWN [Jerry Reed] (RCA PB 11056)

**Top New R&B Singles**

2. DANCE YOUR DANCE [Rose Royce] (Walt Disney 5011)
3. HEAVEN ON EARTH [Spinners] (Atlantic 3425)
4. A STAR IN THE Ghetto [AWB & B. King] (Atlantic 3427)
5. GLAD YOU COULD MAKEIT [Archie Bell & The Drells] (Casablanca 3410)
6. THEME FROM THE BIG TIME [Smokey Robinson] (Motown 784286)
7. IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME [BARRY WHITE] (20th Century TC 22545)
8. IF EVEL LOVE [Donna Summer] (Casablanca NB 894)
9. DUSIC BRICK [Band B-734]
10. SHAKE IT WELL [DAMON] (ABC 12098)

**Top New MOR Singles**

1. YOU LIGHT UP MY LIFE [Debbie Boone] (Curb 8446)
2. STAR WARS [London Symphony Orchestra] (20th Century TC-2345)
3. CUANDO CUANDO [Engelbert Humperdinck] (London)
4. WE'RE ALL ALONE [Rita Coolidge] (A&M 1976)
5. LOOK WHAT YOU'VE DONE TO MY HEART [McCOO & DAVIS] (ABC AR 12298)

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**1977 State Association Calendar**


Oct. 6-9: Coin Operated Industries of Nebraska annual mg. Ramada Inn Central. Omaha, Neb.

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**1977 International Exposition**

Conrad Hilton, Chicago

OCT. 28-29-30

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**1977 Association Calendar**


Culbro Corp. Issues

NEW YORK — Culbro Corporation, a diversified consumer products company, reported record net income and earnings per share for the second quarter and first half of fiscal 1977.

Edgar M. Cullman, chairman and president, noted that “per share earnings for all years are based on a substantially larger number of shares outstanding.”

Net income for the quarter increased 61.1 percent to $3,051,000, or $1.00 a share, on sales of $108,642,000. This compares with $1,893,000, or 76 cents a share, on sales of $106,642,000 a year ago.

Earnings Report

For the first six months net income amounted to $5,173,000, or $1.70 a share, a gain of 65 percent from $3,336,000, or $1.37 a share, for the similar period last year. Sales were $207,676,000, up from $206,571,000 in the first half of 1976.

The average number of shares outstanding was 3,048,000 for the current six months compared to 2,432,000 in the same period last year. Cullman explained that the sizable profit improvements on substantially unchanged sales reflect the growing impact of the company’s diversification program.

Veteran Operator Rates Sunbird’s ‘Super Bowler’ Wallgame A Winner

MINNEAPOLIS, MINN. — “Super Bowler”, an electronic wallgame with adjustable volume control and modern graphics, is currently being produced and marketed by the Sunbird Corporation here. Before the initial production run began, numerous prototypes were tested thoroughly over a period of two years.

Don Stowe, operator of Wis-Coin Company, Oshkosh, Wisconsin, was chosen by Sunbird to field test Super Bowler because of his 30 years experience in the coin-

PRODUCT UPDATE — Bob Nallick, right, president of the Sunbird Corp., Minneapolis, discusses the latest improvements on the firm’s “Super Bowler” electronic wallgame with veteran operator Don Stowe of Wis-Coin in Oshkosh, Wisconsin.

Ramtek Releases New ‘Star Cruiser’ Video Space Game

SUNNYVALE, CA. — The latest video action game released by Ramtek Corp., is a two-player model called “Star Cruiser,” adapted from the popular space battle theme which is currently dominating television and movie screens.

Players compete in an exciting battle of the starships, using steering wheels and foot pedals to control the ships and fire buttons to launch phasers and torpedos. As a bonus feature the phasers may then be maneuvered using the steering wheel. All of the excitement is accompanied by realistic sound effects for added appeal.

Maximum game time and number of coins per play are adjustable and all of the mechanical parts in the game are ruggedly built of heavy-duty aluminum for durability on location.

“We are confident that Star Cruiser will be an outstanding success” said Noel Beasley, general manager of the Ramtek Games Division. “Factory testing indicates that this piece does well in all locations and has a high earnings capacity week after week. Our expanded production facilities will enable us to produce the game in high volume as well as continue heavy production of ‘M-79 Ambush.’”

See Distributor or Write Bally 2640 BELMONT AVENUE, CHICAGO, ILLINOIS 60618
CHICAGO CHATTER

On Friday, August 26, Empire Dist. Inc. hosted the annual Ball group gala, which drew a full turnout of officials, personnel and guests from within the ranks as well as representatives from many of the manufacturers whose lines are distributed by Bally group firms. The affair was held at the Continental Plaza Hotel here and, we understand, Empire's Joe Robbins was quite an impressive emcee. Charlie Elkins of the Empire Grand Rapids office was presented with his 10-year service award at the function, and another warm highlight was the presentation of a special merit award to Pat Gorman, head of the district's billing department, from all of the branch office managers. Although a meeting was held earlier in the program, the affair was predominantly social — and a good time was had by all.

BUSINESS HAS BEEN PICKING UP NICEY at Atlas Music Co. and signs of a very promising year are expected according to Sam Kolber. He mentioned that he is looking forward to the upcoming Rowe national distributor meeting, Sept. 29-30, in Arlington, Va., and noted that Atlas will be well represented at the event.

MID-30s M.C.'s service manager Andy Dugay will be heading for Wichita, Kansas at the end of this week to attend a two-day service school being sponsored by United Dist. School will consist of a Bally session, conducted by Jack O'Donnell on September 15, followed by Andy's Midway class on the 16th. Among demo models to be used in the latter session are the new Ramtek's "Triskel," which will be dressed with the back of the project and is really pleased that so many in the industry share his enthusiasm.

ATTENTION PHONO OPS: "You Light Up My Life" by Debby Boone (WB) is predicted to be one of the hottest jukebox records of the year — according to Gus Tartol of Singer One Stop For Spots. Operators should be aware that the two stand are already showing interest, as Gus pointed out, which is the basis for the prediction — coupled with his personal intuition, of course.

ALSO ON THE RECORD SCENE, Lee Stoller of L S Records in Madison, Tenn., tells us he feels very strongly about the jukebox potential of the current Crissy Lane single, "Let Me Down Easy," (L/S/GRT), which is climbing the national charts.

STATE ASSOCIATION NEWS

The North Carolina Coin Operators Assn. chatted up another very successful annual convention held in the last weekend in September at the Asheville, N.C., Asheville Motor Inn. The convention is sponsored by the four registered members and guests and featured a 25-year booth display equipment. The state group initiated the trade show aspect about three years ago as part of their annual meeting and it has generated increased exhibitor interest each year. The 1978 event has already confirmed space for next year, as a matter of fact. A meeting will shortly be held for the purpose of determining 1979 show dates but, in the meantime, the group is working on the restructuring of the association's by-laws — and the fact that just prior to the convention a bill was passed allowing free play on pinball machines. Officials of the association are: J.B. Reaves, Whiteville, pres.; Ed Reynolds, Red Springs, first vice pres.; Jimmy Thorpe, Rock Mountain, 2nd vice pres.; Maxine Prudden, Fayetteville, secretary; and Nacey Wolfe, Fayetteville, treasurer. The dates of the annual Music Operators of Virginia convention are fast approaching — September 29-30, 1979, to be exact, and attendance is expected to top the 150 mark. AMOA president, Garland Garrett executive vice pres. and Fred Granger, and legal counsel Nick Allen will be among the guest speakers addressing the group, with Allen providing an update on the implementation of the copyright bill. Convention highlights will include a two-day (Sept. 29-Oct. 1) equipment display, business meetings, an election of officers and a banquet show featuring entertainment by the Tommy Wills revue. President-elect of the South Carolina Coin Operators Assn. is Earl B. Glover, Sr.

ROWES NATIONAL DISTRIBUTOR MEETING

WHIPPANY, N.J. — Rowe International, Inc. will hold its 1979 National Distributor Meeting on Thursday and Friday, Septem- ber 29 and 30, at the Sheraton National Hotel in Arlington, Virginia.

The meeting will be highlighted by the introduction of a new Atari product and this year's presentation will focus on both music and vending equipment. Rowe has scheduled a full day and a half of meetings and work sessions, commencing at 9 a.m. on Thursday morning, to provide distributors and sales personnel with full information on the new lines.

Operator Praises Game

(Continued from page 44)

est doubt that it appeals to a wide group of people in all age brackets.

However, the test models, as Stowe pointed out, don't contain the various improvements subsequently made by the factory including his man that reproduces authentic bowling alley crowd noises and a one-piece game board front.

Among the other features found in Super Bowl are an adjustable beer frame display and a pro-amateur switch that allows players to choose their specific level of difficulty.

For The Record

Stan Jarocki has been appointed director of marketing at Midway Manufacturing Corp., not vice president of sales as reported in the September 10 issue of Cash Box.

CALIFORNIA CLIPPINGS

Commenting on the recent flurry of activity at Portale Automatic Sales in Los Angeles, Tom Portale, executive vice-president, said: "All pins are doing real well, as are Atari's 'Spirit' and 'Drag Race.' " Tom noted further that "phonographs sales have picked up," and that the district has received its shipments of Gottlieb's "Centigrade 37" single player and Key Games' "Super Bug" driving game.

EXIDY, INC. has just secured a substantial order for its "Robot Bow!" video game from the Tag Corp. of Japan for the carddeno market and the accord-profiton of pinball business. Later, that the game will be featured at the upcoming Japan Coin Show October 5-7 in Tokyo, which he will attend. "The Japanese order is a tremendous boost," Jacobs said of the agreement. "It is a great bowling market and we look forward to a long run there." While noting that a cocktail version of Robot Bow! will be out this week, the firm will unveil four new games—two video units and two electro-mechanical— at the annual AMOA show in Chicago next month.

ON THE HEELS of two highly acclaimed service schools on Atari and Bally equipment in August, C.A. Robinson Company is now turning its attention to a bevy of new products, reports vice-president Ira Bettleman. Among the games currently in the spotlight at the district's Pico Boulevard showroom are Atari's "Time 2000," "Super Bug" and single-cabinet "Triple Hunt." Bally's "Evel KNIEvel"; Midway's "Guided Missile," and Ramtek's "Star Cruiser.

DATELINE SUNNYVALE, CA. — home of Ramtek, where director of sales Mel McEwan notes that the manufacturer continues to deliver its "M-79 Ambush" shooting game while sample shipping the new "Star Cruiser" space theme video piece. Mel added that a contingent including himself, company president Chuck McEwan, executive vice-president Tom Adams, vice-president and general manager Noel Beasley, national sales chief Fred Gilmann and marketing assistant Carol Trippet, will represent Ramtek at the AMOA meeting and trade show in October.

AMONG THE FIRST acts signed to perform at the AMOA banquet show, October 30, are the Sunshine Express vocal group, whose repertoire encompasses pop, country, and material from the nostalgic '40s-'50s period. Other artists will be announced as arrangements are finalized.

EASTERN FLASHES

With the Labor Day holiday safely tucked away, area ops, distributors, manufacturers, et al, are getting themselves into the carddeno market and the accord-profiton of pinball business. Later, condition, we're happy to report, began to surface for some in the closing days of August. The October AMOA convention is expected to be a huge hit with the many people who are interested in this field.

The recent AMOA convention was held at Expo, which offers some more business interest — and Arizona territory. Should be an unexpected show. Spoke with Rowel International's Dan Denman, who is extremely busy these days (and that's chilly) and working on arrangements for the annual Rowe distributor meeting, scheduled for September 29-30 at the Sheraton National Hotel in Arlington, Va. Rowe distributors can look forward to an interesting and exciting program, which is far from the course at this function each year — and the reason Dan and staff are snowed under with work. This is a real-time window market sale at Robert Jones in Dedham, Mass., was successful, the distribution planning another one for late September. Also coming up, and this will be time in October, is the big RJ get together, for customers and friends, at the Concord in the Peeksills. Drib's Bob LeBlanc said they expect about 300 or more to attend, and there'll be plenty of activities for everyone — golf, tennis, you name it; and don't be surprised if some brand-new equipment is unveiled during the festivities. As for present business, Bob said things are definitely up and very close to normal. Games in the spotlight include: "Atari's 'Spirit' and 'Starship I,' Midway's "Guided Missile" and Exidy's "Robot Bow!" — to name a few.
WANTED: Cash for Add-A-Ball, Capt. Fantastic, Pat & Rob Space Invasion, Luna, Zap 260, Spytronic, Wizard. Also digital Seeburg and Rock-Ola jukeboxes, late model Bally, 320 SW 16th Avenue, Portland, Ore. 228-7970.

WANTED: Cash paid for late model used parts, Premium paid for windowed. Resell anything. 54-845-14. Call Wurlitzer 1000 and 1015 W. 8th St. Antwerp, Ind.


FOR SALE: Sky Kings Open 17112, and Model B-1,000 1785, 1721, 1769 $85 each. Call (717) 848-1846.


WEBSTER symptom. Write for special price. Also available new Seeburg MPC-3000, MPC-4000, Sunset 4000 all new with original prices. Reply to Box 626 CB, Detroit, Mich. 48232. For more information call 313-792-2131.

RECORDS - MUSIC - MEMORABILIA wanted: Aggressive multi-sided seller looking for new/old/used records. Also looking for box sets and individual albums. Pay you for them. Contact: Gary Peters, 7220 Hollywood Blvd., Los Angeles, CA 90028.
Television Advertising On The Rise, CB Survey Shows

(continued from page) 7

ing," Perper continued. "We were looking specifically to a 18-to-25 group with this TV buy, with a heavy emphasis on the 25-35 area, where the object of this campaign was not only to generate profits, but to get additional dollars to develop new acts.

Jani Lundy, executive assistant to RSO president Al Coury, said the label decided to promote the Bee Gees album on television to "show the breadth and the broad demographic." Similarly, Don Grierson, director of merchandising and advertising, said, "We don't believe that you should advertise an unknown artist on television." Instead, she added, television should be used to expand the potential of a hit album "to create greater awareness and, hopefully, reach more buyers.

Over Saturation

Barry Grief, vice president of creative marketing services for ABC Records, traced the surge in video spots to "a combination of things." He explained, "One is that radio advertising is becoming less efficient because the saturation is reaching a killer level.

"Two, many record artists are more visible in motion pictures than in television, and the artists whose live appearances are as valuable as their records. So therefore, television is the only medium which can reach a wider audience.

"But the most important thing, I would say, is because it creates excitement with the retail buyers who are the key to the product. And the support you get from them is greater with a TV campaign than with a radio campaign.

Don Grierson, director of creative services for Motown Records, offered still another reason for record companies' increased spending, saying, "You must remember," he said, "that now the life of a record album is longer. So you can't be as timid about your advertising plan, or more sophisticated in your marketing approach.

In addition, Church pointed out, "As the audience for records gets older, you are moving into a group that is more likely to be watching television. And as our market expands, we're trying to build a group of people that can best reach our potential audience.

Recognition The Key

While admitting that the potential television holds for record advertising, most of the label executives agreed that at the moment, television is most effective for establishing the identity of newcomers, and is almost exclusively for well-known acts and supported by a complete media mix. In other words, since recognition is the key to success in this medium, television spots must be backed up by print and radio advertising, as well as in-store merchandise displays.

The only dissenting viewpoint came from ABC's Grief, who said television can also be used in concert to establish new acts that have a strong visual appeal.

Other executives, including Mansfield of CBS, agreed that television is most effective for boosting sales of "a superstar act that has a substantial sales history already. Because it's such an expensive media, you need to generate mass sales to make it worthwhile.

Mansfield continued that "We never run television without tying-in a media mix. When we run television, we make sure that there is a substantial press run.

Capitol's Grierson commented, "With the restricted budgets all record companies have, it's very difficult to go and establish a new act via television. You can't go in and do a Procter & Gamble type of thing where they have millions to spend.

When you're limited to maybe two-three or four-four hundred thousand, you have to be more selective.

"So when you're considering a national campaign, you take product that already has established a solid base with the concept, and where you have enough market identification factor out there. Then you go in and support it via a creative television campaign, which is basically merchandising and local co-op advertising.

"While noting that most of the albums advertised on television have already attained platinum status or thereabouts, Shelly Cooper, Warner Records' promotion manager, "I don't believe that you should advertise an unknown artist on television." Instead, she added, television should be used to expand the potential of a hit album "to create greater awareness and, hopefully, reach more buyers.

Timing Important

Several label executives emphasized the importance of timing the television spot to coincide with the greatest effectiveness. "The national buy was made not to coincide with the release of the album," Grierson said of Capitol's recent "Fly Like An Eagle" campaign. "It was made quite some time before the album had been out. When we were at about a million and a half or two million copies sold, we went in and made a national buy to take it over the three million mark, which it is at now.

"Earlier," he said, "the Fleetwood Mac campaign began when "the normal run-of-the-mill advertising campaigns had depleted themselves." He added, "We found it very easy to make a test case out of the album to see if we could generate X number of additional units — and we did it.

"In other words," he pointed out, "not just a point of saturation blitz to promote Stevie Wonder's "Songs In The Key Of Life" in Chicago last August, but a six-week span six months after the album's release.

"Purchasing television time is a highly specialized business, therefore, it is common practice for record companies to coordinate their placements through media buying firms like American Media in Los Angeles. The label usually produces the spot, either in-house or with the aid of a free-lance personnel, and the agency in turn turns out the actual buy.

"Normally with television we work through a media buying service that gives us a larger picture. We are very clear about what our objectives are," Church explained. "If you want to go into a particular market, you buy it up. We'll tell you exactly how much you want to spend, who you want to reach and you know the product you've got — a media buying service, using its expertise, can show you how to invest your dollars for the best return.

"Commenting further on the relationship between the label and its agency, Lundy of RSO said, "Together the record company and the media service research the market in terms of previous record sales, the success of live concerts, those kinds of things.

"Capitol's Grierson added that he has the local district managers review the agency's schedule because "they are more familiar with the local marketplace, they have the prerogative to make suggestions for change, which are almost always adopted.

"Don't think they are just putting in the spot and deciding to buy service and the spots because that is a lot of work, a lot of detail work that must be put on paper and put on head. But he does have the right to make suggestions as to the best buy in the marketplace.

"ABC's Grieff indicated the label allocates television advertising much like radio. "We will give the branches the spot even if we're not going to put national dollars behind it in

Country Crossovers To Pop Increasing In Recent Months

(continued from page 10)

pushed it as a pop record.

Crystal Gayle

The story of Crystal Gayle, whose current album and single are in the top five of Cash Box's country charts and are both built into the pop charts, is different.

"Crystal has been designed from the beginning to cross over into an Olivia Newton-John style of performer," Merrill said.

"Her current single, "Don't Make My Brown Eyes Blue," Merrill said, "is the first of her songs that has shown significant crossover activity. But that's only because the song isn't a pure country song; it's really blue.

"This past week, our Nashville office is completing what they've done with Crystal's song because it is number one and there isn't a whole lot more they can do," the UA spokesman said. "Now it's up to the home office to carry it through the pop market.

"Schreiber said when mentioning Ronnie Milsap's current single, "It Was Almost Like A Song," for release, "we felt we had a mass appeal record, but when we went to establish a country base.

"It was a very strong country record and the reports coming out of it were that so strong that we could interest pop adult stations.

"So it became a priority record for our pop adult promotion staff," Schreiber said, "But it wasn't a priority record until we had it established country.

"From there, Schreiber said, top 40 stations then will pick up the country and pop adult airplay when researching records. With such a base, combined with sales, Top 40 stations are more willing to add a country record, he said.

"You can't just take a record in and say, 'Here, play this.' You have to have credibility when you walk into major stations.

Top 40 Priority

"Then with a record that is established country and the pop adult airplay, chart moves, requests at those stations and sales, it becomes Top 40 priority record.

"In view of their recent successes, will these labels seek to push other country artists up into the pop charts?

"Outside of Crystal and Kenny," Merrill said, "I don't think so. I don't think we'll be

ABC/Dunhill Acquires One Of A Kind Music

LOS ANGELES — ABC/Dunhill Music recently acquired the songwriting team Lam-

bings' "Come Back; Waylon" at #46 bullet; Willie Nelson's "Te Lefty With Willie Nelson" at #176; Jerry Walker's "A Man Must Carry On," at #172; and Ronnie Milsap's "It Was Almost Like A Song," at #183.

signing too many more new acts and then not see the crossover with too many more of our country artists like the success Kenny and Crystal are having.

But those two acts are definitely a high priority for crossover," Merrill said. Another UA source indicated that both Rogers and Gayle were "high on the "commitment and money" were concerned.

As far as RCA looking for future crossover, Schreiber said, "You can't talk long as one extreme pop or 'country' or you will put yourself out of touch with the trends of the music industry.

"When we listen to a record, we will have an idea of what we want to do with it, but it isn't in the (record's) grooves, you can't do any thing.

"It was only because with Ronnie Milsap and Waylon, our two most recent successes, that they were so strong country that we could interest pop adult stations.

Schreiber also said he thinks part of the reason country music is doing so well on pop stations is because listeners are getting away from hard rock, at least for the present.

Country-Pop Song

"Right now," he said, "the country-flavored pop song seems to be what is really happening.

"If you look at any Top 100 chart, a good majority of the Top 10 songs are MORish songs. That seems to be the trend right now — especially going into fall, just having passed summer. A record like Ronnie Mil- sap's — a good love ballad — is what everybody is getting into right now.

"Country songs represented on this week's Cash Box Top 100 Singles chart include Milsap's "It Was Almost Like A Song," at #28 bullet; Elvis Presley's "Way Down," at #1 bullet; Kenny Rogers' "Daytime Friends," at #35 bullet; and Crystal Gayle's "Don't Make My Brown Eyes Blue," at #46 bullet.

"Completing the singles list are Glen Campbell's "Sunflower," at #55, and Charlie Rich's "Rollin' With The Flow," at #59.

"Country album's on the Cash Box Top 200 Album chart include Presley's "Moody Blue," at #4 bullet; Waylon Jennings' "Of Waylon," at #49; Kenny Rogers' "Daytime Friends," at #66 bullet; Olivia Newton-John's "Making A Good Thing Be- tener," at #62; Crystal Gayle's "We Must Believe In Magic," at #127 bullet; and Elvis Presley's "Welcome To My World," at #137 bullet.

Cash Box/September 17, 1977
NUGENT HEADLINES — Epic recording artist Ted Nugent headlined a recently completed tour of the west coast along with Epic’s Richard Masse. Pic- tured (1-r) after a concert in Portland, Ore., are: John Baruck, REO’s manager; Jim McKeon, Epic’s regional AOR promotion manager; Tom Werman, Epic staff producer; Kevin Cronin, lead singer of REO; Mike Ahearn, Epic local promotion, Seattle; Michael O’Toole, Seattle branch manager; Bob Archetta, KVAM program director, Nuggest. Terry Danner, KGW music representative; director of a local record account, Gary Richrath, REO member; Mike Reeff of Everybody’s Records in Seattle and Neal Doughtery, member of REO.

WEA’s First National Meet Draws Over 500 Delegates

(continued from page 7)

subjects, analysis of the black music buyer and retailer, servicing to best meet the special needs of one stops, large outlets and smaller stores; the needs of black customers, how to maximize the crossover of black-chaged albums or singles to the cross-country market. There was an analysis of advertising media, the importance of in-store merchandising in achieving maximum sales, how to minimize the maximum retailer and consumer awareness of new releases.

A complimentary seminar on radio entitled “The Radio Habit—Is It Hazardous to Our Health?” was moderated by Perper. The panel consisted of Mike Harrison, managing editor of Radio and Records; Lee Abramson of Burkhart-Abrams, a radio consulting firm, Gary Granger, V.P. and program director, WSHE (Miami); Bob Pinn, NBC’s (N.Y.) program director; Gary Stevens, station manager, KDWB (Minneapolis); Mac Dieter, vice president and general manager, KMJQ (Houston). Some of the topics covered included the proper use of ratings (ARB, PPM, R&R), research factors, dealer tags vs. institutional buys, and contract sales or weekly frequency packages. Another panel on the hidden side of demographic reports, album cuts vs. singles airplay, the pros and cons of country country, and the 60-second spot-tune-out factor, and an examination of black radio.

Country Panel

The country music panel was moderated by Lonetti, WEA vice president and director of sales. The panel members were Mike McKeon, Epic’s regional AOR promotion manager, Jan Rheese, country sales coordinator, Elektra/Ashum; Stan Byrd, Epic’s director of country and western sales and promotion director, Warner Bros.; Lou Dennis, vice president, sales, Warner Bros., and WEA branch managers Tom Sims (Dallas) and Bill Biggs (Atlanta). The panel discussed the specialized sales and promotion philosophy and techniques required to make a record in the country music market. Panesist told the audience that in marketing country music and country artists, the record labels must be governed by the sales plates appropriate to the pop market. On the other hand, the panelists emphasized that the radio promotions, advertising and merchandising country and pop, the impact of crossovers.

Music on CBS

(continued from page 7)

by artists he has brought to them. However, he said, he is not required by the pact to deliver a specified number of artists to CBS. Currently, he is negotiating with a couple of established acts and several lesser-known groups for agreements to sign with CBS.

Dolby sound manager Daryl Hall and John Oates, Steven Dees and Dr. Buzzard’s Original Savannah Band. All these artists are signed to RCA Records. Julian also stressed the fact that he intends to continue his association with that label, although he won’t be involved with any big name acts. He added that his relationship with this company “has always been very good.”

Cash Box/Special Supplement

(continued from page 7)

west coast A&R for Capitol, assemble product presentations and help coordinate country product marketing. Chuck Flood, director, talent acquisition, Nashville, will work with Frank Jones in coordinating Capitol’s A&R functions. Previously, Flood was director, press relations/progressive country promotion/special projects. Cosmic, Flood and Jones are under the general direction of Rupert Perry, vice-president of A&R.

Ed Keeyee, previously based in Nashville and country A&R field manager, has been relocated to the Tower as national country promotion manager. Keeyee will coordinate national country promotion under the direction of Bruce Wendell, vice-president, promotion. Keeyee will also work closely with the sales department.

Caty Roszell, previously handling press functions in Nashville as an assistant to Chuck Flood, has been switched to the press & artist relations department under the direction of Dan Davis, vice-president, creative services/merchandising & advertising/press & artist relations. Ms. Roszell will continue handling promotional functions of Nashville, as well as coordinating Capitol’s artist relations activities in the southern region. Caty Roszell will report directly to Bruce E. Gar- field, director, press & artist relations.

Commenting on Capitol’s aggressive change, Thomas Mottola, senior vice-president, A&R, said, “Country music has an ever increasing marketplace. By bringing Congrove and Keeyee into the Tower, we have expanded the promotion and marketing of our country product on a national level as well never before and integrating the development of our country artists into the mainstream of our operations on a larger scale.”
A&M Reorganizes International Dept.

LOS ANGELES — A&M has made some changes in their international department. Jack Lossmann has been appointed to the position of general manager of the department. With the label for the past four years, Lossmann's duties will encompass the release, promotion and sales of product on a global basis, as well as working closely with affiliate companies and managers promoting worldwide artist tours.

Lee Wilder has been appointed international publicity coordinator. Bob Brownstein has been named administrative coordinator for the international area.

Lossmann, Wilder and Brownstein will continue to headquarter at A&M's Los Angeles offices and will report directly to Dave Hubert, vice president, Int'l, A&M.

Francis To Record 45

NEW YORK — Connie Francis has reunited with songwriters Neil Sedaka and Howard Greenfield to record a new single for MGM Records in September. The single will be for European distribution. A "Greatest Hits Of Connie" package put together by Polydor records for TV/mail order sales only has already sold excess of 600,000 units in the U.S. Polydor released the album on the MGM label in the United Kingdom and Canada, and has taken the number 2 spot on the Cash Box charts.

Valve Signed To Attic

TORONTO — The Valve and Pucker Society Band, composed of the Canadian Brass and a few friends, have been signed by Attic Records. Their debut LP, titled "The Valve and Pucker Society Band," will be released shortly, along with a single "The Liberty Bell," better known as the theme song of the Monty Python TV show.

Argentinian News

BUENOS AIRES — Italian artist Fred Bongusto is arriving in Buenos Aires for a series of appearances at the Plaza Hotel during an "Italian Week" to be celebrated here. Sicarianemica has released an album by Bongusto in Argentina with great success. This spring, he will be a guest on a television show. Two of the top local rock names gave concerts recently with the first showing of their upcoming albums. At the Coliseo Theater, Luis Alberto Spinetta unveiled the tunes of his new album, "Eighteen Minutes Away From the Sun," which show him in a rather jazz-like form. At the Cafe Teatro, Litto Nebbia presented "El Vendedor de Promesas" (The Promises' Salesman), with lyrics by Mirtha Delfino. The Spinetta album is being released by CBS, while the Nebbia LP comes under the Melodia label.

Folk group Los Chichaleros is starting in October a new tour of the United States and Canada. They will appear in San Francisco, Los Angeles, Chicago, New York and Miami, among other cities, and will also visit Canada and Mexico. In 1978 they will tour Japan and in May and June a trip to Mexico is still pending. Their records are released by RCA.

Microfon hosted a party for Aldo Monges after his successful return from Miami and Mexico. The gathering was at the Continental Hotel. The label toppers, Marlo and Norberto Kaminsky, returned recently from one of the usual visits to the U.S. market.

Four LP's and two singles will be the first releases by Union Records, new label recently formed by Gustavo Yankelevich and Jorge Fortunato. Miguel Saravia and Spanish star Pedrito Rico are among the artists already linked.

Reports From France

PARIS — The English label dedicated to reggae music, has been signed in by EMI/Parlophone for three years exclusive distribution in France. First release to come out under this new arrangement is Lloyd Miller's "Caribbean Way" and Winston Groovy's "I'm Going Back." EMI has acquired under the terms of an European agreement, concluded by Ariola GMBH, the exclusive rights to distribute the English label in France. The first release from Eurodisc under this new settlement will be the Hamilton, Joe, Frank and Denniss LP along with the latest by Barbi Benton. Eurodisc is represented by WEA in Europe.

SAGER SILVER — Elektra/Asylum recording artist Carole Bayer Sager was presented with a silver sales of "You're Moving Out Today" in the U.K. Carole co-wrote the song with E/A recording artist Bruce Roberts and Bette Midler (E/A president/sales; Sager, and Rip Pelley, E/A national artist relations coord."

Ariola UK, Pye In Pact

LONDON — The new Ariola UK company has signed an exclusive licensing agreement with Pye Records. The deal involves two labels, which are the Ariola UK series releasing product from artists signed direct to the company and from the Dave Courtney-Tony Mehan production pact as well as from Ariola's international companies in Europe and America, and the Ariola-Hansa label, handling artists signed by Hansa during a UK talent quest conducted earlier this year.

Ariola UK managing director Robin Blanchflower said: "I am very pleased to be associated with Pye again, having worked there for two years. It will be good to renew the association with so many of the people we knew, and with Pye's record of breaking product, I am confident that the future will prove equally successful for both Ariola UK and Pye." 

Pye chairman Louis Benjamin commented: "Pye has an association with Ariola that goes back 10 years, and we are delighted to be so closely linked with them on the new venture in the U.K. Their plans for the future are exciting, and every part of our company will be working hard to give them our full support in the creation and development of new British talent."
Television Advertising On The Rise, CB Survey Shows

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their area. Then if they want to run it locally, then they can make the spots available.

In other words, these spots are making cost on the average five to six times what a radio spot costs. But we're going to make them available on a national basis, because they can run TV spots out of their own advertising budgets the same way they'd run a radio spot.

Major Drawback

The major drawback of TV advertising is, of course, cost. According to a report in the Wall Street Journal, a number of national advertisers have seen TV spot costs rise about 30% to an average of $80,000 for a single minute of prime time network television. In addition, production costs can run from $3,000 to $20,000 more for a 30-second record commercial, depending on the complexity of the spot.

Cooper continues, record companies usually buy local rather than network time because it is considerably cheaper and more readily available. "Obviously you're always looking for the most exposure that you can get," Grierson explained, "and you get your best rates by placing them locally."

Secondary Markets

Grierson pointed out that in the near future he will probably lose $30,000 from his television budget to secondary and tertiary markets. Referring to plans for the ABC spot program "Prime Time," he said, "We're going for small markets, no majors. We'll make the spots available in major markets, but for $15,000 less in small markets where TV spots are less expensive and where retailers get less support.

There are greater availabilities in smaller markets," he continued, "and there is greater acceptance because those markets aren't inundated with the same types of commercials the major markets are. I think your message makes better. I think you get more for your money. You obviously get better frequency in major markets, but you're getting a more jaded audience with the big market ads, in the big commercial, and you're dealing with pre- emptions right and left." Cooper adds that with careful planning, production costs can also be reduced. He said that by making several commercials at one time, costs can be amortized over an extended period of time.

Regional Campaigns

Both Grierson and Mansfield feel it is worthwhile to do television advertising in certain markets where groups may have strong regional acceptance. Grierson, for example, suggests that the move into commercial radio's "Night Moves" that Capitol ran in Detroit, thus capitalizing on his overwhelming popularity in the area.

"We just finished a spot on Dave Mason," Mansfield said. "The album is not gold yet, but there is a single that is starting to happen nationally and it might make sense in the market. The top five go in and start a TV campaign."

The general opinion of the executives surveyed was one of optimism about the future of television as a promotional device, which is still in its infancy as far as the record industry is concerned. And most predicted that future television spots will be cheaper morning, afternoon, and late night, and the primary thrust of the market will not be inundated with spots.

Conversely, said Cooper, programs that attract spots will have to be more sophisticated and look for new sales outlets. "Farther it is feasible to use television on a consistent basis, "a couple of things have to happen," according to Grieff. "First, in order to be effective, TV spots are going to have to get better sound reproduction. We're selling sound and TV sound is atrocious. That clearly hurts TV advertising in this country."

"Secondly, it's going to take a different attitude on the part of manufacturers since a big record will no longer be gold — it will be triple platinum. Then, when you're talking about TV, you can invest a quarter million or half million dollars with the knowledge that it's going to return additional sales."

Church, however, feels that even production cost is a big problem. "When you sell six million albums, everybody says 'terricill.' But there are 225 million people in this country. So six million is a very low percentage.

"Who's to say what the potential sale on a gold record is? We need $20 million sales figures. When you sell six million albums, the people who have bought those albums are the ones who feel very close to that artist. But there is a much greater audience that is familiar with that artist's name and buys only one or two albums a year — those are the people we're after.

"Is television, then, the way to reach this vast, untapped audience?"

"I think it's recognized that television is the most effective advertising medium available," Church said.

Songwriters Establish Music Publishing Co.

NEW YORK — The Songsmiths Inc., a new music publishing house, has been formed by a group of 60 songwriters and publishers. The two ASCAP writers say they will be working with a catalog of over 300 songs in all genres of popular music. The office is located at 210th Street, Brooklyn, N.Y.

New Label Formed

NEW YORK — Anamath Records, a new label specializing in "new wave" rock music, has been formed by Cosmo Ohms. The label's first group signed to the label is Star- town, whose single, "Rockin' On the Bowery," has just been released.

FARNER SIGNS WITH ATLANTIC — Mark Farn- er, former lead guitarist/vocalist with the now-disbanded Grand Funk Railroad, has signed an exclusive long-term contract with Atlantic Records. His debut LP for the label, "Mark Farmer," is set for late September release. In addition to a recording and a signing are, from left: Dick Kinz, senior vice president of promo- tion for Atlantic; Dave Farn- er, senior vice president and general manager for Atlantic; Farn- er; Jerry Greenberg, president of Atlantic; Michael Klenfner, senior vice president of Atlantic; and Andry Cavaliere, Farn- er's manager.

Dick Broder Discusses Artist Career Theories In Television

(continued from page 12)

create the need for the artist to appear on any show. For Broder, this means creating a profile of his artists. He involves the television buyer with records, performances, and various press activity. "While I am not allowed to actively solicit employment on these shows, there are many things that I can do to stimulate interest in my artists," he said. "We send the talent buyer literature on the artist, reviews of the shows, and I send them product in the same way record labels treat radio stations and trade publications. Many people don't realize that those shows are important to their careers, that they are valuable, and that they are a major asset in an artist's career. I work those talent buyers to death, and I am pretty ruthless when I want to break an act."

There is a certain amount of favors that you can appeal for in getting exposure on a new artist, but I never put an artist on a show that they are not prepared to go on in the first place. Television should work in hand in hand in helping to highlight some of the artist's other activities and make the artist more of a purpose, and it gives the show more things to zero in on.

In the beginning of an artist's television career, invaluable training grounds include the various lip-sinc music shows and the afternoon talk shows. According to Broder, TV should be used as a stepping stone to find out what to use in your package and what is that is making the artist uncomfortable. The best way to handle the TV situation is to get on every type of television show that the artist can comfortably fit into.

Foreign Television

"Foreign television is also a great training ground," said Broder. "In Europe, a huge foreign TV audience way before a domestic TV appearance occurs. The likes and dislikes of foreign audiences vary from country to country. In Europe, you can go from a country using the standard operating television procedures to a coun- try utilizing an entirely different set of rules, format, language and approach."

Despite popular belief, Broder indicated that the main objective of various guest ap- pearances and summer shows is not necessarily a fall prime-time show. "I did a summer show with one of my artists, and everyone was of the opinion that if the show did not get picked up as a fall show, we were a failure. They were missing the incorrect analysis because what we've done, in having six half-hour shows on prime time, is a tremendous asset to the group, even if it were to break even. In selling to approximately 25 to 30 million people a week and there is no way in the world you can miss the TV exposure. People who take up to two years to discover a group through the nor- mal distribution system, many of the artists have a chance to familiarize them- selves with the artists that much sooner. Naturally, that is going to affect-record sales."

Once the shows have been finished, their value has not ended. Broder indicated that a valuable use can be made of the show if you could acquire a tape of the show for video presentation to other potential television buyers. You then have something concrete to work with in seeking other television appearances. "In foreign countries, for example, they will take a lift off a show that is done domestically and you can often get foreign promotional usage out of domestic shows. As long as there is no money ex- changed, this type of activity is per- missible. Foreign countries use these films in conjunction with their local musical shows and my experience has shown those films to be of extreme value if you review the tapes and the sound beforehand. You must make sure the presentations you are send- ing out are the best, and not 'bottom-

TV Staying Alive

After all the riddles have been accom- plished and the manager has determined that his artist has a certain staying power on television, Broder stated that now comes the time for a little formal gambling. The requirements for what will stay on TV are different from those required for an artist just to have hit records. The visual and per- sonality aspects that come across in television just do not come across on records. The key is to find things for your clients to do that won't make them compromise their ar- tistic abilities. If you care about your acts, you do not want them to feel embarrassed, you do not want them to fail on television."

A variety of performers get a shot and have a summer show, and some get lucky and get picked up for a fall show. They stay on the air for a couple of years and then go off. The challenge, Broder believes, is to stay on the air, utilizing the imagination to create new and fresh concepts for the artist. "You can have an act that sells 14 million albums a year and still fail on television. Rather than having something on that 'kind of works, and continuing it and continuing it until the audience gets bored, I want to keep it fresh and have my acts try new things. I think that is what keeps an artist growing and makes the business challeng- ing to them."
program and other fall/winter campaigns built coincide with some major new releases, including the upcoming LP on the First Artist label.

Other major labels such as UA and ABC, however, have elected to ignore the back-to-school format. One label executive suggested that perhaps this old marketing approach was finally becoming a bit tiresome. In other retail developments this week: several Philadelphia retailers ran a unique Elvis Presley coupon promotion, a few New York retailers continued advertising LPs below $3, despite the Jimmy's Music World retribution, and J.C. Penney ran all-label sales across the country.

Presley Coupon

The Sunday Philadelphia Inquirer last week initiated its Presley coupon promotion, tagged to four major Philly retailers: Sam Goody, Listening Booth, Music Scene and Wee Three. The two-page ad offered S1 off all Presley catalog albums and tapes with submission of a coupon. According to Sam Goody Philadelphia advertising director Joe DiMartino, the impetus for the promotion came from the newspaper, which is presently engaged in a bitter circulation war with the Sunday Philadelphia Bulletin.

Both papers last Sunday ran extensive feature articles chronicling Elvis' life and times. To support the editorial copy, the Inquirer offered record retailers a substantial ad discount. The retailers received no co-op dollars on the promotion.

Retailers Viewpoint

DiMartino noted that, from the retailers' viewpoint, the ad was designed to build store traffic, rather than to increase Presley sales. "Obviously, there's already a heightened demand for all Presley products."

ABC To Dist. Abbattairo

LOS ANGELES — Abbattairo Records, which is distributed nationally by independents, recently set regional distribution in the northwest with Seattle-based ABC Record & Tape Sales.

Johnny Cole LP Slated

LOS ANGELES — Singer-songwriter Johnny Cole's first LP, as a solo artist, titled "First Meeting After," will be released soon on Stanley Records.

We're presently getting restocked only in drags and grabas. We have no trouble selling it at the regular (shelf) price.

He added, however, that even at $1 off shelf price, or about $4.79, Goody is making a healthy profit.

Low NYC Prices

Despite the impact that Jimmy's Music World, the major lowballing chain in the New York market, has closed most of its stores and raised prices in its remaining outlets, some retailers here continue trying to draw traffic by selling LPs below cost. A&S department stores, for example, advertised the latest LPs by Lou Rawls and Dan Fogelberg for $2.99; the chain also promoted six $7.98 list releases, including the newest albums by James Taylor, Yes, the B-52s, and Wings.

Corvettes, which has been promoting low prices in all its major national markets, continued its $2.99 sale on live "specials" this week, including LPs by Meco, Dave Mason & LTD. A spokesman for A&S said the $2.99 promotion was run only because it was a "sale day," and that during holidays like Labor Day, "every department tries to be especially competitive price-wise." The source said it was unlikely that such low prices would continue on a regular basis.

Meanwhile, J.C. Penney, the major national department store chain which elected to phase out records in many of its stores earlier this year, this week advertised all its LPs for 15% off in most of the major markets surveyed by Cash Box.

Record buyers for the chain could not be reached for comment, but the national promotion seems to indicate that Penney is still committed to records in those stores which have chosen to keep them.

Back To School Promos By Label

(continued from page 9)

AC/DC in NYC — Also recording artists AC/DC came to New York and played two venues on the same night, appearing first at The Palladium, and then at punk rock capitol CBGB's on the Bowery. Pictured backstage at CBGB's are (from left, back row): Michael Kentner, senior vice president for Atlantic Records; Art Collins, New York publicity for Atlantic; Earl McGrath, president of E3 and Hits Records; Perry Cooper, director of artist relations for Atlantic Records; Dick Kline, senior vice president for promotion of Atlantic, and an unidentified guest. Middle row (from left): Malcolm Young of AC/DC, Ahmet Ertegun, and the Commodores for $3.99. Front row are: Cliff Williams and Phil Rudd of AC/DC.

Wiley Resigns From FCC

(continued from page 12)

Hooks (now executive director of the National Association for the Advancement of Colored People) will go to Tyrone Brown, pending completion of FBI field checks.

Brown, former general counsel of Post Newswave Stations in Washington and currently an attorney there, has substantial support from the Congressional Black Caucus, the National Black Media Coalition and other minority groups. The question remains whether chairman-to-be Ferris will grant Brown the full power and personnel staff with the seat vacated by Wiley, or whether pressure from minority groups will influence the President to grant Brown the seven-year term, and Ferris the two-year term.

Charles Ferris, well known on Capitol Hill and well versed in the ways of government, reportedly had to overcome some opposition within the public interest-oriented ranks of the Carter personnel staff. In the search for FCC candidates with strong activist records, and non-business types with ties to various consumer groups, the one name to surface repeatedly was that of Henry Geller, Aspen Institute fellow, former FCC general counsel and advisor to the National News Council. It is likely that Ferris was tapped for the chairmanship on the understanding that key positions within the FCC will be filled with public interest allies.

Other than Henry Geller, the most talked about candidate for such an appointment is Frank Lloyd, formerly of the Citizens' Committee for Broadcasting, who may be in line for the general counsel post under Ferris. Once BFC checks and Senate confirmation proceedings are complete, Richard Wiley will step out of the public eye, at least temporarily. But it is likely that Wiley will join a Chicago-based law firm with Washington offices, and will remain here. But the possibilities for his future remain open — he has been known to talk about political aspirations — and some speculate he will keep his Chicago Republican connections alive for a purpose.

Uttal Acquires Private Stock

(continued from page 9)

high among the company's priorities, according to Uttal. "The new focus of our company is the growth of our music publishing division, which is a strong management team; building the long-term potential of our artists; emphasizing the quality of product and the image of our artists in all aspects from album art to advertising; and continuing to expand Private Stock's international base," Uttal noted.

As one example of this change, a company spokesman pointed out, Private Stock is planning to redesign its logo. The new emblem will use a picture of the New York City skyline.

Shifting Stance

A more substantial shift in Private Stock's stance has been signalled by the signing of singer/writer/producer Rupert

GRT Donates Tapes

SUNNYVALE — The GRT Corporation recently donated one of its entire series of LPs to the community library at Los Altos High School Symphony auxiliary auction. However, the donation had one proviso. It had to be all the tapes, person could pick up in a shopping cart from the GRT parking lot in 15 minutes. The high bidder was the Collishaw family of Monte Sereno who did the job in a group-allocated time of three minutes.

UTTAL ACQUIRES PRIVATE STOCK

Hollies. Although Hollies has produced some highly successful recordings, he is not a singles artist and has yet to score a significant success with any of his own albums.

Currently, Hollies is about to go into the studio to record a new LP of his own material, scheduled for late fall release. Although he has an exclusive recording contract with Private Stock, he is free to produce for any other artist on any label.

Private Stock's wooing of Hollies has aroused speculation that the label is also interested in London recording artist John Miles, a friend of Holmes. A company spokesman did not deny that Private Stock would like to sign Miles, however, he noted that if Miles decided to leave London, the bidding for him will be fierce.

Helicopter To Advertise Liston-Smith Concert

LOS ANGELES — RCA recording artist Loniine Liston-Smith's performance at the Roxy Theatre will be advertised in the sky on September 10 when a helicopter will circle the city flashing a computerized message advertising the show.

The label has also scheduled four days of sixty-second commercial spots on five local radio stations including KDAY, KBCA, KGFJ, KJJJ, KCMC, and KACE.

Ash Box/September 17, 1977

WILEY RESIGNS FROM FCC

By Lyle Wolf

WHEN Henry Geller, who has been a key figure in the reforms of the Federal Communications Commission, stepped down Tuesday as the agency's general counsel, he took with him a political reputation.

It is likely that Geller was tapped for chairman - to -be Ferris was a "safe" choice, and that during holidays like Labor Day, "every department tries to be especially competitive price-wise." The source said it was unlikely that such low prices would continue on a regular basis.

Meanwhile, J.C. Penney, the major national department store chain which elected to phase out records in many of its stores earlier this year, this week advertised all its LPs for 15% off in most of the major markets surveyed by Cash Box.

Record buyers for the chain could not be reached for comment, but the national promotion seems to indicate that Penney is still committed to records in those stores which have chosen to keep them.
Friedman Attributes WEA's Growth To Decentralization

(continued from page 16)

Friedman said that no record company could successfully operate in the future unless it was capable of responding instantly to changes in sales and promotion, and that temporary music was created constantly. Today, he said, WEA's million albums.

According to Utley, 'Cassietta’s fans have been waiting for two years for her new album. The open house is there for them to enjoy the music with.'

Major Dept Store Chains Release 2nd Qtr. Reports

los Angeles — K mart, Penney and Allied Stores all posted second-quarter earnings. K mart reported a 70% decrease in earnings, from $58 million to $19.4 million. Penney's earnings were down 58% to $23.1 million. Allied Stores, which owned 7% of the remaining earnings, saw its earnings decrease 52% to $3.7 million.

J.C. Penney's earnings in the second quarter rose to $33.7 million from $33.9 million a year ago. This year's earnings are down 16% from last year's $54.5 million. In the second quarter, Penney's earnings were down 12% to $23.1 million from $26.7 million in the second quarter of last year. Allied Stores, which owned 7% of the earnings, saw its earnings decrease 52% to $3.7 million.

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### Holland

**TOP TEN 45s**

1. *I Feel Love* — Donna Summer — CBS
2. *Cocaine in My Brain* — Aretha Franklin — ABC
3. *Take Me Back To The Old Transvaal* — Thembi — CNR
4. *Oh Lorf* — CBS
5. *Sorry I'm A Lady* — Baccara — CNR
6. *Baby Don't Change Your Mind* — Gladys Knight & Pips — VIP
7. *Angelo* — Brotherhood Of Man — WIP
8. *Don't Let Me Be Misunderstood* — Santa Esmeralda — Phonogram
10. *Give A Little Bit* — Supertramp — CBS

**TOP TEN LPs**

- *Arrival*
- *You Got What It Takes* — Johnny Mathis
- *Hotel IV* — munch
- *I Love You* — M. Film
- *Les Oxygene* — EMI/Pathe Marconi
- *Making Love At The Greek* — CBS
- *Give Baby Don't Change Your Mind* — Marvin Gaye
- *Hotel* — Embassy
- *Rockollection* — EMI/Pathe Marconi
- *Remember Yesterday* — EMI/Pathe Marconi

### Argentina

**TOP TEN 45s**

1. *Quiero Tu Vida* — Luciana — EMI
2. *Con El Viento A Tu Favor* — Carlos Sentos — RCA
3. *Y Te Amare* — Ana & Johnny — CBS
4. *Ojos Sin Luz* — Pomada — RCA
5. *Donde Esta Tu Vida* — Cantabarrera — EMI
7. *El Reloj* — Los Pasteles Verdes — Microfon
8. *Ven Conmigo* — Donna Summer — Microfon
10. *Si No Dejas Ahora* — Chicago — CBS

**TOP TEN LPs**

- *Trilogia De Amor* — Donna Summer — Microfon
- *Musica Poderosa* — Selection — EMI
- *Musica Cinco* — Selection — RCA
- *Los Exitos Del Amor* — Selection — Microfon
- *Discoshow* — Selection — CBS
- *Musica Para La Noche* — Selection — CBS
- *Ruidos En Espacio* — Selection — Philips
- *Recuerdo El Ayer* — Donna Summer — Microfon
- *Live* — Johnny Rivers — EMI
- *Love In C Minor* — Cerrone — Music Hall

### Great Britain

**TOP TEN 45s**

1. *Angelo* — Brotherhood Of Man — Pye
2. *Float On* — The Flair — A&M
3. *You Get What It Takes* — Showwaddyy — Aristal
4. *I Feel Love* — Donna Summer — GTO
5. *The Crunch* — Rah Band — Good Earth
6. *We're All Alone* — Rita Coolidge — A&M
8. *Something Better Change* — The Stranglers — UA

**TOP TEN LPs**

1. *Going For The One* — Yes — Atlantic
2. *20 All Time Greats* — Connie Francis — Polydor
3. *A Star Is Born* (Soundtrack) — CBS
6. *I Remember Yesterday* — Donna Summer — GTO
7. *Oxygen* — Fuzz Townshend — RCA
8. *Iv Rattus Norvegicus* — The Stranglers — UA
9. *Hotel California* — Eagles — Asylum
10. *Arrival* — Abba — Epic

### Italy

**TOP TEN 45s**

1. *Ti Amo* — Umberto Tozzi — CGD
2. *I Feel Love* — Donna Summer — Durium
3. *A Cancunella* — Alunni Del Sole — Polydor
4. *Domeni* — Guardiani Del Faro — Cetra
5. *Bimba* — Sandro Giacbi — CBS
7. *Gonna Fly Now* — Maynard Ferguson — CBS
8. *Amarsi Un Po' No* — Lucio Battisti — Numero 1
9. *Angelo Azzurro* — Umberto Balsamo — Polydor
10. *Tomorrow* — Amanda Lear — Polydor

**TOP TEN LPs**

1. *I Remember Yesterday* — Donna Summer — Durium
2. *Zodiac Lady* — Roberta Kelly — Durium
3. *Love For Sale* — Boney M. — Durium
4. *Burratino Senza Fili* — Edoardo Bennato — Ricordi
5. *Cerrone's Paradise* — Atlantic — Polydor
6. *Io Tu Noi Tutti* — Lucio Battisti — Numero 1
7. *Rocky* — Michael Jackson — Polydor
8. *XXIV Raccolta* — Fausto Papetti — Durium
9. *Alla Fiera Dell'Est* — Angelo Branduardi — Polydor
10. *Gran Bazar* — Matia Bazar — Ariston

### France

**TOP TWENTY 45s**

1. *Le Lor-El-Che* — Michel Delpech — Barclay
2. *Love Me Baby* — Shella & B. Devotion — Carrere
3. *Rockollection* — Laurent Vouzy (Basket d'Or) — RCA
4. *Lettre a France* — Michel Foucault — WEA
5. *Est Ce Par Hasard* — Dave — CBS
6. *Ballade Pour Adeline* — Richard Clayderman — AZ
7. *V'a D'Intra Dans L'Intra* — Michel Fugain — RCA
8. *Dix Ans Plus Tot* — Michel Sardou — Treme/RCA
10. *C'est Comme Ca Que L'Eau S'Alle* — Claude Francois — Fleche Phonogram

**TOP TWENTY LPs**

1. *S'ile Duke* — Steve Wonder — EMI/Pathe Marconi
2. *Moi, Ca Va* — Coluche — EMI/Pathe Marconi
3. *Onyx* — Space Art — Carrere
4. *Partir* — Julien Clerc — EMI/Pathe Marconi
5. *Camarade* — Aznavour — Barclay
7. *Ense Contre Joue, Selze Ans* — Eric Charden — Discodis
8. *Love Serenade* — Jean-Claude Borelly — AZ
9. *Il Y A CURAT Du Soleil* — Milly Peyer — EMI/Pathe Marconi
10. *Uptown Festival* — Shalamar — RCA

### Australia

**TOP TWENTY**

1. *I Got To Rio* — Peter Allen — A&M
2. *Ain't Gonna Bump No More* — Joe Tex — Epic
3. *You've Got To Get Up And Dance* — Supercharge — Virgin
4. *What Can I Say/Lido Shuffle* — Box Scaggs — CBS
5. *Rio* — Michael Nesmith — Island
6. *What I Did For Love* — Alain Souchon — Virgin
9. *Undercover Angel* — Alain O'Day — Atlantic
10. *Lucille* — Kenny Rogers — United Artists
11. *Don't Leave Me This Way* — Thelma Houston — Motown
12. *I'm In You* — Peter Frampton — A&M
13. *Lay Back In The Arms Of Someone* — Smokie — EMI
15. *Dance Little Lady Dance* — Tina Charles — CBS
16. *Don't Fall In Love* — Ferrells — Mushroom
17. *My Little Girl* — TMG — Mushroom
18. *Lost In France* — Bonnie Tyler — RCA
19. *A Mean Pair Of Jeans* — The Kinks — M7
20. *I Don'T Want To Talk About It* — Rod Stewart — WB

**TOP TWENTY**

1. *Silk Degrees* — Boz Scaggs — CBS
3. *A New World Record* — Electric Light Orchestra — United Artists
4. *I'm In You* — Peter Frampton — A&M
5. *Diamonds (Fall) — Little River Band* — EMI
6. *Book Of Dreams* — Steve Miller Band — Mercury
7. *Carole Bayer Sager* — Elektra
8. *Here At Last* — Bee Gees — Live — EMI
9. *CNS* — Crosby, Stills & Nash — Atlantic
10. *Local Lady Make Good* — Supercharge — Virgin
11. *Taught By Experience* — Allen Young — A&M
12. *Photoplay* — Sherbel Razzle
13. *Even In The Quietest Moments* — Supertramp — A&M
14. *It'S A Game* — Bay City Rollers — Arista
15. *Streisand Superman* — Barbra Streisand — CBS
16. *Mr. Blue* — Elvis Presley — RCA
17. *JT* — James Taylor — CBS
18. *Deceptive Bends* — 10cc — Mercury
19. *Robot* — Alan Parsons Project — Arista
20. *Going For The One* — Yes — Atlantic

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*The Kent Music Report*
BOB HARRINGTON
"CHAPLAIN OF BOURBON STREET"
GOES
"CROSS" COUNTRY

Something For Everyone!
Watch For The New Single
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