Cover Artists: THE EMOTIONS

Casablanca, ABC Change Distribution
Capricorn To Also Join Phonodisc
Interworld Buys Schrieder Catalogs
WEA Fall Program Details
CBS' New 'Baby Acts' Campaign Analyzed
MCA Sets Elton's Hits Vol. 2

Soft-Rock Radio Providing Exposure
More Price Hikes
Atlantic Signs Ray Charles
CBS In College Radio Promo
Cash Box Debuts New FM Features
A Momentous Beginning (Ed)
**DON'T WAIT!**

"CAN'T WAIT" — THE NEW PIPER ALBUM AND SINGLE

SP 4654  AM 1969

These stations didn't wait:

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PIPER — TRAFFIC-STOPPING ROCK & ROLL ON A&M RECORDS & TAPES

DIRECTION/MANAGEMENT: AUCOIN
PRODUCED BY SEAN DELANEY AND CHRIS KIMSEY
A Momentous Beginning

We, at Cash Box, want to express our thanks and appreciation to Joe Smith of Elektra/Asylum and Phil Walden of Capricorn for serving as the catalysts and organizers of the meeting between the federal government and the record and music industry. The meeting was a first in creating a rapport between our industry and the administration. It could not have been done without the efforts of these two individuals and the cooperation of the White House.

The gathering was also an important step in giving our industry recognition as a law-abiding and worthy contributor to the cultural art of music for the world.

The music industry delegates who attended are some of the most dignified and respected executives to represent any industry in this nation. Bruce Lundvall, CBS Records; Jerry Moss, A&M Records; Bhaskar Menon, Capitol; Steve Diener, ABC Records; Alan Livingston, 20th Century; Irwin Steinberg, Polygram; Lewis Coulotien, RCA; John (Mike) Maitland, MCA Records; Artie Mogull, United Artists; Stanley Gortikov, RIAA; Clive Davis, Arist; Ken Gamble, Phila. International and Clarence Avant, Tabu Productions, have contributed their valuable time to this endeavor.

A most sincere appreciation also goes to the government officials involved in the meeting: Margaret Costanza, assistant to the President; Steve Selig, special assistant in the office of public liaison; Richard Reiman, associate director, office of public liaison; Richard Chatman, deputy assistant secretary of state for education and culture affairs; Leonel Castillio, commissioner of the Immigration and Naturalization Service; Robert Maison, assistant director, domestic policy staff, and Steve Simmons, associate director, domestic policy staff.

Most of all, our heartfelt thanks to President Carter for his tremendous understanding, and we are deeply indebted to him for giving our industry the recognition and our first introduction for a future relationship with the administration.
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**Billboard Hot 100 Singles**

1. *Star Wars Theme* (Columbia/CBS): London (CBS 4004) - 1
2. *Don't Stop!* (Rolling Hills Music Corp./ASCAP): Warners Bros. 82-854 - 1
3. *Keep It Coming (You And Me)* (Holiday Music Co./EMI): Epic 8-50425 - 1
4. *Dance To The Music (Funk's Got To Funk)* (Atlantic-Rykodisc): Atlantic 74-16094 - 1
5. *Cold As Ice* (Acme Music Corp./BMI): Atlantic 74-16094 - 1
7. *I Just Want To Make Love To You* (Atlantic-Rykodisc): Atlantic 74-16094 - 1
9. *Hey Jude* (Columbia): Atlantic 74-16094 - 1
10. *9 To 5* (Atlantic-Rykodisc): Atlantic 74-16094 - 1

**Chart Information**

Each week, the weekly Hot 100 chart represents the top 100 songs, based on sales, streaming, and radio airplay data. The chart is published weekly and is a key metric for the music industry, reflecting the popularity of songs at the time.

**Contributors**

1. Billboard: The trade publication that compiles and distributes the Hot 100 chart.
2. BMI: Broadcast Music Inc., a music rights organization that tracks the performance and distribution of music.
3. ASCAP: American Society of Composers, Authors, and Publishers, another organization that tracks the performance and distribution of music.
4. Other music publishers and record labels contribute to the chart as well.

**Music Industry**

The music industry relies heavily on these charts to gauge the success of songs and albums, influencing decisions on marketing, promotions, and future releases. The charts also influence consumer trends and preferences, making them a valuable resource for both artists and industry professionals.
Select what you want in a record cleaner.

☐ Convenience in use and storage.
You shouldn't need a separate shelf, elaborate motions or an act of Congress to clean your records. A comfortable, hand-held instrument that works best on a rotating turntable is ideal.

☐ Effectiveness against micro-dust.
Tiny, invisible dust particles hide in delicate record grooves and can be ground into the vinyl. Only a slanted (directional) fiber using special ultra-small fiber tips can scoop up, rather than rearrange, this micro-dust contamination.

☐ Effectiveness against chemical contamination.
Fingerprints and vapor-borne oils will deposit into channels of a record groove. Such contamination hides from adhesive rollers and all dry cleaning systems. Only a special fluid plus micro-fibers can safely remove such audible, impacted deposits.

☐ Total removal of contamination/ fluid.
Capillary action—the lifting of fluid by small fiber surface tension—is totally effective. You want to get contamination off the record, along with any fluid traces.

☐ Lasting construction.
You want quality. A record cleaner can last a lifetime. A plastic wonder can crack into oblivion—or you can purchase the hand-rubbed elegance of milled walnut befitting the rest of your audio system.

☐ Ultimate economy.
The value of a truly fine record cleaner is justified by the cost of replacing your record collection. Fifteen dollars is a small investment in long-term protection.

☑ All of the above.
DISCWASHER, the Superior Record Cleaner.
See the finer audio dealers for a demonstration.

discwasher, inc. 1407 N. Providence Rd., Columbia, MO 65201
"Life Still Goes On (I'm Lonely)"

The long awaited new single from BTO.
ABC, Casablanca Change Distribution

Phonodisc Now #3 Branch Oper. With Casablanca
by Gary Cohen

LOS ANGELES — The switch from independent distribution to Phonodisc by Casablanca Records will solidify Phonodisc's position as the third largest branch operation, according to share-of-market data assembled by Cash Box. At the same time, the independent distributors that lost Casablanca but pick up ABC will actually increase their market share.

On the other hand, independent distributors that lose Casablanca and do not replace the line will lose anywhere from 15% to 25% of their business. Casablanca, according to sources at the distributors, was the third largest independent-distributed label, behind A&M and Motown, and just ahead of Arista.

Phonodisc, which last year acquired distribution rights to RSO Records and this year picked up Island and Monument, with Capitol reportedly set to join the fold, has now become the third largest branch operation, albeit a distant third.

(continued on page 7)

Capricorn To Join Phonodisc Distrib.

LOS ANGELES — A distribution agreement between Capricorn Records and Phonodisc has been finalized according to Georgiana Jordan, the single buyer for Phonodisc International, Inc., for her continual aid in helping break the album. Pictured (I-r) at the presentation are: Al Coury, RSO president; Buzz McCarthy, Phonodisc sales manager; Mitch Huffman, RSO regional promotion manager; Boston, John and Paul Wernick, Phonodisc branch manager, Boston.

ABC Records To Make Changes In Their Distribution

LOS ANGELES — In answer to recent reports concerning the possibility of ABC Records changing its current distributor setup, Steve Dauz, the label's president, announced that there are, in fact, some changes being considered and others already underway.

Maximize Sales Effectiveness

"In recent months we have been taking a close look at the best way to maximize our sales effectiveness based upon the current market situation, our artist roster, our recent successes, and those of other labels. Very positively, we feel the time is right for us to utilize a network which will include both a team of top aggressive independent distributors coupled with our own branches in certain parts of the United States — namely, the New York and Los Angeles branches."

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PETE TOWNSHEND
RONNIE LANE

Coming together for a good time and a great album.

ROUGH MIX

Produced & Engineered by Glyn Johns  MCA-2295
WEA Stresses Realistic Orders, Individual Customer Approach in Year-End Program

by Randy Lewis

LOS ANGELES — Warner/Elektra/Atlantic Corporation last week began its year-end marketing program, which includes not only discounts to customers on more than 200 WEA albums, extended dating and improved merchandising techniques, but also a newly developed profile of each account which WEA executives hope will result in more accurate orders.

Henry Droz, executive vice-president of WEA, said, "This is the first time we have had anything that comprehensive. We've developed a profile of the account so that when a salesman goes in to call on a customer, he has a complete history of that account.

"This means he has year-to-date orders, what a customer did under our summer program, what he did under last year's fall program and what they did for the whole of last year, so they have the tools to work out intelligent orders."

Titled "WEA's Year-End Marketing Program," the details were announced officially September 10 by Droz to more than 600 attendees at the company's national convention in Miami.

Discounts

One of the major parts of the program is discounting of more than 230 albums in the WEA catalog including, Droz said, "all of our hot charters.

"We haven't taken out any of the super blockbusters from the program. You'll find 'Rumours' in there, you'll find the Eagles. You'll find every hot chart item unless it was just released very, very recently — then it's not included. The new Linda Ronstadt album, for instance, was just shipped, so it's not included. But every major chart item is.

An extended schedule for payments is also one feature Droz thinks will help make

Cash Box

Mushroom, 20th And RSO Go $7.98

LOS ANGELES — Three record companies, including RSO, 20th Century and Mushroom, last week raised the prices of all $6.98 list albums to $7.98.

RSO's price increase includes all future releases, as well as catalog items and will go into effect Oct. 1. RSO tapes and the current two-record set "Here At Last, Bee Gees Live," will not be affected at this time, RSO said.

Similarly, Mushroom Records, as of Oct. 1, is raising all $6.98 list albums in its catalog to $7.98, including Heart's "Dream".

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Lisa Dal Bello

Few people have such exciting birthdays as Lisa Dal Bello. But two things happened to the vivacious Canadian in May of this year. Lisa became 19, and her recording contract with MCA became a reality. Through she learned that she “never took it seriously, to tell you the truth,” it was clear to everyone except her that good things were in store for the comely Italian. She credits her parents’ “incredibly neat taste in music” with giving her a solid background. They were prone to playing such people as Aretha Franklin, Ray Charles, Lou Rawls and Otis Redding, and a precocious Lisa caught the musical bug early on, writing her first musical compositions when she was 12.

One year later she submitted a demo to the Canadian Broadcasting Corporation and a round of guest appearances on local Canadian TV talk shows followed, eventually leading to a commercial studio work. At 16, she met James Gang leader and current member of Law, Roy Kenner, who she says, “has given me incentive all along to continue my music pursuits.” They met while both were working on a weekly Canadian TV series called “Music Machine.” The performer group, which they were a part of each week concentrated on a specific period in music which gave Lisa an invaluable background.

She was then asked to join the Bobby Vinton Show, a weekly variety program originating from Toronto, giving her national Canadian exposure and the chance to do a Toronto showcase that led to her contract with MCA.

Lisa came to L.A. in January to record her first album of self-written compositions, where she shared writing credits with her producer, David Foster, and Roy Kenner. The experience taught her a lot. As she relates it, “I came here really naive about the recording industry and the way it operates. When we started recording, there were some ego problems and a lot of difficulties with engineers and production. It took seven months to get it all happening. But now I’m glad so much went wrong. I was 18 then and I guess I’m leaving about 38. I’ve learned a lot and met some really nice people.”

She is responsible for contracting top notch session players such as Pops Popwell, David Carlton, David Paich, Mike and Tom Scott, who gave Lisa’s first effort the solid instrumental background that most debut albums lack. Now, she is putting together a band in Toronto and is anxious to tour. “Gold, I love it,” she says of performing live. “In TV I feel you make a mistake, you can always re-do it. But live you are broadcasting, so you’ve got only one chance to prove you can do it.”

‘Shaun Cassidy’ Gold

Dollar Brand

Dollar Brand’s “Capetown Fridge,” currently bulleted at #24 on the Cash Box Top 40 Jazz Album chart, was recorded in the city from which its name was taken over three years ago. “Nobody wanted it,” the band leader, the late Charles Schlang, told Cash Box. “Would you believe that?” Actually, the long search for an American distributor for the album, which ended when Chiaroscuro/Audiofidelity became interested, was a repeat performance of the situation that Brand faced when he first took the record to African companies. No one saw the potential, so he was forced to release it on his own label, Sun Records. The title cut became a national hit in South Africa.

Dollar Brand, or Abdullah Ibrahim (his Muslim name), explained that the album actually represents something much older. “The whole sound, the melody line, the rhythm, the whole structure, basically the Afro-African sounds of the age of seven, growing up, with the music of great boogie-woogie pianists like Albert Ammons and Meade Lux Lewis, and maturing with the sounds of Ellington, Basie, Parker, Dizzy and Monk. The Jazz Epistles, a group he formed with Hugh Masakela, became one of the most popular jazz groups in South Africa.

Dollar Brand first came to the United States for the 1964 Newport Jazz Festival, beginning a series of appearances that attracted the attention of Duke Ellington, who arranged for Brand to record in the United States, and had him take the piano chair with the Ellington Orchestra for one east coast tour. Yet, Brand rejects the “limiting, unwritten laws” of the official “jazz scene,” choosing to go on his own and maintain the freedom to play whatever he pleases. Along with his wife, vocalist Ste Bienjamin, and six other players, Brand will be touring Europe in October, returning for a short tour of Canada the end of the year. The city where the plans are tours of Africa and Asia, with a U.S. college tour possible in late spring.

GM To Cooperate With Committee On Automobile AM-FM Installation Study

by Joanne Ostrow

WASHINGTON, D.C. — For the first time in a decade, General Motors has agreed to cooperate with the antitrust subcommittee of the House Small Business Committee by studying and reporting back to the committee the advantages and disadvantages of installing more AM-FM radios as original factory equipment in their cars. GM won a round of praise from broadcasters testifying before the committee.

As the price leader and market leader of the automotive industry, GM will likely set the pace for all competitors to follow. A spokesman for Ford Motor Co. in Dearborn, Mich., said Ford refused an opportunity to testify until they see how the hearings progress. American Motors spokesmen were unavailable for comment.

Investor Trio Drops Plan To Refloat Wallichs

LOS ANGELES — Charles and Diane Schlanger and Edward Barsky of Kester Marketing here have reportedly abandoned their plan to refloat the sagging Wallichs Music City chain.

According to a source close to Wallichs’ management, Charles Schlanger, who had been chief operating officer since last May 2, when Kester pumped $30,000 in short-term credit into theailing chain, told a meeting of the Wallichs board on September 19 that he was calling it quits.

However, Schlanger’s announcement has no bearing on the proposed buyout by Investors in... (continued on page 79)

Correction

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CBS’ Inter Chords Aimed At Colleges

LOS ANGELES — CBS Records’ Inter Chords program, a recorded interview series aimed at the college radio and consumer market, will debut in October with an interview with Epic recording artist Nana Hendryx.

The Inter Chords program will be broadcast monthly by some 500 college radio stations and will consist of a 30-minute interview with a CBS recording artist. Music from current or upcoming albums will be featured in each program.

We have a belief in the college market as a vehicle for building careers and establishing artists,” says Eric Doctoror, manager of CBS Records’ college department.

ABC Radio History

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UPCOMING INDUSTRY CONVENTIONS

Country Radio Seminar, Agenda Committee........... Sept. 30-Oct.1

CMA Talent Buyers Seminar.................. Oct. 6-10

Tomo Music........................................ Oct. 6-7

Grand Ole Opry Birthday Celebration.................. Oct.12-15

A&M Regional Meeting.......................... Oct. 17

NARM Regional Meeting.......................... Oct. 19

NARM Regional Meeting.......................... Oct. 21

Music Operators/AMA.......................... Oct. 28-30

Musexpo ’77........................................ Oct. 28-Nov.1

NARM Regional Meeting.......................... Nov. 1

NARM Regional Meeting.......................... Nov. 2

Doobies Are Gold For Warner Bros.

LOS ANGELES — The Doobies’ latest Warner Bros. album, “Livin’ On The Fault Line,” has been certified gold by the RIAA.

Sayer Flies Platinum

LOS ANGELES — Leo Sayer’s “Endless Flight” has been certified platinum by the RIAA. The LP on Warner Bros. Records contains two gold singles, “When I Need You” and “You Make Me Feel Like Dancing.”

TOM WAITS AT THE TROUBADOR — Elektra/Asylum recording artist Tom Waits recently was joined on stage at the Troubadour in West Hollywood by Bette Midler during his performance to help the club celebrate its 20th anniversary. Waits, who will begin touring on September 30, included a number of tunes from his new LP “Foreign Affairs,” in his performance. Pictures (f) at the Troubadour are: Bones Howe, Waits’ producer; Midler; Jack Rainstein, E/A vice-president of finance. Waits; Scott Burns, E/A local promotion representative; San Diego, Jerry Sherael, E/A vice-president/artist development, and Rip Pally, E/A national artist relations coordinator.

Cash Box/October 1, 1977
NEW WAVE rock & roll: Get behind it before it gets past you.

Richard Hell & The Voidoids
Blank Generation

One international music paper pronounced Hell "the future of American rock." His chilling "Blank Generation" serves as the anthem of the New Wave on both sides of the Atlantic. The writer-singer *Time* said "could become the Mick Jagger of punk" has been influential and idolized, all on his way to becoming one of the most magnetic 'stars' in contemporary music. SR 6037

Talking Heads
Talking Heads '77.

The N.Y. *Times* placed the fiery New York quartet "right at the top of the underground hierarchy." One critic gushed that the Heads were "the most intellectually interesting band I've heard anywhere in ages," while a devastating European tour and U.S. dates with Bryan Ferry enlisted still more believers. Full of flair, wit and superb rock & roll instincts, their debut album is destined to become a milestone. SR 6036

Dead Boys
Young, Loud and Snotty.

Definitely not for the squeamish, Cleveland's Dead Boys exemplify the high tension end of the new rock & roll. High-strung and hell-bent, the Dead Boys proudly proclaim themselves hard rock partisans, stating their case with a vengeance on their first album. SR 6038

The Saints
(I'm) Stranded

"We used to play the wildest songs we could find. Rock & roll is meant to be aggressive," claims Saints guitarist Ed Kuepper. The message hasn't been lost on British fans who made "(I'm) Stranded" *Sounds* magazine's No. 1 Single of 1976. The explosive hit kicks off one of the most furious albums ever. SR 6039

Manager’s Series:
Connie Pappas On Planning Foreign Groups’ U.S. Tours

by Jeffrey Weber

LOS ANGELES — While the logistics of taking an American group overseas require a certain set of mental gymnastics, the same is true for European groups on tour in the United States. Until recently, Connie Pappas was handling all stateside management coordination for John Reid, Inc., a British management firm. This involved tour for an English group, or any European group, should initially be set around the release of an album. “It is much different when it is an American group that can go on the road for three weeks, come home, go out again and continually build it up,” she explained. “Bringing an act over here, so after you decide when the album is going to come out, the first date of the tour should be scheduled six to eight weeks after the album’s release in the states. This gives the record company enough time to have all their promotional devices together,” she said. “You have to coordinate it all, and they give it them enough time to have the saturation airplay that is needed. If there isn’t an obvious single on the album, it gives the label enough time to

Looking Back
1 Year Ago Today (10/2/76)

- The House of Representatives passed the Copyright Revision Bill
- TK opened an office in New York
- Collie Davis was fired $10,000 for income tax evasion, but received no prison term
- A Columbia survey found growing record company support of TV advertising
- A Miami department store ordered the $10.98 Beatles 2-LP set for $3.19, a lowest advertised price in the CB Retail Price Survey
- The Palladium in New York was firebombed one week after opening
- A committee was set to explore the bar codes
- Hillery Johnson was named vp of special markets of Atlantic

5 Years Ago Today (9/30/72)

- A&M Records celebrated its 10th anniversary
- Terry Knight named his new label Brown Bag Records
- Jack Grossman Enterprises began racking the Robert Hall Record stores
- Columbia named Frank Shargo as associate product manager, Ron McCall as director of college promotion, and Arnie Handweiger as supervisor of college promotion
- John McEntee was namedatest sales manager, and Dick Fitzsimmons eastern sales manager, by Gordon Bosson at Epic Records
- Don Zimmermann was named national sales manager of Capitol

10 Years Ago Today (9/30/67)

- The Mamas And Papas announced plans to take a sabbatical from touring
- Handlerman applied for a listing on the New York Stock Exchange
- Gene Wells added additional responsibilities at Columbia
- The “Peter, Paul & Mary” album sold its two-million-cyct
- Russ Bach was namedmidwest regional sales manager for Liberty Records
- Procol Harum was to visit the U.S. for a tour tour

15 Years Ago Today (9/29/62)

- Deca Records and Universal Pictures remained with MCA after the Justice Department issued a consent decree in an antitrust action
- For the second consecutive year, record sales topped book purchases, $513 million (RHA) to $509 million (Amex, together), according to Publishers Councils
t- Bob Demain opened a new distributor in Phoenix

Progress To Be 20th’s Distributor
In Cincinnati, Ohio

LOS ANGELES — Progress Records has acquired distribution responsibilities for 20th Century Records in the Cincinnati market, taking over what Supreme Distributors handled previously. Progress also distributes 20th’s product in Cleveland.

Callas Dies At 53; Revived The Art Of Bel Canto Singing

NEW YORK — Maria Callas, one of the greatest opera singers of all time, died recently at the age of 53 at her home in Paris. The cause of death was a heart attack.

Although the quality of Callas’ voice itself was not universally admired, the soprano’s superb musicianship and intensely dramatic stage presence evoked critical raves around the world throughout her career. It was her dynamic interpretations of roles in the canto operas by Bellini, Donizetti and Rossini, in fact, that brought these 19th century works back into the standard operatic repertoire. Today, she is staples of such renowned singers as Joan Sutherland, Beverly Sills, Teresa Berganza and Marilyn Horne.

Callas made her debut at the Arena of Verona, Italy in 1947, singing the title role in Ponchielli’s “La Cio-Cio.” She first sang at La Scala in 1949 in Verdi’s “Aida,” and made her U.S. debut in 1954 as Norma with the Chicago Lyric Opera. Two years later she sang the same role for her debut at the Metropolitan Opera. Her last operatic appearances were also at the Met, in a 1965 production of Puccini’s “Tosca.”

Callas recordings were issued in the U.S. by Angel Records. A&M Announces Appointments — A&M Records has announced that Lee Cadorette has been appointed as director of publicity, west coast, and that Peggy King has been appointed as associate in publicity, west coast. Cadorette has been with A&M for four and a half years. She had previously worked for Peterson Publishing.

Woods To Mercury — Phonogram, Inc./Mercury Records has announced the appointment of Sonny Woods as southeast regional R&B promotion manager for the firm. Hewit 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 Buddha for two years and regional for Atlantic Records for five years.

Teller To Music Group — Gerald Teller has joined ATV Music Group as general manager of the Nashville office. He was vice president and general manager of April/Blackwood, president and founder of Sunbury/Dunbar, president of Metromedia Music and, most recently, vice president and general manager of ABC/Dunhill and American Broadcasting Music Companies.

EXECUTIVES ON THE MOVE

Woods
Harr
Keepnews
Fassert

Harr Joins Peer-Southern — Richard Harr joins the professional staff at Peer-Southern Organization as national promotion director. He previously was national secondary promotion manager for Salsoul Records. Prior to Salsoul, he worked out of the New York sales branch for RCA Records.

Keepnews Named At CBS — Peter Keepnews has been appointed manager, jazz and progressive publicity at CBS Records. He comes to CBS from The New York Post where he was a critic and reporter for three years. He spent five years as a freelance jazz writer and critic for a number of major publications. Keepnews is a contributing editor for Jazz Magazine and was formerly a contributing editor for Downbeat.

Fassert Named At A&M — A&M Records has announced the appointment of Chuck Fassert as national director of marketing, special markets. He was previously national sales and promotion coordinator, special products, a position he held since 1974. He initially joined ABC Records in 1969, and was responsible for east coast regional sales. He was also pop promotion director for Sussex Records from 1971 to 1974.

CBS Names Condak — Henrietta Condak has been appointed art director of Masterworks according to an announcement made by CBS Records. She has won numerous awards for her cover designs from The New York Art Directors Club, The Society of Illustrators, The American Institute of Graphic Arts, and Graphic Press and Communication Arts Magazine. In addition, she was nominated for a Grammy Award for Alas Sprach Zarathustra.

Warfield Joins Winter — Sandy Warfield has joined Norman Winter/Associates as an account executive. She has been in public relations work for several years in Hollywood and prior to that, worked for Motown Records in Los Angeles. For the past two years she was associated with Howard Brandy’s Public Relations firm in Beverly Hills.

Scovelitti To Mercury — Phonogram, Inc./Mercury Records has announced the appointment of Susan Scovelitti as publicist east coast for Phonogram. She will be based in Mercury’s New York office, the new home office for the publicity department.

Condak
Wardlaw
Scovelitti
Trumbo

Chrysalis To Trumbo — Chrysalis Records has appointed Thom Trumbo as assistant manager of A&R. He will be responsible for reviewing demo tapes and performances on the west coast for new artist acquisitions, and will also observe quality control for all releases.

Barberis To Costa — Don Costa Productions, Inc. announced the appointment of Bill Barberis as professional manager of their publishing division. Previously, Barberis was associated with Absolutely/Positively Pub., Sumbury/Dunbar Pub., Aaron Schroeder Pub., Trippington Pub., and South Mountain Music Publishing.
The HARRY FOX AGENCY is pleased to announce a further reduction of its prevailing commission on mechanical royalties for all clients of the Agency to 3 percent.

Effective October 1, 1977

[Signature]
President

50TH ANNIVERSARY serving the music industry since 1927
First NARM Regional Meet Draws A Good-Sized Crowd

by Mark Mehler

PHILADELPHIA — The new management of the National Association of Recording Merchandisers, encouraged by the turnout of nearly 100 people at the first NARM regional meeting here last week, hopes to implement several new programs over the coming months.

Joe Cohen, NARM’s recently-appointed president, expressed gratification with the results of the Philadelphia meeting, which featured a lecture by marketing consultant David Rachman on “the problems of managing a record store,” as well as one-on-one sessions between area dealers and their manufacturer vendors. As hoped, a number of Philadelphia record store owners and distributors brought along several of their middle management personnel who had never before participated in NARM activities.

Cohen sees these regional sessions as the first of a series of new programs geared to grass-roots-level retailers and distributors.

Hall & Oates Garners Gold With Latest LP

NEW YORK — “Beauty On A Back Street,” the latest album by Daryl Hall and John Oates, has been certified gold by the RIAA. It is their fifth gold LP.

New Pickwick Ad Policy Results In $1 Higher Price

by Charles Palkert

NEW YORK — Pricing guidelines affecting all retail accounts in the Pickwick Retailing Division resulted in Discount Records advertising an unusually high sale price in the St. Louis market last week.

Discount, which has three stores in the St. Louis metropolitan area, advertised a front-line $6.98 list-price albums, including the latest LPS by the Brothers Johnson, Darrell Scott and the Jackson Five, and the Dave Coodler, at a sale price of $4.99 in the St. Louis Dispatch. Bob Segar’s “Live Bullit” album, carrying a $7.98 list price, was advertised for $5.99. Normally, Discount’s sale price is $5.99 for $6.98 list and $4.99 for $7.98 list.

The one-dollar sale price increase for the St. Louis Discount stores apparently occurred because the management of a number of albums they could advertise at the “deep discounting” sale price of $3.99 under a new guideline issued by Pickwick Retailing.

The guideline initiated at the end of August varies on an individual basis for all Pickwick Discount accounts, including Musicland, Discount and Aura Sound stores, as well as leased departments.

“Consider only guideline,” commented Grover Sayre, director of retailing for Pickwick. “It is the number of items the stores can offer at a certain low price on an everyday basis, and those are changed from time to time depending on the competition.”

According to David Blaine, district manager for NAGAOKA Stereo, Pickwick in St. Louis is following the guideline “so far has had no measurable adverse effect on business.” Blaine also emphasized that only the price of the Pickwick shipment was the most important variable that has the most measurable impact for us well before we can run to $5.99 for $7.98 list.

The price guideline resulted when the Musicland and Record Divisions of Pickwick management met in August. Following Pickwick management systematized the price guidelines already in effect at Musicland and stores. Subsequently, each store manager was issued a price guideline sheet from Pickwick headquarters in Minneapolis authorizing a specified number of albums which can be advertised at various price tiers.

“It encourages managers to choose featured product more carefully than in the past when they had unlimited guidelines,” Blaine said.

BUDDY HOLLY SALUTE — A number of rock celebrities were on hand in Britain recently to appear in a benefit concert to raise money for a certain tribute stage by Paul McCartney, featuring the Crickets, Holly’s original backing group. Picture (l-r) are: Wood, Hall, Jagger, Tony Barrett, manager of the Eddie Cochran fan club, and Paul McCartney.

THE END AFTER FOREVER — With rumors of a new album and possible tour (as well as possible appearance of last year’s double album “Bye Bye Man,” possibly released in the early spring), there’s a good chance the soon-to-be-released single “As” will appear October 1.

Saw, a three-record set, will also be released in the early spring, along with other material from the album. The record company has decided to release the album in early spring because the band will be touring in Europe and the States. The record company has decided to release the album in early spring because the band will be touring in Europe and the States.
Midwest Concerts Increase Exposure For Rock Music

by Charles Palkert

Last week, in the first of a two-part series examining this summer’s concert season, we looked at the burgeoning role of live fairs as rock music venues. In the second part, we take a look at the season as a whole, the expansion of rock concert venues in the midwest, and the trend-setting role of large theme parks as new venues for summer rock concerts.

NEW YORK — Marshall Tucker, as particularly significant during the 1977 summer concert season: the unprecedented success of large-scale outdoor concerts in midwestern markets, and the soaring number of rock and pop acts who appeared at large theme entertainment parks across the country.

In addition, an unusually large number of superstar acts went on tour this summer, including Bob Seger, the Eagles, Neil Young, and Boston. These acts have been a big hit with fans and concert promoters alike.

Streetides Adds A Store

NEW YORK — Streetides, a major St. Louis retailer, has scheduled the opening of a second store on October 1 in suburban Webster Grove, Missouri.

The new 400-square-foot store will feature a separate full-line classical section with an antigen stereo and headphones available for customer use. Jack Bronzman, owner of Streetides, commented that he would like to see the store expand as far as possible, but he is not yet ready to give a specific date for the beginning of further expansion.

FACORS ETC., INC. HAS ACQUIRED SOLE AND EXCLUSIVE WORLDWIDE ELVIS PRESLEY MERCHANDISING RIGHTS

Factors Etc., Inc., one of the world’s largest companies in the field of mass merchandising of posters, iron-on transfers, buttons, statuettes, coins and other novelty items licensed by individual entertainment and sports personalities and motion picture companies, hereby Registers:

“Factors has concluded negotiations with Col. Tom Parker, Vernon Presley, the Elvis Presley Organization, the Elvis Presley Estate and their merchandising vehicle, Boxcar Enterprises, Inc., resulting in Factors’ acquisition of the sole and exclusive license throughout the world to manufacture, distribute, advertise and sell all merchandise of whatever kind, size or nature utilizing the name, likeness, visual representations, etc. of Elvis Presley.

“Except for rights held by RCA in connection with record and tape sales, no entity other than Factors and its sublicensees is authorized to sell any such item. Factors has commenced lawsuits against the infringers of its rights and will continue to vigorously prosecute all unauthorized use.

“All authorized merchandise carries the Boxcar Enterprises copyright notice. Merchandise without that notification is unauthorized.

Anyone interested in purchasing or distributing Elvis Presley merchandise and membrandia should contact:

Factors Etc., Inc.
P.O. Box 484 • Bear, Delaware 19701
800/444-7670

The venerable Rolling Stones have somehow managed to survive against incredible odds the assault upon their position as the uncrowned kings of rock and roll. And if any album of theirs can be said to be the definitive one, this is it. The selection of material, the live settings and the inclusion of two previously unrecorded tunes makes this album not only a must for Stones fans, but an essential primer for anyone seeking to understand why the Stones and rock music are synonymous.

BABY IT'S ME — Diana Ross — Motown M-7-8901R — Producer: Richard Perry — List: 7.98

Perry's direction from the control panel gives Diana the full-bodied instrumental support that helps her deliver those scintillating vocal messages with such spine-chilling effect. It's a lush full setting and one that Ms. Ross is fully capable of working in. Artists of her stature should be challenged and this material makes her stretch for us in a work of power and feeling.

ROUGH MIX — Pete Townshend & Ronnie Lane — MCA 2295 — Producer: Glyn Johns — List: 6.98

The greatly anticipated solo album by the Who's Pete Townshend has become a joint effort with Small Faces ex-Ronnie Lane. Clearly, having a jolly good old time was part of the plan because these two are positively playful much of the time. But whether serious or not, the music is an AOR programmers' answer to a gray day. Guest appearances by John Entwistle, Charlie Watts and Eric Clapton don't hurt.


“Letting Go” has never seemed such a viable concept as on the title track of this sparkling new offering by this dramatic duo. The power of positive energy makes this album vibrate with the potential force of rational thinking and emotional sincerity. If they weren't such good musicians, they would make a dynamic team of pop psychologists, stressing the importance of actively dealing with life's many challenges.


Taken from the years 1973 to the present, these Tavares chart-toppers should bring back a bundle of memories. Disco helped spread the Tavares fame far and wide, and if you can imagine who, except the infamy-ridden, could resist the urge to tap a foot, snap a finger, or clap hands at the infectious rhythms contained inside this record jacket. Even anti-disco fanatics cannot escape the captivating magic of the Tavares spell. As they say, “Count It Out.”

SAY IT IN PRIVATE — Steve Goodman — Elektra/A&M 7E-1118 — Producer: Joel Dorn — List: 6.98

For an artist such as Steve Goodman, who has maintained primarily a cult following in the past, it is ironic that his most accessible album to date is titled “Say It In Private.” The composer of the classic “City Of New Orleans” has come up with some of his best songs yet in “My Old Man” (“Daley’s Gone”) (a Tom Jones-in-chief of the life of Chicago’s Mayor Daley), “You’re The Girl (I Love) and a cover of the Mary Wells’ hit “Two Lovers.”


This band projects an aura of excitement that seems to promise them a rich future. From the opening cut to the final track, these eight gentlemen blend their diverse musical backgrounds into a high-powered collective that is adept at a variety of styles from jazz to standard R&B. Their liberal use of horns and multi-part vocal harmonies give their music a pep and vitality that should assure them a crossover airplay.


As a self-appointed spokesman of funk, Larry Blackmon heads up a tight little octet with a playful attitude in this sophisticated delivery of primarily disco-oriented material. Naturally, R&B airwaves and disco floors were the first ones to feel the throb of Cameo but the vibrations have not been contained there, as Cameo has spread across the land and steadily worked up the pop chart. Their effective treatment of both up-tempo and slower songs should keep them there awhile.


This high-decibel heavy-metal band takes its moniker from the “glamorous gangster with class” who earned underworld notoriety earlier this century. Whatever attributes the original mobster may have had, some of his characteristics passed on to this aggressive, tough-nonsense band. Their stance has been softened somewhat this time out, implying only a greater sense of variety and musical ability and not an indication of their divorce from the primitive-root s that launched them.

AJA — Steely Dan — ABC AB-1006 — Producer: Gary Katz — List: 7.98

Yet another Steely Dan tour has collapsed but until we see them in flesh, this album is an excellent way to bide the time. The ambitiousness of this work never takes away from its overall smoothness, and the music pours out of the speakers like a flowing acoustic stream. This is a band that has honed their skills and has never taken away the high quality, finely textured stuff and Messrs. Fagen and Becker have assembled around them a superlative supporting cast in a graceful and artful work that is par excellence.

RINGO THE 4TH — Ringo Starr — Atlantic SD 19108 — Producer: Arif Mardin — List: 7.98

Watching each of the former Beatles develop in their own individual direction over the years has been as entertaining as it has been enlightening. By far, the most unpredictable has been Ringo and with this album the man may have better looked back again. One thing is for certain: Ringo is having a great time here as he lends his distinctive vocals and his pounding drum kit to a set that a number of his old instantly recognizable friends contributed substantially toward.


Billy opens with an up-tempo slap at social climbing that fades into the sobering title tune which is primarily riveting with a lyric sheet in your hands. The stranger to whom he refers is a shadow of Everyman and we’ve all had to face that part of ourselves that we usually like to forget. Billy’s thoughtful and very perceptive views on a variety of topics are a welcome addition to the somewhat over-commercial songs that vie for mass attention these days. Piano man, do your stuff.

MENAGERIE — Billy Withers — Columbia JC 34903 — Producer: Bill Withers, Clarence McDonald, Ken Burke & Clifford Coutler — List: 7.98

With their record “Satisfied For Mr. Goodbar” begins to play in theatres across the country, the alert ear will identify the vocalist who sings “She Wants To Get Down” as Bill Withers, whose work on vinyl is as irresistible as the discs that the film’s central character haunts night after night. However, this is not a soundtrack album, but a solid collection of individually crafted songs, each of which is treated with loving care as an entity in itself.

THE SHOW MUST GO ON — Four Tops — ABC AB-1014 — Producer: Lawrence Payton — List: 6.98

The vocal superiority of the seasoned Four Tops is once again the dominant factor in this new offering from the high-powered quartet. The musical arrangements seem tailor-made to their singing style and the session men complement that collective vocal skill with a rich undercurrent of sound. Though many of the numbers are dance fun, the departure from a standard disco beat on many tracks is a fresh and welcome innovation.


The unstoppable success of the hit single “Doctor Love” has focused popular attention on this tempting trio once again. This collection naturally has a hefty helping of rhythmic dance numbers with a couple of smoky ballads, but it’s set of the Who’s 1972-1973 tour, the music is a perfect match for the Who’s 1972-1973 tour...
TALKING HEADS: 77  

TALKING HEADS

ALBUM REVIEWS


ADVERT: "the first hot song. "You Can't Turn Me Off" (In The Middle Of Turning Me On)." High Inergy no doubt has a real winner in this scintillating selection of vocally exquisite material. Though the slower moving ballads are tastefully done, it is the faster paced tunes that show off this saucy quartet's talents in the best light. One listen will tell you that this group is appropriately named.


Ms. Gamble's alternately whispy and full-bodied vocals give her a dramatic range of possibilities which she uses with superb efficiency in adding delicate audio shadings to her material. The relatively new voice has maximum the multi-faceted talents of this singer while the carefully built arrangements surround her unique voice with a lush but not gaudy setting. Forgive the pun, but Gamble seems a sure bet.


This Australian quintet has yet to make a major impact in this country, but unlike their fellow countrymen Abba, Sherbet has both a pop/MOR appeal and the ability to rock with the best of them. Soft and soulful melodies smooth the rough edges when the rock gets gritty but the overall mood is one of studied balance and control. Their sophistication and their clear-eyed attitude should convince even the terminally cynical in one listening.


The album cover artwork is a Jerry hint at what to expect from their music. The Hawaiian-flavored rhythmic treatments that are the percussive background of the opening numbers. But that is only one facet of this jazz-tinged, R&B highlighted album with gospel harmonies and enough rock to keep things peppy. In spells of the various instrumental elements, the overall result is an amazingly cohesive and should meet widespread support.

GONE TO EARTH — Barclay James Harvest — MCA MCA 2302 — Producer: Barclay James Harvest & David Rohi — List: 6.98

Even to the non-religious, the "Hymn" that opens this grand new album has a chilling effect. Unquestionably, this is BJH's finest work, recalling all the best of the Moody Blues, a thought one could have even before the ironically titled song that ends side one: "Poor Man's Moody Blues." But BJH is hardly a cheap imitation of their fellow subjects of the Crown. After 11 years together, they are above compromise and produce an elegant symphonic sound that continues to gain wider support.

MAGIC IS IN THE CHILL — Nektar — Polydor PD-1-6115 — Producer: Nektar & Jeff Krout

Nektar is another band whose skill and sophistication so far exceeds their popular reputation and commercial acceptance as to be a serious cry of cultural taste to mind. But they haven't abandoned their polished intelligent approach to musical composition just to get a hit going. Nektar is a group of serious musicians and this album is once again representative of their high standards.

IN CONTROL — The Controllers — Juana/T.K. 200,001 — Producer: Frederick Knight — List: 6.98

The Controller quartet is a rich-blessed harmony unit whose musical arrangements match their vocal style: quite like left and right hands. They've enlisted the Muscle Shoals Horns and the Jackson Strings to give their instrumental attack an even stronger punch. The sum total is a tasty blend of slow and up tempo tunes, all of which are highlighted by perfectly pitched harmony tones.


Truly because some of their best performances were at CBGB's, this band has been tagged with the "punk" label, which fits them about as well as a tutu at the beach. They are indeed young, but they are literate about music and favor tightly arranged melodies and smooth harmonies. An interesting and highly appealing band that bears watching.


Aid Martin's other son, Ricci, was on his way to becoming a cameraman when he started fooling around on the piano a couple years ago and discovered that a well of musical ideas lay untapped within him. Besides, Carl Wilson and his family. Wilson convinced Martin that they should get into a studio to lay down tracks. That spontaneous encounter led to this pop-flavored work, showcasing Martin's smooth vocals with just enough bite.

FATHER'S & SUN'S UPS PRICES; OTHER ONE-STOPS HOLDING LINE
by Mark Mehler

INDIANAPOLIS — Father's and Sun's one-stop operation has informed its retail price hike of five cents on $6.98 list albums and three cents on $7.98 list LPs, effective September 19. The new hike is $3.98 list LPs and $4.43 on $7.98 list LPs. Tape prices on $7.98 list product, however, have been lowered from 25 to 20 and 69. This is the company's first increase in 2 years.

Don Simpson, buyer for Father's and Sun's, said that this increase has to give album thought to raising prices to meet manufacturers' increases. "This was in reference to sub-distributor price hikes inspired by WEA, and Capitol earlier this year. Other major manufacturers, however, have yet to follow suit.

Simpson further cited increases in the company's cost of doing business, notably in payroll and capital expansion needs. Because of the nature of other large one-shots around the country over the eight months since the WEA price hike has varied. Some, like Father's One-Stop in Boston, have pursued dual structuring price values for WEA product and other product (Cash Box, January 29, 1977). Peter McDermott of that one explained that dual pricing allows him to recoup some of his cost increase but at the same time "be fair to my customers," who are generally smaller retailers already pressed by high overhead costs. "I worked in retail some years ago," McDermott indicated, "and I feel for these guys."

Another eastern one-stop owner said he has held the line in prices the past year and hoped to continue doing so, at least until other labels hiked their sub-distributor prices this past winter. He is therefore considering such a move, but has not yet done so.

Bill Leamer, owner of Ernie's One-Stop in Chicago, said he believed most one-stops, like his own, were simply waiting for new developments, such as a CBS whirlpool price rise. "It's just a feeling I have," he hinted, "but I think there will be some CBS action in the next month."

Jerry Richman, owner of Father's Brothers in Philadelphia, said he has thus far held off raising his prices a few cents to cover the manufacturers' increases. However, he lamented, "if we don't do something soon, we're going to be in big trouble."

Richman and other one-stop operators pointed out that they must maintain their small margins in order to meet their other expenses. If across-the-board hikes to $7 price point cut into unit LP sales, it will be all the more crucial to maintain margins, they said.

Schwartz Bros. Posts Income, Sales Rises For Three-Month Period

NEW YORK — Schwartz Brothers, Inc., a Washington, D.C.-based distributor and rack jobber and owner of the 17-store Har- mony Hit retail chain, reported that net in- come for the three-month period ended July 31 rose to $16,737 from $12,319 for the year-earlier period. Sales for the three-month period totaled $5,984,780, up from $5,305,037 for the same period last year.

Schwartz Brothers' net income for the six-month period ended July 31 increased to $47,782 from $31,148 for the year-earlier period. Sales for the six-month period rose to $12,196,263 from $10,536,529 last year.

Schwartz Brothers reported increased sales in its other stores last year, which the number of stores it had last year. Also, the company announced that the closing date of its fiscal year has been changed from December 31 to January 31.

LOOKING AHEAD

101  FAIR GAME  (Gordy Hill Music, Inc. — ASCAP)  BMI

102  THE HAPPY GIRLS  (Gordy Hill Music, Inc. /Almo Music Corp. /BMI)  BMI

103  DO YOUR DANCE  (M.G.M. Inc./ Warner-Tamerland Pub. Corp)  BMI

104  ANYWHERE  (BMG Inc./Warner-Tamerland Pub. Corp)  BMI

105  SHAKE IT WELL  (Elektra Records, Inc.)  FEATURING DRAMATICS (ABC 12299)  ASCAP

106  TURN ME OFF (IN THE MIDDLE OF TURNING ME ON)  (Ariola America/Capitol Corp.)  ASCAP

107  FALLING  (Dalmatia Music Corp. — BM/W Music Hili — BMI)  BMI

108  TIME BOMB  (Capitol earlier this year, the song went number six on the singles chart and sold more than 250,000 copies, according to E/A.

The mailer is a standard evacuation notice for some songs, asking listeners inform- ing the recipient of other songs she has written and that the single is now available in vinyl.

Magilla and E/A's art director Tony Lane put together the forms in collaboration.

London Appoints Sales Director, Picks Distributor

NEW YORK — London Records has an- nounced the appointment of Charles Schick as director of sales and distribution for the label.

Schick has in addition to controlling all phases of sales activity, will continue his responsibility for special projects.

He joined London in 1973 after serving as national sales manager at Epic Records, previously a national promotion manager for Columbia Masterworks and director of special services for Columbia's special products division.

In addition, London has named Jim Burns as Schick's administrative assist- ant. Burns joined the label as an account executive in 1969.

In another development, Western Mer- cer & Hole, a West Coast-based artist and M.S. Distributors' Denver operation, has been tapped as London's distributor in that market. M.S. formerly handled the label there.

Philadelphia-based Jerry's One-Stop, named Jim Burns as its new sales manager.
SINGLES REVIEWS

CHICAGO (Columbia 10620)

Baby, What A Big Surprise (3:04) (Polish Prince — ASCAP) (Cetera)

Peter Cetera continues to be the songwriting standard bearer with this pop ballad. Frequent repetition drives the emotional center through a series of harmonies, while classically influenced strings, brass and vocals lend a stately touch. A strong initial single from “Chicago XI” for pop radio.

THER SYLVE (Capitol 4493)

Any Way You Want Me (2:40) (Rosy — ASCAP) (Sylvers, Sylers, Sylvers)

The Sylvers achieved top 20 pop chart status with “High School Dance,” in the summertime, no less! Here they’ve gotten a bit more adventurous by writing and producing their own record, and the result is light bubblygum that would be at home on any pop or R&B playlist.

JEFF LYNNE (Jett/UA 19116)

Don’t That Crazy Thing (3:25) (Unart/Jet — BMI) (Lynne)

ELO apparently doesn’t provide enough of an outlet for Jeff Lynne’s craziness, evidenced by his first solo single. Using catch phrases from disco and other jive for lyrics, Lynne has a riot of different sounds into a cohesive record that defies categorization. Something new from one of the wildest imaginations heard on top 40.

RAM JAM (Epic 50451)

Keep Your Hands On The Wheel (2:45) (Addredar — ASCAP) (Millius, Graves)

Ram Jam and producers Katz and Kasanetz became heroes when they broke into top 40 radio with the unusual, hard-rocking interpretation of Leadbelly’s “Black Betty.” This cut from the subsequently released album is more in the Rolling Stones’ style of rock and roll groove, with the same sizzling guitar work that made the last record.

HELEN REDDY (Capitol 4487)


Following up one single success from what has proved to be a fruitful pairing of Reddy and producer Kim Fowley, this “Eat Candy” cut exhibits the influence of country music on Reddy’s style. A series of situations is used to tell a story in the form of a ballad with a haunting chorus.

SANTANA (Columbia 10618)

She’s Not There (3:19) (Al Gallico — BMI) (Argenta)

The classic Rod Argenta/Zombies song retains much of the sense of magic and mystery in this interpretation by Santana. The Latin percussion serves only as a slight embellishment, while the organ and Carlos Santana’s screaming, emotive guitar solos dominate. Literally a hot record.

ROGER DALTREY (MCA 40800)

Avenging Annie (3:11) (April — ASCAP) (Pratt)

This well-known Andy Pratt song has been the favorite of FM programmers since the release of Daltrey’s solo album “One Of The Boys.” Macho Roger didn’t choose to sing in the first person as a woman, as was Pratt’s novel approach, but it’s a great song in an energetic, rocking performance.

CAT STEVENS (A&M 1971)

Sweet Melissa (3:03) (Colgemes-EMI — ASCAP) (Stevens)

Cat Stevens has a way of putting across a hymn to his beloved that no one else can match, and this selection from “Izzyzo” is a classic example. Shifting from ballad to folk dance moods, he always manages emotion from every word. For single and LP-oriented stations.

RUS (Mercury 73958)

Love To The Heart (2:52) (Core — ASCAP) (Lee, Litson)

English folk-lyriical guitarists and chimes open this selection from “Farewell To Kings.” Very like a Led Zeppelin number in terms of structure, timbres, and the role of the lead vocalist, this is a strong song that could capitalize on Rush’s large concert following.

EMOTIONS (Columbia 10622)

Don’t Ask My Neighbors (3:33) (Unichappell — BMI) (Scarborough)

The singing of the year’s most popular love song is handled with “Best Of My Love,” the Emotions are in the perfect position to expand their following by showing many sides of the album “Rejoice.” This cut slows down the tempo for a sultry, almost tropical mood, showcasing the vocals in a cloudy, reverberant environment. Instant crossover.

CROSBY, STILLS & NASH (Atlantic 3432)

Fair Game (2:46) (Gold Hill — ASCAP) (Stills)

Flaunting his first past partnership fours years ago, the unique combination that was Crosby, Stills & Nash was never replaced, and they proved it by coming back with a top ten single and a platinum album. This second selection combines a snappy Latin rhythm, nicely interlocking harmonies, and layers of Stephen Stills’ thoughtful acoustic guitar work.

JAMES TAYLOR (Columbia 10606)

Your Smiling Face (3:33) (Country Road — BMI) (Taylor)

Taylor returned to the upper reaches of the Cash Box Top 100 singles chart with his mellow version of “Handy Man,” and he’s riding the streak with this second upbeat selection from “JT.” Some visceral vocal gymnastics that add the crucial personal touch, and the vocals should flood in.

THE BABYS (Cypressa 2173)

Isn’t It Time (3:23) (Jacon/X-Ray — BMI) (Conrad, Kennedy)

Got my hands tied up, one of the highs of which rock songs are often the subject, and this high-stepping number has the excitement of all a first takeoff. Garnie & Huff’s songwriting and production, combined with the Jackson’s performing talent, continue to sound like the perfect formula.

RICHARD HELL & THE VOIDOIDS (Sire/WB 1003)

Blank Generation (2:30) (The Fantastic Ch-Ch-Lite) (Hil)

This title cut from the former Television bassist’s new album features his vacantly vocal and a strong chord progression. Hell’s cleverest touch is leaving blank spaces for the word “voidoids.”

JAN TAMBLYN (Cream 7719)

One Of These Days (3:59) (Manda/Butter — BMI) (Tamblyn)

A ball orchestrated for piano and strings only, reinforcing that it is a first takeoff rather than a radical vocal, and through his lyrics are a bit heavy on the philosophy, they do a good job of expressing a complex emotion. For varied formats.

WALTER MURPHY (Private Stock 166)

Could I Be The Message (3:28) (RFT — BMI) (Murphy)

Having made his major impact with rearranged classics, Murphy makes a radical departure with this original song, mainly a vocal performance rather than an instrumental. It’s a funky tune, sung by a large chorus of vocalists and elaborately orchestrated. Could benefit by Murphy’s disco track record in the eventual attainment of airplay.

JIMMY BRISCOE AND THE BEAVERS (Wanderick/T 70001)

Invitation To The World (3:45) (Shelton/Wanderick — BMI) (Briscoe)

A call to unity delivered at a frenzied pace by Briscoe. His clear lead vocal is the distinguishing feature, while the lyric and chorus are reminiscent of some of the Isley Brothers’ work. For disco and R&B stations.

DANNY KIRWAN (DJM/Amherst 1025)

Let It Be (2:29) (Macro — BMI) (Lennon, McCartney)

Formerly a central guitar figure in Fleetwood Mac, Kirwan has veered in musical directions that are quite different from what that group was and what they have become. This is a reggae version of the famed Beatles song, vocalized in a relaxed style by Kirwan. Not quite the thing for the American Top 40 audience, but an interesting item, especially for FM progressives.

THE CHI-LITES (Mercury 73954)

If I Had A Girl (3:30) (Josiah — BMI) (Hurt)

From their album “The Fantasy,” this is the kind of syrupy love song that is expected from this Chicago-based singing group. Falsetto harmonies and a melodic string section, along with a plaintive harmonica solo, are the distinctive features of this R&B-oriented single.

DISCO FRITZ AND HIS SAUERKRAUTS (Pausa 705)

The Yodel Thing (I Like Gemulichkeit) Part 1 (2:45) (Fritz — BMI) (Fritz)

Yodeling and oom-pah are two musical forms indigenous to Switzerland, and so they usually sound best exchanged against an Alpine ridge. Here’s a disco record that uses both motifs, with echo effects provided by the modern studio. Novelty records have to be downright silly to make it, and this one fills the bill.
Millie Jackson's back with a mouthful. She's talking up a storm and singing her soul off. And everybody is starting to listen.

They've been listening at hundreds of stations around the country. "If You're Not Back In Love By Monday" is climbing up the charts. The response is getting bigger and bolder and very beautiful.

Everybody's listening, and the message is this. There's no holding back a lady that's feelin' bitchy.

Millie Jackson: "FEELIN' BITCHY." Featuring the hit "IF YOU'RE NOT BACK IN LOVE BY MONDAY." ON SPRING RECORDS AND TAPES.
On Jazz

Concord Jazz president Carl Jefferson was in New York recently for a couple of record releases involving some of his favorite guitarists. The first session was a Tal Farlow Trio album with bass and drum accompaniment. Herb Ellis and Ron Palmsi teamed up for the second date, which is Remo's first jazz appearance in many years.

New York promoter Jack Kleininsger continues to produce interesting concept concerts. The latest, set for October 6 at NYU's Student Center, will be a Tribute to Clifford Brown. Featured will be

CBS Jazz Series To Feature 'Live' Parker, Davis

LOS ANGELES — Rare live recordings of Charlie Parker and Miles Davis as well as some previously unreleased material by Gerry Mulligan will be issued as part of Columbia Records' new Contemporary Masters Series.

According to Bruce Lundvall, president of CBS Records' jazz series, designed to "showcase an important musical era which was not fully documented at CBS — jazz in and surrounding the fabulous forties and fifties, one of the most innovative periods in music — in fact, a period which has had a strong influence on the great jazz artists of today."

Some of the Parker and Davis live recordings, made by amateurs on 10-inch 78s, have been unavailable to the majority of record buyers, usually appearing in poorly mastered discs.

The initial release in Columbia's new series will include two single LPs and one double album featuring Charlie Parker, one of the most recorded live in 1949 at the Paris Festival International, one album spotlighting Gerry Mulligan's work as an arranger, plus volumes two and three of the Lester Young story, both two-record sets.

The single albums will carry a list price of $6.98, while the double albums will list for $8.98.

Columbia plans to support the Contemporary Masters Series with print and radio advertising and as in-store displays. Future releases in the series will feature, among others, Duke Ellington, Dizzy Gillespie, Bud Powell, Lee Konitz and Clifford Brown.

Bob Porter

JAZZ ALBUM PICKS

BUNDLE OF JOY — Freddie Hubbard — Columbia JC 34902 — Producer: Bert DeCoteaux — List: 7.98

Backed by strings, horns, voices and a studio full of superb musicians, Hubbard's trumpet comes through with assertive clarity of tone and direction. The high caliber of his contribution to the trumpet-harp duo on the delicately reflective "Portrait Of Old Jenny" should silence those purists who lately have accused Freddie of going "pop." While aiming for broader commercial appeal, Hubbard nevertheless maintains a brilliant level of musicianship.


Since 1956, Smith has been the best known and most influential jazz organist. This album features him in a live setting from his own Jimmy Smith's Supper Club in Hollywood, California. Smith plays three Smith originals and four tunes by other writers. Smith takes the sublimely approach here, often preferring to tease the audience with understatement, rather than overwhelm them with the obvious.

LOVE EYES — Art Webb — Atlantic SD 18226 — Producers: Jerry Schonbaurn and John St. — List: 6.98

In his second offering from Atlantic, Art Webb's flute is still skipping down a bright, vibrant road. Lush production numbers abound, and the addition of strings and vocals to the musical ensemble does not alter the attention focus as Webb's lyricism virtually transcends all barriers with carefree delight. A wonderfully intensive showcase for Webb. Subject to AOR and jazz lists. Wamp factor: Well, at least it tracks.


Twenty years ago, Tommy Flanagan made a trio LP with Elvin Jones on drums which has achieved legendary status. Now we have a reunion, and the music seems destined for a similar reception. With the exception of the leader's title track, the program consists of jazz classics by Parker, Rollins and Dameron among others. The music flows effortlessly through the pianist's fingers, and Jones and George Mraz on bass lend inspirational support. A superb piano trio.

AN EVENING WITH LOUIS ARMSTRONG — CNP Cresendo 11001 — List: 8.98

A Pasadena concert, circa mid-50s, by Louis and his all-stars of the time, with Trummy Young, Billy Kyle and Ed Hall. There is plenty being by everyone and superb singing by Pops and Velma Middleton. Much of the show is fairly standard for this group, but there is plenty of inspiration here. The audience enjoyed everything, as will the listeners to this fine double album.

MOVIN' UP — Don Patterson — Muse 5121 — Producers: Siegel Stern & List — List: 5.98

On the surface this appears to be another routine organ combo, but the presence of the fiery Richie Cole on alto and Vic Juris on guitar lift the proceedings considerably. Cole steers the album wherever he is on, and his two originals are among the best things here. Juris is consistent and inventive throughout. Organist Patterson tends to play too long, but on the Cole lines and Horace Silver's "Room 608," he cooks well.
Ernest Gilbert:

RCA Releasing Unusual Number Of Opera Albums

RCA Records released more opera recordings last year than they did in any one of the past 15 years. Since January alone, the label has issued new versions of Verdi's "La Forza del Destino," Barber's "Vanessa" and Puccini's "La Fanciulla del West," Giordano's "Andrea Chenier," Gershwin's "Porgy & Bess," Montemezzi's "I L'amore dei Tre Re" and Gounod's "Faust."

Part of the reason for the unusually large release schedule has been RCA's commitments to its European affiliates. "Die Dreigroschenoper," for example, was licensed from a German affiliate, while the soon-to-be-released "Die Fledermaus" is coming from Erato, a French affiliate.

However, RCA itself is strongly committed to the opera field. Its own major opera projects, which this year included such works as "Porgy & Bess," "Andrea Chenier" and "I L'amore dei Tre Re," run up costs in the six-figure range; nevertheless, the company views opera as a worthwhile investment, because it accounts for a high proportion of RCA's bestselling classical records.

Ernest Gilbert, director of merchandising for RCA Red Seal, pointed out that the success of almost any standard opera with a big-name cast is guaranteed by the worldwide demand for such recordings. "An internationally cast opera can be guaranteed international sales. You can't explain away every one of Pavarotti's American orchestras and conductors don't have the ability to sell through internationally the way an opera does," Gilbert added that, with an opera set, "you can expect 50% of your sales in Europe."

Another reason for the strong sales of opera recordings, Gilbert suggested, is their longevity. For instance, he said, it might seem to make more sense on the surface to record three symphonic discs than to record a three-LP opera set, which can cost 50% more. "But when you look at it 20 years later, and that opera is still playing along in the catalog, and any of the symphonic things have been deleted, it makes your stop and wonder. Opera sales are very continuous."

Consequently, Gilbert noted, RCA rarely deletes an opera from its catalog, even if the sound quality of an older recording is not up to today's standards. "When you come to a Bjoerling or a Milanov, sonic considerations don't mean anything. Anyone who wants to give up opera does has a right to do so."

While RCA does not yet have a release schedule firmly set for this year, a few projects both completed and others are already in the works. This month, RCA is releasing a new version of Verdi's "Requiem" featuring Leon- tyne Price and the Chicago Symphony Orchestra & Chorus under Georg Solt's direction. Solt is going to run out and buy everything he recorded. For the true opera buff, sonics are nice: but of all considerations, it is the music that counts. By the same token, Gilbert thought that RCA's bestselling operas of this year, including "Porgy & Bess" and "Andrea Chenier" and "La Forza del Destino" (in that order), "will sell forever." Comparing them with such recordings as the Milanov/Bjoerling "I L'amore dei Tre Re," "Die Fledermaus," "La Fanciulla del West," "Vanessa," "La Sonnambula," "Martha," "Carmen," "Fidelio" and "Simon Boccanegra," Gilbert said, "If you take 20 years for 'Chenier,' it will probably equal

Jim Frey:

DG Focuses Increasingly On Italian Opera: Forays Into Offbeat Areas Have Paid Off

Deutsche Grammophon released five complete opera recordings last year, including Puccini's "Tosca," Verdi's "Macbeth," Rimsky-Korsakov's "May Night," Nicolai's "The Merry Wives of Windsor" and Johann Strauss' "Die Fledermaus." According to Jim Frey, vice president in charge of DG's American operations, this constituted a heavier-than-normal release schedule for the import label.

Asked why DG has begun placing increased emphasis on opera recordings, Frey replied, "because we don't have a (complete) opera catalog, and because it sells. When you consider that we've recorded the 600 Schubert lieder and almost every string quartet and symphony (in the standard repertoire), it (opera) is a natural direction. We have always had a good deal of German opera, but I think we're just getting very heavily into what most Americans refer to as opera, which is Italian."

Frey emphasized the fact that DG has not avoided the opera field in the past. For example, he noted, "we did the first 'Wozzeck' and the first 'Lulu' and the second complete 'Ring' cycle." However, he said, "it wasn't until about five years ago that the company decided to make opera one of its top priorities."

"I think that, if we want to be a full, major classical line in the world, we've got to have a complete opera catalog," Frey commented. "And that's our intention."

New Releases

Two of the five operas which DG plans to release within the next year, Frey said, will again be Italian. Scheduled for mid-October is a new version of "Simone Bocca- negra," one of the less often recorded items in the Verdi repertoire. The principals in the recording are Mirella Freni, Jose Carreras, Pego Cappuccilli, Nicolai Chiaurov and Jose Van Dam. As on this year's "MacBeth," Claudio Abbado will conduct the forces of La Scala.

Italian operas will be a "La Traviata" with Reina Cotrubas, Placido Domingo and Sherrill Milnes. Carlos Kleiber is the conductor. No release date has yet been set for this recording.

In addition, DG is currently working on a new recording of Tchaikovsky's "Fique Dame," which scored a hit for Columbia last year. Mitstlav Rostropovich will conduct it, and his wife Galina, will be one of the principals.

Once again adventuring into a little-known area, DG will also unearth an early Mozart opera called "Mitridate Re di Ponto." Principals on the recording will be Cotrubas, soprano Aileen Auger and tenor Werner Hollweg, with Leopold Hagar conducting the Salzburg Mozarteum Orchestra. The fifth release in DG's opera schedule has yet to be determined.

Unexpected Success

One reason why DG is willing to put its money on operas outside the standard repertoire is that this year it worked for the label last year. "Mabceth" did what we thought it would do and was the bestseller," explained Frey. "But with the other two— one a Russian opera ('May Night') and the other a real native German opera ('Merry Wives') which is popular in Germany but nowhere else in the world—the response was a lot more than we expected."

But still, why not just select standard operas with proven track records? "Well, there seems to be a couple of kinds of opera that sell really well," Frey responded. "One of them, of course, is a standard repertoire work with a good-name cast, and that of course is the most expensive to do. With something like 'May Night,' on the other hand, first of all there is no other recording of it, it's an interesting work, and you're able to approach it without necessarily having to deal with super names. However, with some of the unfamiliar works, you get a good name because they like the music, and they'll do it."

"So you have a much lower cost and you're not the 26th 'Tosca': You're the only 'May Night,' and it happens that you pick right, you get a good reaction to it. If you pick wrong, then you know why the opera was never recorded before."

Frey added that, "with an unknown opera, you really have to be first, unless it's a phenomenon. Because if you're second and the first recording is any good, people have got it already, and that's enough."

Opera sales tend to taper off dramatically over time. Frey pointed out; but once they reach a stable level, usually after about three years, they tend to do very consistent. "Opera is your biggest investment with your longest-term payoff, especially if you keep an opera in the catalog for 10 to 12 years."

"The one trick in the classical music business is getting that record which has big initial sales and then holds. We need that both in symphonic music and in opera. Your disaster in a classical LP is the recording that does fairly well in the first six months, and three years from that date it's dead. You have to recover more than you can recoup in three years."

Frey stressed that fact that sales of some symphonic and other instrumental recordings are just as consistent as those of successful opera sets. As an example, he noted that Herbert von Karajan's version of Beethoven's Fifth Symphony, recorded in 1962, has now sold 1.2 million copies internationally, "which is right up there with pop sales."

One promotional avenue which maximizes opera, as well as other classical sales, Frey said, is television broadcasts. "Anything like that helps because it gets you to the broader spectrum of people. The real classical buff finds his music; he goes to the theater or listens to his classical radio station. The average person is not exposed to classical music, but doesn't know where WQXR is, says 'Oh, that's what Boheme is when he sees it on TV. He says to himself, 'I've known that tune for a long time and I really like it' and probably buys an album."

"Also seeing it on national television with personalities known to them as people takes some of the stuffiness out of opera. I think people are afraid of it sometimes. We sometimes still have the image of the wife dragging the husband to the Met and him sleeping through the whole thing in the box, from the cartoons."
Deutsche Grammophon

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Past

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**Opas Are Big Percentage Of Topselling RCA Classics**

(continued from page 22)

... what these other recordings did in their first 20 years; but now they're going into their second 20 years. I can't imagine they'll ever be cut out of the catalog. They're too great!" Gilbert predicted that some people might be surprised that "Chenier" outsold "La Forza," which he said is a more popular opera. "But I think the chemistry of the casting on the 'Chenier' (featuring Plácido Domingo, Renata Scotto and Sherrill Milnes) is what pushed it over."

While RCA does not yet have a release schedule firmly set for this year, a few projects have been completed and others are already in the works.

Among RCA Records' releases this month are Verdi's "Requiem," featuring Leontyne Price and the Chicago Symphony Orchestra & Chorus under Sir Georg Solti's direction. Gilbert classified the Requiem as an opera because he believed that this religious work will appeal mainly to fans of Verdi and Puccini. To support his contention, he noted that a good rendition of "Libera me" from the Requiem can be "hair-raisingly theatrical."

"La Perichole," which Gilbert said was Offenbach's most popular opera after "Tales Of Hoffman," will be released here in October. "La Perichole" comes on the heels of what seems to be a real Offenbach renaissance," Gilbert commented, "and it seems that the queen of the renaissance is Regine Crespin, and we have her cast as Perichole." The recording's other principal is tenor Alain Lombard; backing the singers is the Strasbourg Philharmonic and the Chorus of the Opera du Rhin.

Other releases which may be licensed from RCA's French affiliates this year include a "Cosi fan tutte" with Frederica Von Stade and Keri te Kanawé; and a Vivaldi opera recording that stars Victoria de los Angeles and Marilyn Horne.

**Fans 'Smell' New Releases**

What does it take to promote a new opera recording? Where dedicated fans are concerned, Gilbert said, not very much. Opera buffs, he noted, can almost "smell" a new release before it comes out: listings in the Schwann catalog and consumer magazine reviews are enough to spread the word. When an unfamiliar work like "Die Drei Pintos" is released, however, it is necessary to do a great deal of promotion, according to Gilbert. "I don't think there's a ready-made audience for those things."

On the other hand, Gilbert pointed out, opera lovers are very open to recordings of out-of-the-way operas. This was proven, he said, by the success last year of two Massenet operas, "Esclarmonde" and "La Navarraise." "These operas are not the pinacles of lyric opera," Gilbert noted. "Yet both sold very well. We did extremely well with 'Navarraise.' You have to consider it's a one-record opera, and therefore inexpensive to own, but nonetheless we sold a ton of it, though it was released at practically the same time as Columbia's version of 'Navarraise.' To Think there was a market for two competing Navarraise's. . . ."

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M. Scott Mampre:

Standard, Offbeat Operas Stressed Equally by Philips

When Philips decided to enter the crowded opera field in 1969, the European-based company made a characteristically bold decision: Instead of starting out with a new version of one of the much-recorded works, the label announced, it would issue the worldpremiere recording of Berlioz’s “Les Troyens.” Still the complete rendition of this opera had never been heard in the concert hall. But as Terry McEwen points out, “it is today one of the biggest-selling operas ever recorded,” according to M. Scott Mampre, vice president of Philips’ classical division.

Encouraged by the success of “Les Troyens,” Philips has continued its efforts in the opera field, with a special emphasis on previously unrecorded works. In each of the past three years (including the balance of 1977), Philips’ opera release schedule has encompassed six complete sets, a large number for a company which had virtually no opera recordings until the first year. This year, Philips has issued a new “Tosca,” starring Montserrat Caballe and Jose Carreras; a recording of “Der Rosenkavalier” with Evita Lott, Friederike von Stade, Jules Bastin and Carreras; Haydn’s “La Vera Constanza,” featuring Jessye Norman and Claudio Abbado; and the same composer’s “Orlando Paladino,” with Elly Ameling, Gwendolyn Killebrew, Ahnsjo and Bernt Petersson.

Just released on Philips is a version of Berlioz’s oratorio, “L’Enfance du Christ” (which Mampre refers to as an “almost non-existent” drawing-room performance); and in October, the label will issue a recording of Donizetti’s “Lucia di Lammermoor” in its original version. Principal roles will be sung by Caballe, Carreras and Vincenzo Viducino.

According to Mampre, the original score of this work has never been released before. “The majority of the changes, which were made during early performances of the oratorio, were not permanent.” There’s “no additional music, per se, but there are changes in the harmonic structure, and certain melodic and harmonic features were changed by Berlioz but they’re not the key Donizetti wrote them in.” She added that the composer himself had been involved in some of these changes.

Scheduled for release in early 1978 is Mozart’s “Clemenza di Tito,” of which there is only one other recording listed in the catalog. The latest installment in Philips’ early Verdi series, “I due Foscari,” starring Carreras and Katia Ricciarelli, will be out in February.

Terry McEwen:

London Reaps Steady Income From Opera: Even Older Recordings Keep On Selling

Traditionally known for its emphasis on opera, the classical division of London Records has been working hard in recent years to be, in the label’s own words, “floating in the symphonic mainstream.” In the past year, however, London has released a total of 10 complete opera recordings and two oratorios, and as many multi-disc vocal recordings as any of its competitors issued during the same period. Among these were versions of Bizet’s “Carmen,” Massenet’s “Esclarmonde,” Handel’s “Messiah,” Wagner’s “Die Meistersinger von Nürnberg,” Wolf-Ferrari’s “The Secret of Susanna,” Pergolesi’s “Euridice,” Donizetti’s “L’Elisir d’Amore,” Leon’s “L’Oracolo,” Gilbert & Sullivan’s “The Grand Duke,” Handel’s “Semele,” Wagner’s “The Flying Dutchman,” and Puccini’s “Madame Butterfly.”

This year, London appears to have even more opera releases planned. In September and October we can look forward to complete opera sets, five of which are in its full-priced line. The biggest attraction in the latter category, of course, is the new “Les Troyens” with Caballe, Carreras, Sutherland, Marilyn Horne, Ingrid Wixell, Nicolai Ghiaurov and Richard Bonynge conducting the orchestra. Also, plans were issued recently for a recording of “Don Giovanni,” featuring Sutherland, Caballe and McEwen, said he believed that it could be one of the five biggest-selling opera sets in the history of this country.”

The four other full-priced sets released by London in September are as follows: Janacek’s “Katya Kabanova,” starring Elizabeth Soderstrom, Peter Dvorsky and Nadezda Knipilova, with Charles McKerras leading the Vienna Philharmonic; Verdi’s “La Forza del Destino” with Joan Sutherland, Leonid Kinskey and Leonard Warren; Ponchielli’s “La Gioconda,” featuring the same principals, among others; and Cilea’s “Adriana Lecouvreur” with Braball, Mario del Monaco and Giulietta Simionato. The last-named three recordings are all re-issues of previously recorded sets which have been reissued by RCA under a licensing agreement with London.

The remaining September opera releases, both reissues on London’s budget Treasury Series, are Glinka’s “A Life For The Tsar” (Ivan Susanin”) with the soloists and orchestra of the National Opera, Belgrade; and Ravel’s “L’Heure Espagnole,” featuring Suzanne Danco and L’Orchestre de la Suisse Romande under Ernest Ansermet’s direction.

Other opera-related recordings included in the September release were “Italian Opera Arias” sung by Giacomo Aragali; “Aspinal’s The Surprising Soprano,” a novel recoding featuring a male soprano; “The Voice Of Jussa Björling,” a recording of Grieg’s song cycle, “Haugtussa,” by Kirsten Flagstad; and highlights from “L’Elixir d’Amore” sung by di Stefano.

London’s only major risk in this release is its new recording of “Katya Kabanova,” an unfamiliar work by a comparatively modern composer. However, as McEwen pointed out, the set is being issued in conjunction with a San Francisco Opera production of the opera, and among U.S. opera companies, San Francisco’s has the biggest influence on regional sales, according to McEwen. Moreover, Soderstrom, star of the production and recording both, generally receives high critical praise, he added.

McEwen took the view that an opera which has either never been recorded before or was last committed to disc many years ago can only be recorded once with a generation. Thus, for example, he felt that another recording of Leoncavallo’s “I Pagliacci” was needed, even if some of London’s bestsellers despite the inclusion of Joan Sutherland would not be the best advantage in a different record label.

Similarly, he noted, it is his belief that last year’s separate recordings by RCA and CBS of Massenet’s “La Navarraise,” released eight months apart, detracted from each other’s sales. “In fact,” he said, “the RCA performance was much better than the CBS, but the CBS was on the market first, and by the time they creamed off the sales there wasn’t enough interest in the market to make the RCA version a best seller.

Ultimately, he stated, “the operatic public is the least changeable public. They’re the most conservative, in a sense, of all the record-buying publics, I think. And they will buy the 25th version of “Traviata” or “Tosca,” providing it has something on it that interests them. But the second version of “La Navarraise” or of “Toscanini” (by Rossini) or something like that, you know — forget it! They’re just not interested.”

Few Deletions

If opera buyers are inherently conservative, as McEwen claimed, they should not only be purchasing the 25th version of “La Traviata,” but also the fifth, or tenth or fifteenth recording of that opera. And this does seem to be true, at least with regard to London’s catalog. According to McEwen, all but about five of the opera which have been deleted by London over the years have been reissued as budget records in response to a perceived public demand. Even more amazing, he said, is the fact that some of the older opera sets continue to sell so well that London can’t afford to delete them for budget reissue. “Let’s say, for example, RCA brings out a new Andrea Chenier” (which it did — ed.), “so I would like to delete our Andrea Chenier and bring it out at a lower price to kill RCA when they come out, and also perhaps sell some records from the extra stimulation of interest in the opera. The problem is, my Andrea Chenier is still selling so well that I can’t delete it! It’s been in the damn catalog for years and it just still keeps on going beautifully.”

As a result, McEwen further explained, it is not worthwhile to delete the record because London wouldn’t sell enough additional copies at a lower price to make up for the reduction in its profit margin per unit sold. “I’m still selling too many to make it economically intelligent to release it at a low price.”

In an average year, he added, London deletes two or three opera recordings. Although a few have died which seem like permanent deaths, “I would say that we don’t have anything that’s marked ‘permanently dormant’ in the catalog. An interest can reawaken in something and then you quickly get it ready for release.”
Standard, Unfamiliar Operas Stressed Equally By Philips

because the sales of the opera is going to be based upon the opera itself: no one's heard it."

Actually, the casts of Philips' Haydn operas include such operatic regulars as Jessye Norman, Ilena Cotrubas and Frederica von Stade. Example of the "different kinds of singer" referred to by Mampe are Eliy Ameling, the great lieder artist, and Gwendolyn Killibrew, best-known for her roles in recordings of figural works. In addition, the Haydn sets also feature a large proportion of lesser-known singers, and this, Mampe pointed out, "gives us a chance to work with new singers when they're young and when they're very established. That's important for a record company."

Mampe stressed the fact that very few major opera singers are exclusively signed to one record company. Carreras and Norman, for example, are the only two stars who have exclusive contracts with Philips. Record companies encourage this non-exclusivity, Mampe said, because "it's very hard to record everything that a particular singer wants to do. If you try, you're liable to go broke."

Choosing Repertoire

Nevertheless, Mampe conceded that decisions on which operas to record are often made in consultations with the opera stars. If a major singer wants to record a particular opera, she said, he or she is guaranteeing the success of the project. However, Mampe emphasized, "we don't do it because the singer wants to do it per se. We do it because it's musically interesting and because it makes sense from a marketing point of view at the time."

"Ten years ago, for instance, I don't think we would have considered doing a Haydn opera, and I don't think we would have been alone. No record company would have done it. But with the success of the Haydn symphonies and the revival of interest in Haydn's music, it has become possible to record these works."

Another crucial factor in choosing these operas (including "La Fedelta Premiata," released in 1976) has been the pioneering work of musicologist H. Robbins Landon, who provided the first definitive editions of their scores. Also, Mampe said, the interest of conductor Antal Dorati in the Haydn operas has been invaluable, his enthusiasm, drive and expertise had a great deal to do with the High quality of the finished product. Philips' A&R staffs, Mampe added, have also affected the direction of Philips' explorations in the opera field. For example, she said, the interest of producer Eric Smith in early Verdi operas, led to the decision to record a number of them, and these sets have scored significant sales for Philips.

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**Phillips Operas Are Standard Unfamiliar**

**Sales Patterns**

Mampe noted that popular operas have a sales pattern which is unlike that of any other kind of record. "Initial sales can be spectacular, and they can sometimes go out very fast," she said. "They may continue to sell at a very good rate for the first nine months or maybe a year. Then it will slow down. And because you've gone out with so much product, you usually go through a period of returns, until you get a balance.

"Then you begin to see how well it sells on a yearly basis. The first year may look very good; but it depends on your returns, and you don't know the results until the third year, because it takes nearly a year for you to take those returns back. However, you can begin to see your long-term pattern building up after a year and a half. So opera is a very long process or cycle; you have to be really careful with them. The symphonic repertoire is a lot quicker. It won't go out as big, usually, so you don't get a heavy return; and you can see your sales pattern within about six months."

Operas will sell at about the same rate, L.P. for L.P., as symphonic recordings do once they've reached their sales plateau, stated Mampe. But a Metropolitan Opera production of an opera will drive the sales of a recording of it up across the country, because of radio broadcasts; a production by a regional company like the San Francisco Opera or the Chicago Lyric Opera will have a regional effect on sales.

**Tony Caronia:**

**New' Louise' Featuring Sills Heads Angel's Christmas List**

Angel Records' operatic releases for 1977 include some very varied fare. The complete operas which the label has issued since January are Verdi's "MacBeth," Offenbach's "La Vie Parisienne," Mozart's one-acter, "The Impresario," and the just-released "Boris Godounov" with Martti Talvela in the title role. In addition, Angel has put out highlights from the Gaballe/ Cossotto version of "Aida" and recital albums by Beverly Sills and Mirella Freni.

On the budget Saraphim label, the company has issued four retrospective albums: "The Art Of Beniamino Gigli," "The Art Of Lottie Lehmann," "Great Sopranos Of The Century," and an Anna Moffo recital L.P.

According to Tony Caronia, head of Angel's east coast operations, the new "Boris Godounov" is the first recording of it to be performed from Mussorgsky's original score. Supporting Angel's cast (which includes Nicolai Gedda as well as Talvela) is the Polish Radio Chorus of Krakow, the Krakow Philharmonic Chorus; and the Polish National Symphony under Jerzy Semkow's direction.

Scheduled for November release is a recording of Strauss' "Salome" with the Vienna Philharmonic conducted by Herbert von Karajan. Principals are Hildegard Behrens, Jose Van Dam and Karl Walter Bohm. Toward the end of the same month, there should also be a new version of Chappell's "Louise" out on Angel. Backing Angel's cast (which includes Nicolai Gedda and Mignon Dunn on this recording are the Chorus & Orchestra of the Paris Opera under Julius Rudel's baton.

As for projects in the more distant future, Caronia could only confirm that Angel plans to release a new version of Verdi's "Nabucco" with Renata Scotto, Helene Obraztsova, Matteo Manuguerra and Veriano Luchetti. The operas of three artists who has previously recorded for Angel/EMI is Sills, although Obraztsova has made Melodiva recordings which Angel has sold in the U.S.

**Fluctuating Schedule**

Caronia termed Angel's total of six complete operatic releases for the calendar year slightly below-average number. Usually, he noted, the label will release between seven and nine operas annually. He explained that the number fluctuates from year to year, "depending on the continuity of the recording programs and projects that are in session." If the release of a specific opera set is delayed, he said, it is generally because a recording session is held up and one or more of the principals has to leave in order to fulfill other commitments. "Then the whole project may have to be postponed for a month or two, after which they all go back again or just two or three people have to go back and record." Editing can also take a variable amount of time, Caronia pointed out. EMI's producers have their own individual schedules, and they may be working on more than one recording at a time. If one project is delayed in the recording stage, the other six may have to be held up until it is completed.

(continues on page 76)
New ‘Louise’ Featuring Sills Heads Angel’s Christmas List

Carolia stated that initial sales of an esoteric opera recording may be nearly as good as those of an opera in the standard repertoire. “What happens with the subscribers really has to do with the buffs coming out and they add this new repertoire to their collection. After a six or seven-month period, the sales slacken off slightly and then they just level off into an even sales pattern.”

A standard repertoire works like “Traviata,” a “La Boheme” or a “Rigoletto,” with a new recording and a superstar cast, also has very good initial sales. In time, their sales level is higher than the work that has never been done before. They have consistently better sales over, say, a five or six year-period. And that is primarily because the opera is constantly being done in all the opera houses. You’re getting sales because the artist is performing it all over the world and it’s popular repertoire.”

With so much riding on a handful of top artists, wouldn’t Angel like to have more of them, besides Sills under exclusive contract? “Sure,” Caronia replied. “But I believe that the consumer benefits possibly more by the non-exclusive philosophy of our industry, because all the record companies have the privilege of putting great operas together with great casts, which would have been impossible, or more difficult, years ago. Back then, we had Schwetzkopf, Gedda, Gallas and Di Stefano, and it was a big deal to lend them out. Today, it’s a matter of calling the artist: If they’re available and they’re not jeopardizing any relationships they have with any other record company, they can go ahead and do it.”

Caronia stressed the fact that, while it may be better not to have exclusive contracts, “It’s necessary that great artists have a certain identification with a label. It’s good for people to know that a Mirella Freni or a Renata Scotto records for you, even if they record for more than one label. We’re always looking at our competitors, but the more good things that are done, the better it is for all. We all somehow benefit. The more opera records sell, the better our next project has.

Mike Kellman:

Columbia Expands In Opera: Major Thrust Shows Results

Even for a major record company, Columbia has recently released an unusually large number of opera and related vocal albums. At least one complete opera recording has been released every month (except July) for the past year, along with several recital albums.

Since last January, Columbia has issued new recordings of Meyerbeer’s “Le Prophète,” Donizetti’s “Gemma de Verdy,” Puccini’s “Suor Angelica” and “Gianni Schicchi,” Offenbach’s “Le Grande Duchesse de Gerolstein,” Rachmaninoff’s “Francesca da Rimini,” Prokofiev’s “The Gambler,” Lully’s “Alceste” and Shostakovich’s “The Nose,” which has just won a grand award from the International Record Critics Award committee. In addition, the label has launched recital albums by Renata Scotto, Ileana Cotrubas, Vladimir Atlantov and Judith Blegen, and has released a three-record tribute to Lily Pons.

For the coming year, Columbia shows no signs of abating its intense activity in the opera field. In October, there will be a recording of Puccini’s “Edgar,” recorded live at Carnegie Hall with Eve Queler conducting the Opera Orchestra of New York. “Edgar” performances are by Renata Scotto, Carlo Bergonzoni, Gwendolin Killebrew and Vincette Sardinero. November will see the release of a new version of Donizetti’s “L’Elsir D’Amore” with John Pritchard conducting and a cast that includes Ileana Cotrubas, Placido Domingo, Inga Wielki and Sir Geraint Evans.

Looking ahead to next year, Columbia plans to release a new recording of Cilea’s “Adriana Lecouvreur” in January. In this version, James Levine will direct the New Philharmonia Orchestra, and the cast will include Scotto, Domingo, Sherrill Milnes and Helena Obraztsova. The same month, a recital album by Carlo Bergonzi will also be issued.

Tomas “Mignon” with Vanzo Zaccaria and the New Philharmonia under Antonio de Almeida will be appearing on a new recording in February; slated at the same time is a recital of Russian basso bassio by Boris Stotkolov. And in March, Columbia will release a new version of Puccini’s “Il Tabarro.” The New Philharmonia will again be pressed into service, this time under Lorin Maazel’s direction, and the singers will include Scotto, Domingo, and Wielki. This will conclude Columbia’s recordings of Puccini’s “Il Trattico” cycle, and the company plans to issue a three-record set encompassing “Il Tabarro,” “Suor Angelica” and “Gianni Schicchi.”

Expanding In Opera

Columbia’s strong thrust in the opera field, according to Mike Kellman, director of product management, Masterworks, results from a decision which was made several years ago. “When Marvin Saines (vice president of Masterworks’) came here four or five years ago,” Kellman recounted, “Columbia was not at all in a strong position operatically, whereas I honestly think we’re at least as strong as any other record company in orchestral, chamber and solo music. And the question became, ‘What can we do things that can serve us as a company’. And I think Marvin and Paul Myers (director of international A&R, Masterworks) decided Columbia was ripe for expansion in opera.”

Kellman explained that there were two primary reasons for Columbia’s previous weakness in the opera field. First, he said, in the early days of long-playing records, there was so much unrecorded classical music that Columbia decided to specialize in instrumental works, leaving opera to the other labels. As a result, he noted, some of the other companies still have a long way to go to catch up with Columbia in non-operatic areas. In addition, Kellman pointed out, back in the ’50s most major singers...
Columbia Expands In Opera: Major Thrust Shows Results

had exclusive contracts with other companies; only Richard Tucker and Eileen Farrell were exclusive Columbia artists. Today, of course, very few opera stars are exclusively signed to any one company.

As shown by many of Columbia's recent releases, the company is now firmly committed to eliminating gaps in its catalog of standard repertoire operas. "But in this area, more than any other," Kellman cautioned, "you have to have singers with really wide appeal. For instance, I don't think you can record 'Aida' with singers who are less than the very top. And it's not always easy to get a cast for an 'Aida' or a 'Traviata' that you really feel is worthy of a new recording. All the great artists are out; moreover, most of the great artists today have already recorded the standard operas for other labels. And we are only working with singers we feel are terrific on those operas which they wish to record."

Singers' Names Count

Even with relatively unfamiliar operas such as Massenet's "Le Cid," Donizetti's "Gemma di Vergy" and Meyerbeer's "Le Prophète," Kellman didn't believe that a company could get away with using a cast of unknown singers. "Part of what makes people adventurous is seeing their favorite singers," he commented. "If you were to take these same operas with singers whom people don't know, they might be very skeptical of the whole thing."

However, Kellman also believed that "the opera audience is the most adventurous classical audience of all, both in terms of new music and new singers. I think that they are tremendously prepared to sink a few dollars into an opera set of something they don't know because it's a new opera."

The devotion of opera fans to opera in general, felt Kellman, explains why a successful opera recording tends to accumulate greater sales over a period of time than does a successful symphonic recording. "I think the loyalty of fans to opera singers is a much more long-range thing than it is to conductors or orchestras. People are still buying Caruso, for instance; RCA had a big hit with their remastered Caruso last year. Even Toscanini today does not have the loyalty following that a Caruso or a Rosa Ponselle or a Lotte Lehmann does."

Additionally, Kellman noted, despite the advances in sound reproduction during recent years, "sound isn't important when you're listening to an individual voice." When deciding which recording of a Beethoven symphony to buy, he said, sound quality is "a paramount consideration to your average listener," this is not the case with opera.
Chris Peters, Jr. and Jim Bailey:
Peters Launches New Line: Caballe Recording Scheduled

For many years, Peters International has been known in the classical field as the foremost U.S. importer of esoteric European lines (Peters also imports rock and ethnic/folk albums). Now, however, the company is about to begin an exciting new venture. With the release last week of six LPs on its new classical line, issued under the company's own name, Peters has begun manufacturing its own classical albums from licensed masters. All will list for $7.98 per disc.

The first releases, licensed from the Soffrason International Pelmgrims Group of France, are all non-operatic. However, in November, Peters is scheduled to issue two opera-related items: the world premiere recording of Rossini's "Tancred," licensed from Arion, and, from Symphonica Music Limited, a new version of Debussy's "La Damaiole Elue" coupled with a reading of Chausson's "Poeme de L'Ameur Et De La Mer." Montserrat Caballe, one of the best-known living opera singers, is featured in both performances.

Peters has long been associated with opera in the import field. Its current catalog lists approximately 80 recordings of complete operas and operettas, 3D recordings of opera highlights, and numerous operatic recital albums, including LPs by Bennie, Pavarotti, Del, Gigli, Mario Del, Monaco, Elizabeth Schwartzkoff, Jussi Bjorling, Maria Callas, Enrico Caruso, Feodor Chaliapin, Franco Corelli, Giuseppe di Stefano, Placido Domingo, Nicolai Gedda, Tito Gobbi, Lotte Lehmann, Tito Schipa and Renata Scotto.

While Peters cannot predict with certainty how much of its new line will consist of opera, the company fully realizes the value of opera to a classical label. Speaking of Peters' imports, Jim Bailey, the company's executive vice president, commented, "We don't let any opera go untouched that we think will sell. We've sold quite a lot of them. They really move.

At present, Peters has firm arrangements to license masters from four companies. Besides the six Soffrason recordings already released here, seven more are already slated for Peters' new line within the next few months. Secondly Arion, with whom Peters has been associated for some time, will probably license other masters to them besides the ones for the three-disc Rossini set Symphonica Music Limited, in addition to the Debussy set with Caballe, is also licensing recordings of Beethoven's Eroica Symphony and Mahler's Fifth Symphony to Peters. Both of these works are performed by Symphonica of London under the direction of Wynn Morris, a British conductor who specializes in Mahler's music. And finally, Peters has just signed a licensing agreement with Opus, a Czech label.

Meanwhile, Peters is negotiating for licensing rights with other major European record companies. It is very possible that they will make such an arrangement with EMI. Already, Peters has second refusal rights (after Angel, an EMI subsidiary) to import EMI recordings. And, according to Chris Peters, Jr., assistant to the president of Peters, the company would like to begin manufacturing the best of the EMI albums which come to it under the existing pact between the two firms.

Peters is not stranger to the manufacturing business. At present, about 40% of its sales are generated by ethnic and international folk records manufactured in the U.S.
An Important Classical Premiere

Sofrason
(International Pelgrims Group) of France

proudly announces the appointment of Peters International, Inc. licensee-distributor of its prestigious classical line. The first releases now available.

R.S.V.P.

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All selections except PLE 013 available on cassette

*Grand Prix du Disque Francais winner
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Player (45) - RSO
Joels & Simon - Polyrhythmic
KWST-FM - LOS ANGELES - Charlie Kendall

Add:
WMMR-FM - Philadelphia - Helen Listen

Add:
WABX-FM - Philadelphia - Ed Seller

Add:
WBAB - New York - ABC

Add:
WNBC-FM - Chicago - ABC

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WLS-FM - Chicago - ABC

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WNYL-FM - New York - ABC

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WPLJ-FM - New York - ABC

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KZAM - Kansas City - ABC

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WWLL-FM - Salt Lake City - ABC

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WJBC-FM - Milwaukee - ABC

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Add:
Soft-Rock Stations Providing Early Exposure For New Acts

(continued from page 9)

that we know our audience and we feel that in many cases research is being abused to the point where it takes the place of the decision-making process rather than assists you in it.

Breaking Ground

A record number of promotion people have found that the programming approach of the soft-rock stations has gained airplay for their labels' new artists who fit the stations' mellow standards — artists who would likely have to appear on the charts to be added to the playlists of differently formatted stations.

"Soft-rock stations are practically the only breaking ground left on the radio dial," says Columbia promotion man Chuck Thagard. "It was a breath of fresh air for us to have these formats around when playlists everywhere were getting tighter and tighter.

Capitol's Los Angeles promotion director Dan Eric points to Pam Rose as an example of a new artist whose career KNX and other soft-rock stations is helping to get off the ground.

Pam Rose has just released an album and the only airplay we've gotten across the nation has been on stations whose format is similar to KNX," he says.

Influence Limited

But Eric is doubtful that KNX or any soft-rock station can be solely responsible for breaking an act, he says, is just the ball rolling.

"KNX is doing quite well in the ratings," Eric says. "However, as far as their launching and breaking an act, I think their influence is limited. What they do give us a chance to spread the record to other stations. If I can get a record on KNX, then I might be able to get it on KPOL and I might also be able to get the other promotion people around the country to spread it to other similarly formatted stations, and I can start a chain flow."

Chrysalis

The entire company is very excited about this new release. The excitement comes from the overwhelming acceptance of the Robin Trower album, and the fact that the record has been played by jocks all around the country in a bullet in less than three working days in Cash Box. This adds to the excitement.

Billy Bass

V.P. of Promotion

CASABLANCA

Big news this week. The track "Star Wars" is #1 everywhere and solid gold! The battle is over... Donna's "I Feel Love" is closing behind, and in Meco's tradition, our next #1 record.

The hottest band in the land, Kiss, continues to do with their latest hit, "Love" based across the bow. Para.-

Chute's first release, "Ten To Eighty" by David Castle, is gaining solid secondary action rapidly.

And lastly, Millennium's Brooklyn Dreams is almost out and it is, without doubt, one of the finest records I've heard. And if that isn't enough, Helio Phonodis.

Don Wesley

National Promotion Director

A&M

Ring, ring, the phones never stop. News sometimes good — sometimes not so good. I've finished getting a great news call from the legendary Barry Gayles, who informed me that lovely Wanda Ramos, VFLS, has returned from her vacation Mrs. Ralph Charlies. Our happiness and congratulations go without saying. Having her back makes those who have had such happiness that they haven't had the pleasure. A superstar!

Another one is playing the new Rita Coolidge by now, you can say, "We're All Alone." These are just several of the stations adding it this week: KWBW (27), KSTP, KKXE, WQXJ (25), WXRL, WAKY, WAKY, WQXJ (16).

Pablo Criatura's "A Place In The Sun" — Eric says, "This one which has the single "The Catman" from WQXY, Memphis, is now doing the 8-midnight show at WJL, Jackson, Miss.

Lyn Cory is the new all-night jock at WTRY. Troy Cory replaces Dave King who has left the station.

April Crowely, in early with WDON, Wheaton, Maryland, has joined WIRL, Peoria, as 7-midnight jock.

Dan O'Brien, swing man at WGN, Nor-

folk, has been promoted to 10-2 am full-
time job. O'Brien replaces Pat Holiday who was the Good Doctor, who remains with the station.

Harriet Lepides has been promoted to the position of music and research co-

ordinator of WHBQ, Memphis.

Linda Conner has been named opera-

tions manager of WYFR, Chicago.

The new account executive at WRKO, Boston, is Anthony D. Potter.

Jeff Ray

Changes at WKKO, Coca Cola, Tom Collins, PD, promoted to operations manager; Chip Taylor promoted to PD from assistant PD; and Paul DeMiere has joined the station as morning air personality.

Mark Walnright, in early with WDON, Wheaton, Maryland, has joined WIRL, Peoria, as 7-midnight jock.

Dan O'Brien, swing man at WGN, Nor-

folk, has been promoted to 10-2 am full-
time job. O'Brien replaces Pat Holiday who was the Good Doctor, who remains with the station.

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ordinator of WHBQ, Memphis.

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tions manager of WYFR, Chicago.

The new account executive at WRKO, Boston, is Anthony D. Potter.

Jeff Ray

COLUMBIA

This week the super excitement at Columbia continues. Columbia advanced faster than any single this year. Picked up massive station support.

A single comes out on 45 with the additions of WAKY, HB, WOB, WBH, B-100, WH-10 and added KJYR, KLIV, KRSP, KCPX, WPGC and WPRC.

Initial momentum felt on James Taylor's "You Smiling Face," with such stations as WABC, WFIL, WABC and WRIR and WIRE... and we can't forget those early believers that went on this cut from the day it was cut. This cuts include: WABC, KLIV, WNOE, WTXC and WERC.

Santana joins James by capturing the west coast with immediate adds at KFRC, KYA, KXNO, KXNO and half play at KLW and WAYS.

Sheila Chianese

National Promotion Assoc. Director

ATLANTIC

Two very special albums have hit the streets this week! Atlantic, The Rolling Stones, "You Love Live," and Ringo Starr, "Ringo The 4th."

On the single side, the Firefall single, "Just Remember I Love You," is sweeping the country with radio ads and coming all the way home. Just added WLS.

Let us all help open the door to this lighting up phones with big requests where play up, #3 at #100 where the record broke.

Also hitting up the same way. "Undercover Angel" did with secondary tell us that record will be big.

New singles off to a flying start are: Crosby, Stills, Nash, "Far Game" from their single Top 10 LP. Already on WFIL, WTXC, WBIB and WC as an LP.

Engel Daniel & Ford. Coley's new single "Gone Too Far" is out and already on WSAQ, WKBW, 1350 & WOKY.

Two very special crossover records that we are presently working on are C.J. & Company. "Devil's Gun," a big record where played, and the new Spinners, "Heaven On Earth" which is receiving a great reaction and a spread of secondary stations.

Singles include "Lipstick Money" by Abba single, "Money, Money, Money." This week.

Vince Faraci

National Director of Pop Promotion

CHRYSALIS

With a tremendous Force behind it, Meco has maintained the #1 spot in Cash Box for weeks on end, with incredible sales following. The single is now well over 1 million and the album is in hyper-space on its way to platinum.

October will bring a whole new meaning to Brooklyn with the release of the debut Brooklyn Dreams album. These three talented artists from Brooklyn have given preview listeners a most refreshing surprise with their rich harmonies, poignant street lyrics, and masterful musicianship. Watch the dream grow out of Millennium on October 1.

Allen LeWinter

National AOR Promotion Manager

POLYDOR

Donald Clark ("Fiddler of 12 Strings") says, "You Got Me Dancing On A String" is one of his best to date! It's on KSLQ, Z93, Ten-9, KEEL.

Columbia Records and radio station WJOU-AM sponsored a Pioneer FM
cassette car stereo system giveaway. The prize included speakers, installation and a set of Columbia cassette. Pictures above at the station are (l-r) Andy West, group member; Tony Youken of WJOU; Allen Sloan, group member, Jeff Chard, WOUR program director; and Tom Starr, WOUR music director.

DIXIE GIVEAWAY — in recognition of the Dixie Dregs’ recent central New York Debut appearance, Capricorn Records and radio station WOUN/LM sponsored a Pioneer FM
cassette car stereo system giveaway. The prize included speakers, installation and a set of Capricorn cassettes. Pictures above at the station are (l-r) Andy West, group member; Tony Youken of WJOU, Alien Sloan, group member, Jeff Chard, WOUR program director; and Tom Starr, WOUR music director.
CASH

#29 CRYSTAL GAYLE — #5 most added record this week with 9 adds including WQXI, WOPE, WYZE, KING, KGW, WKAM, WYIM, KSJR, WBBQ-6, and WOBW-12. Top 10: KING, KGW, WYIM, KSJR, WBBQ-6, WOBW-12, KSL, KGSR, WZBQ-7, and WRFG.


#31 DOROTHY MOORE — Added this week at KILT, WBWO, KNUS, KWKY, WAKY. Jumps this week include W26-21, K24-17. WDRO-23, WS26-21, 96X-12-5. Sales at Music Mid/City/Boston, Cima/Phoenix/Richman Bros., Sam Goody/Phila., Waxie Maxie/D.C., Stark/Cleve., Peaches/Detroit, Giant/VA, Port Of Call/Nashville, Peaches/All/Dallas, Tape City/N.O., Western Merch/Amarillo, Bromo/Okl.


#34 LITTLE RICH BAND — Added this week at WKWB, KILT, W120, WZUJ, KWMN. Jumps this week include W26-31, K26-20, K26-20, K26-20. Top 10 sales at Music Mid/City/Boston, Sales at Wherehouse/L.A., P&W/Cleve., Giant/VA, Tape City/N.O., Western Merch/Amarillo, Bromo/Okl.


#40 MERLE HAGGARD — Added this week at WQXI, KJRB. Last week at WWKB, 10Q, KAFY.
Most Added Records

1. **BABY, WHAT A BIG SURPRISE** — COLUMBIA
   - **Date:** Week 11-12
   - **Station:** KFLF, CKLW, KILT, WFIL, WORQ, WBQB, WSGN, KING, KYA, WLAC, WQAO, WQFX, KARR, KNRE, KLON, WMTW, WEO, WNR, WBBQ, KJRR, KTAC, KXKK, WPPF, WBJS, WGMA, KQMX, WPAM, WNSM, WJJO

2. **HOW DEEP IS YOUR LOVE** — BEE GEES — RSO
   - **Date:** Week 11-12
   - **Station:** KJZ, WPIC, WXII, WORQ, WBQB, WQFX, WMMM, WSGN, WJMD, WITW, WBBQ, KJRR, KTAC, KXKK, WPPF, WBJS, WGMA, KQMX, WPAM, WNSM, WJJO

3. **IT'S ELECTASY WHEN YOU LAY DOWN NEXT TO ME** — BARRY WHITE — 20TH CENTURY
   - **Date:** Week 11-12
   - **Station:** KJZ, WPIC, WXII, WORQ, WBQB, WQFX, WMMM, WSGN, WJMD, WITW, WBBQ, KJRR, KTAC, KXKK, WPPF, WBJS, WGMA, KQMX, WPAM, WNSM, WJJO

4. **WE'RE ALL ALONE** — RITA COOLIDGE — A&M
   - **Date:** Week 11-12
   - **Station:** WLS, CKLW, KLJQ, KFRC, WBBQ, WSGN, WJJO

5. **DON'T IT MAKE MY BROWN EYES BLUE** — CRYSTAL GAYLE — UA
   - **Date:** Week 11-12
   - **Station:** WLS, CKLW, KLJQ, KFRC, WBBQ, WSGN, WJJO

6. **SEND IN THE CLOVES** — JUDY COLLINS — ELEKTRA
   - **Date:** Week 11-12
   - **Station:** WLS, CKLW, KLJQ, KFRC, WBBQ, WSGN, WJJO

7. **BLUE BAYOU** — LINDA RONSTADT — ELEKTRA
   - **Date:** Week 11-12
   - **Station:** WLS, CKLW, KLJQ, KFRC, WBBQ, WSGN, WJJO

8. **HELP IS ON THE WAY** — LITTLE RIVER BAND — CAPITOL
   - **Date:** Week 11-12
   - **Station:** WLS, CKLW, KLJQ, KFRC, WBBQ, WSGN, WJJO

9. **YOUR SMILING FACE** — JAMES TAYLOR — COLUMBIA
   - **Date:** Week 11-12
   - **Station:** WLS, CKLW, KLJQ, KFRC, WBBQ, WSGN, WJJO

10. **GONE TOO FAR** — ENGLAND DAN & JOHN FORD COLEY — BIG TREE
    - **Date:** Week 11-12
    - **Station:** WLS, CKLW, KLJQ, KFRC, WBBQ, WSGN, WJJO

11. **YOU LIGHT UP MY LIFE** — DEBBY BOONE — WB/CURB
    - **Date:** Week 11-12
    - **Station:** WLS, CKLW, KLJQ, KFRC, WBBQ, WSGN, WJJO

12. **JUST REMEMBER I LOVE YOU** — FIREFALL — ATLANTIC
    - **Date:** Week 11-12
    - **Station:** WLS, CKLW, KLJQ, KFRC, WBBQ, WSGN, WJJO

13. **WE JUST DISAGREE** — DAVE MASON — COLUMBIA
    - **Date:** Week 11-12
    - **Station:** WLS, CKLW, KLJQ, KFRC, WBBQ, WSGN, WJJO

14. **DAYBREAK** — BARRY MANILOW — ARISTA
    - **Date:** Week 11-12
    - **Station:** WLS, CKLW, KLJQ, KFRC, WBBQ, WSGN, WJJO

15. **CHANGES IN LATITUDES, CHANGES IN ATTITUDES** — JIMMY BUFFETT — ABC
    - **Date:** Week 11-12
    - **Station:** WLS, CKLW, KLJQ, KFRC, WBBQ, WSGN, WJJO

16. **I BELIEVE YOU** — DOROTHY MALACO / TK
    - **Date:** Week 11-12
    - **Station:** WLS, CKLW, KLJQ, KFRC, WBBQ, WSGN, WJJO

17. **HEAVEN ON THE SEVENTH FLOOR** — PAUL NICHOLAS — RSO
    - **Date:** Week 11-12
    - **Station:** WLS, CKLW, KLJQ, KFRC, WBBQ, WSGN, WJJO

18. **THUNDER IN MY HEART** — LEO SAYER — BIG TREE
    - **Date:** Week 11-12
    - **Station:** WLS, CKLW, KLJQ, KFRC, WBBQ, WSGN, WJJO

Radio Active Singles

1. **YOU LIGHT UP MY LIFE** — DEBBY BOONE — WB/CURB
   - **Date:** Week 11-12
   - **Station:** WLS, CKLW, KLJQ, KFRC, WBBQ, WSGN, WJJO

2. **NOBODY DOES IT BETTER** — CARLY SIMON — ELEKTRA
   - **Date:** Week 11-12
   - **Station:** WLS, CKLW, KLJQ, KFRC, WBBQ, WSGN, WJJO

3. **SHE DID IT** — ERIC CARMEN — ARISTA
   - **Date:** Week 11-12
   - **Station:** WLS, CKLW, KLJQ, KFRC, WBBQ, WSGN, WJJO

4. **BOOGIE NIGHTS** — HEATWAVE — ELEKTRA
   - **Date:** Week 11-12
   - **Station:** WLS, CKLW, KLJQ, KFRC, WBBQ, WSGN, WJJO

5. **FEEL LOVE** — DONNA SUMMER — CASABLANCA
   - **Date:** Week 11-12
   - **Station:** WLS, CKLW, KLJQ, KFRC, WBBQ, WSGN, WJJO

6. **KEEP IT COMIN' LOVE** — KC & THE SUNSHINE BAND — TK
   - **Date:** Week 11-12
   - **Station:** WLS, CKLW, KLJQ, KFRC, WBBQ, WSGN, WJJO

7. **YOU MAKE ME SAD** — RONNIE MCDOWELL — GRT
   - **Date:** Week 11-12
   - **Station:** WLS, CKLW, KLJQ, KFRC, WBBQ, WSGN, WJJO

8. **BRICK HOUSE** — COMMODORES — MOTOWN
   - **Date:** Week 11-12
   - **Station:** WLS, CKLW, KLJQ, KFRC, WBBQ, WSGN, WJJO

9. **DON'T MAKE MY BROWN EYES BLUE** — CRYSTAL GAYLE — UA
   - **Date:** Week 11-12
   - **Station:** WLS, CKLW, KLJQ, KFRC, WBBQ, WSGN, WJJO

10. **BAYOU TEA** — THE BAYOU TEA — ELEKTRA
    - **Date:** Week 11-12
    - **Station:** WLS, CKLW, KLJQ, KFRC, WBBQ, WSGN, WJJO
REGIONAL ALBUM ACTION

Northeast
1. HARRY CHAPIN
2. MICHAEL HENDERSON
3. LINDA RONSTADT
4. RONNIE MILSAP
5. THE SPY WHO LOVED ME
6. MARVIN GAYE
7. TEDDY PENDERGRASS
8. ROY AYERS
9. ELVIS' GOLDEN RECORDS VOL. 1
10. HEART (Magazine)
11. KLAATU
12. MASS PRODUCTION
13. ANDY PRATT
14. MOTHER'S FINEST
15. STANLEY TURRENTINE

Southeast
1. MOTHER'S FINEST
2. THIN LIZZY
3. JEAN-LUC PONTY
4. THE SPY WHO LOVED ME
5. DAVE MASON
6. MAZEA
7. NEIL SEDAKA
8. THE GREATEST
9. MILLIE JACKSON

Denver/Phoenix
1. STOMU YAMASHITA
2. BLACKBERRY
3. BOB WELCH
4. GIL SCOTT-HERON
5. DWIGHT TWILLEY
6. KLAATU
7. NEIL SEDAKA
8. HAPPY THE MAN
9. ONE ON ONE

Baltimore/Washington
1. PATI L'BEILLE
2. MOTHER'S FINEST
3. BOB WELCH
4. SERGIO MENDES
5. WHOLE WHEAT
6. BLACKBERRY
7. BOB WELCH
8. JEAN MICHAEL JARRE
9. GENTLE GIANT
10. GIL SCOTT-HERON
11. DAVE MATTHEWS
12. ARETHA FRANKLIN
13. TOM PETTY
14. CRAWLER
15. CRYSTAL GAYLE

Midwest
1. JEAN-LUC PONTY
2. CHEAP TRICK
3. THIN LIZZY
4. DWIGHT TWILLEY
5. RAM JAM
6. SANFORD-TOWNSEND
7. LITTLE MILCHLRE
8. GENTLE GIANT
9. UNION LEAGUE
10. UTOPIA
11. PURE PRAIRIE LEAGUE
12. LOVE & KISSES
13. PRISM

North Central
1. ELVIS (Welcome)
2. KISS GOLDEN RECORD VOL. 1
3. MANILOW (TRYIN')
4. KISS (DESTROY)
5. FRAMPTON (ALIVE)
6. DOOBIES (BEST)
7. MOTHER'S FINEST (GH)
8. HARRY CHAPIN
9. RONNIE MILSAP
10. THE SPY WHO LOVED ME

South Central
1. THE SPY WHO LOVED ME
2. KISS GOLDEN RECORD VOL. 1
3. MANILOW (TRYIN')
4. KISS (DESTROY)
5. FRAMPTON (ALIVE)
6. DOOBIES (BEST)
7. MOTHER'S FINEST (GH)
8. HARRY CHAPIN
9. RONNIE MILSAP
10. THE SPY WHO LOVED ME

National Breakouts

ALBUM CHART ANALYSIS

#49* LINDA RONSTADT
The returning strength of this album is reflected, nationally, in top ten sales at Kovett's... and top fifteen reports from Camerol and Record Bar. Major accounts reporting ten in... include Jimmy's, Sam Goody, National Record Mart, Wherehouse, Muscle Plus, Tower/S.F., and Dave's. Strong sales were also reported at Tower Pizza and Leiberman One Stop. Key accounts reporting top five include Araxon, Tape City, Warehouse Records and Tapecow, Tower/S.L.T., Tower/5ac./S.D., Banana, Music Street, Richard Bros., M Style, and HI. Top sales were reported by these key accounts: N.E.M.C., Port Of Cali, Mushroom, Tower/S.D., Norman Grooves, All Records, and Record Rack. Rack action continues to grow... with J.L. Marsh reporting top fifteen this week. Related chart info: "Blue Bayou" jumps 61-47 bullet on the CASH BOX Top 100 Singles chart, while moving 62-39 bullet on the Country Chart. The album moves from 49-45 on our Country LP Chart.

#50* COMMODORES
This week, with a gain in strength in all markets, with Kovett's and Camerol reflecting top ten action this week. Major accounts reporting top twenty include Jimmy's, Sam Goody, King Karol, National Record Mart, Muscle Plus, Tower/S.F., and Dave's. Strong sales were also reported at K Tower Pizza and Leiberman One Stop. Key accounts reporting top five include Araxon, Tape City, Warehouse Records and Tapecow, Tower/S.L.T., Tower/5ac./S.D., Banana, Music Street, Richard Bros., M Style, and HI. Top sales were reported by these key accounts: N.E.M.C., Port Of Cali, Mushroom, Tower/S.D., Norman Grooves, All Records, and Record Rack. Rack action continues to grow... with J.L. Marsh reporting top fifteen this week. Related chart info: "Blue Bayou" jumps 61-47 bullet on the CASH BOX Top 100 Singles chart, while moving 62-39 bullet on the Country Chart. The album moves from 49-45 on our Country LP Chart.

#51* MECO
This LP continues to gain strength in all markets, with Kovett's and Camerol reflecting top ten action this week. Major accounts reporting top twenty include Jimmy's, Sam Goody, King Karol, National Record Mart, Muscle Plus, Tower/S.F., and Dave's. Strong sales were also reported at K Tower Pizza and Leiberman One Stop. Key accounts reporting top five include Araxon, Tape City, Warehouse Records and Tapecow, Tower/S.L.T., Tower/5ac./S.D., Banana, Music Street, Richard Bros., M Style, and HI. Top sales were reported by these key accounts: N.E.M.C., Port Of Cali, Mushroom, Tower/S.D., Norman Grooves, All Records, and Record Rack. Rack action continues to grow... with J.L. Marsh reporting top fifteen this week. Related chart info: "Blue Bayou" jumps 61-47 bullet on the CASH BOX Top 100 Singles chart, while moving 62-39 bullet on the Country Chart. The album moves from 49-45 on our Country LP Chart.

#56* BARRY WHITE
This album continues to sell well in all markets, with Kovett's reflecting top twenty sales. Major accounts reporting strong sales include Jimmy's, King Karol, Muscle Plus, and Tower/S.F. Key locations reporting top ten sales include For The Record, Record Masters, Wherehouse, Tape City, Rosies, Records, and Waxie Maxie's. Top twenty sales were reported by these key accounts: Peach/San., Gary's, Catus, Warehouse Records And Tapes, Tower/S.J., Central, and HI. Strong sales were also reported... at Peach/ALI., Soundround, and Record Cove. Rack sales continue to grow... with J.L. Marsh reporting the LP as a breakout chart. Related chart info: "It's Ecstasy When You Lay Down Next To Me"... moves 55-41 bullet on the CB Top 100 Singles chart, while moving 52-49 bullet on the R&B Chart, and 12-7 on our National Breakout Chart.

#59* BRICK
This LP moves into the top fifteen this week, as Bar Re reports top five sales, and Camerol reflects top fifteen action. Major locations reflecting heavy sales include Jimmy's and Tower/S.F. Key accounts reporting top ten sales include For The Record, Record Depot, Merch., Mushroom, Records, and Waxie Maxie's. Top twenty sales were reflected in the reports from Gary's, Giant, Warehouse Records And Tapes, Swallen's, and Waxie Maxie's. Top twenty sales were... at Peach/ALI., Soundround, and Record Cove. Rack sales continue to grow... with J.L. Marsh reporting the LP as a breakout chart. Related chart info: "Disc" jumps 9-5 bullet on the CB Top 100 R&B Singles chart, while moving 73-70 on the Pop Singles Chart. The LP moves 12-7 bullet on the R&B Chart, as it jumps 11-8 on our National Breakout Chart.

#67* ROBIN TROWER
Trower is the second highest debuting LP this week, with these major accounts reflecting strong sales: Leiberman One Stop, City One Stop, Dan Jay, Everybody's, Odyssey, and Licorice Pizza. Key accounts reporting top thirty or better include Fillips, Record Revolution, Peach/San., Tower/Sac., Richman Bros., Waxie Maxie's, Rose Records, Soundround, and Father's & Sun's. Strong sales were also reported by these key accounts: Banana, Peach/San./Dali., Milne High, Norm Cooper, Tower/S.D., and Soundround. Related chart info: The LP debuts at number ten on our National Breakout Chart.

#68* STEVE MARTIN
"Let's Get Small" is the third highest debuting LP this week, with Kovett's reflecting top twenty sales. Major locations reporting strong sales include Licorice Pizza, Tower/S.F., Muscle Plus, E Cloo, Dave's, Sam Goody, and Disc. Key accounts reporting top twenty include Peach/San., Atlantic, Fillips, Catus, Fillips, Record Revolution, Music Street, Port Of Cali, Soundround, and Waxie Maxie's. Additional key locations showing strong sales include Music Millenium, Tower/S.D., Peachs/Dep./Cali., Atlantic, and Soundround. Related chart info: The album debuts at number eleven on the CB National Breakout Chart.

#97* HARRY CHAPIN
This new LP moves 29 points above four weeks on the chart, with Kovett's reporting top twenty sales. Key locations reflecting strong sales include Peach/San./Dali., Central, Port Of Cali, Franklin, Sam Goody/Phila., Richman Bros., Rose Records, Gary's and Record Cove. J.L. Marsh reports the LP as a breakthrough.

#107* JEAN-LUC PONTY
This LP is beginning to gain strength in all markets, with Kovett's reflecting top twenty sales. Major locations reporting strong sales include Leiberman One Stop, Lizzy Music, Peach/San., Everybody's, and Dan Jay. Strong sales were also reported at these key locations: Mistletoe, Port Of Cali, Record Cove, Soundround, Tower/S.D./S.J., Banana, Record Revolution, Peachs/ALI., and Father's & Sun's.
Elton John's Greatest is absolutely fantastic.

four songs* never heard on any of his albums. A page illustrated with:

The Bitch Is Back
Lucy In The Sky With Diamonds *
Sorry Seems To Be The Hardest Word
Don't Go Breaking My Heart *
Someone Saved My Life Tonight
Philadelphia Freedom *
Island Girl
Grow Some Funk Of Your Own
Levon
Pinball Wizard *

Produced by Gus Dudgeon
test Hits Volume II
tastic! It contains
before available on
Also contains twelve
tull-color booklet.

ELTON JOHN'S GREATEST HITS VOLUME II

MCA-3027

MCA RECORDS
At Korvettes (4 locations), same ad with the identical features and prices that appeared in Los Angeles. At Tower (3), five MCA releases, including albums by Olivia Newton-John, B.J. Thomas, Karen Carpenter, Poco, and Danyel Gary, for $3.99/$4.99 tape; and the latest releases tied to in-store appearance for $3.99/$4.99 tape. (San Francisco Examiner & Chronicle.)

**East Coastings/Points West**

Meanwhile a rumor is circulating that the Beach Boys may be splitting up, based on reports from the last tour that Brian Wilson & Carl Wilson have joined on one and Mike & Steve Love and Al Jardine on the other, to keep the memories alive for those who were into a different state of consciousness. Apparently, Brian Wilson spent his time in Los Angeles, playing in a benefit concert at Soldier’s Field to raise money for the Lincoln Park Zoo in their own Chicago. They plan to direct most of the money from a European tour to the midwest from a European tour to the midwest to a European tour. (The boys were sold out from New York to Chicago.)

**San Francisco**

At The Wharehouse (19 locations), same ad with the identical features and prices that appeared in Los Angeles. At Tower (3), five MCA releases, including albums by Olivia Newton-John, B.J. Thomas, Karen Carpenter, Poco, and Danyel Gary, for $3.99/$4.99 tape; and the latest releases tied to in-store appearance for $3.99/$4.99 tape. (San Francisco Examiner & Chronicle.)

**RUBY IN THE APPLES**

ABC Recording artist Ruby Anderson played before enthusiastic crowds at New York’s Bottom Line and Broad’s on two stops of her current tour, the first time she has played in the city in seven years. Andrew’s current album is titled “Genuine Ruby” and she is known for her hit single of the 1960s, “Casino.” (The New York Times.)

**Chuck Costick**

Cash Box/October 1, 1977
Marshall Tucker Band
Sea Level

UCLA PAULEY PAVILION — The mid-range audio problems that had played havoc with Sea Level's opening set, and especially Chuck Leavell's otherwise brilliant keyboard work, were largely overcome by the time Spartanburg's musical ambassador's took the stage, filling the Bruins' cavernous gym with the vibrant sounds of one of the south's best bands.

Though Tucker played much of the same music that he had performed in a Santa Monica appearance earlier this year, the band seemed more self-assured this time around, actually covering less material but in a much more comfortable selection of some of their more popular tunes. In one stunning example, Tommy Caldwell's booming bass solo was the dominant feature in a 25-minute version of "Never Trust A Stranger." But Marshall Tucker is a very egalitarian band that seems to be guided by their own version of the Andy Warhol premise that everyone deserves to be a star for at least five minutes.

As before, members of Sea Level, especially Chuck Leavell and Jai Johanny Johanson, joined in on a number of songs, not only improving the overall quality of the music but also presenting a welcome symbol of genuine warmth and solidarity that is too rarely seen by bands sharing the same stage. The result was a satisfying two-hour set that was well-received and enthusiastically received as they were joyously performed.

Sea Level's opening set, long by some headliner standards, was a well-executed offering of musical sophistication. Led by keyboardist Chuck Leavell, they present one of the freshest sounds of any band attemping to fuse elements of jazz with basic rock rhythms and chords. Showing off new material from their upcoming second album, Sea Level was alternately smooth and edgy, but even the most jaded fans would have been delighted with their set that suffered only from time limitations.

Featuring a double-barrelled drum attack, the driving pounding force of the band neatly offsets the light-hearted melodies and the upper-range vocals providing balanced ingredients for an effective approach to rock. The harmonies are not complicated but they are clean and crisply delivered by a band that sets itself reasonable limits and stays within the boundaries, suggesting discipline but avoiding stiffness.

Part of the band's charm is its youthful abandon and a lyrical concern with the basic desires that have been rock's most faithful well of inspirational ideas. Their echo-effect vocal treatments recall the late-50s, early-60s days when rock's appeal was simple, direct and more visceral than mental.

The success of the New Wave bands show that such an approach is effective in these modern times but TWIKEY salutes the roots without descending to a level of jaded sensibilities or preaching nihilistic notions.

Andy Pratt opened the show, taking unusual liberties even for a co-billing. His extended one-hour set left TWIKEY only 42 minutes on the first show of opening night after an interminably long intermission. Andy is a frenetic,ish-haired performer whose delivery is often as electric as his hairstyle, jumping around on his piano as if he were running over the audience. Though his songwriting ability may be more obviously noted on his recorded work, Pratt is an exciting live artist and seems to be the right person for the role. Though great enjoyment in performing live, though a greater concern for pacing and a more sparing use of his falsevoiciness might make him even more appealing as a performer.

Parliament/Funkadelic/Bootsy's Rubber Band/Maze

MADISON SQUARE GARDEN, NYC — Funky. The venerable sage Redd Foxx has observed that the meaning of the word has changed a lot since he was a kid. George Clinton, high priest of Parliament/ Funkadelic, realizes it too, because he has singlehandedly done more to expand, distort, diversify and specify the word funk than any human being on the face of earth, or any other planet, for that matter.

Whether he's using funk as a substitute for another four-letter word, or as aguiding life-principle, Clinton's jive is unmatchable. From his grand entrance as Dr. Know from a silver time covered limousine, he was a deligted central figure of uninhibited imagination gone berserk. As he changed from one wall-walking wild and outrageously exaggerated set of garments to another, Clinton was non-stop visual entertainment.

Musically, however, Parliament/Funkadelic was a bit less than captivating. The selections they played from their Casablanca and Warner Bros. albums tended to last a bit too long. This doesn't mean that the band is without musical talent, guitarist Eddie "Smergo" Haze ripped out two solos that streaked with fluid, electric energy. None of the other members were as strong as instrumental soloists, however, and extended versions of catchy numbers such as "Move (Your Sexy Body)" were just a bit tiresome. Even an irresistible hit like "Give Up The Funk (Thank You Very Much)" found itself a bit tiresome.

Dwight Twilley Band/Andy Pratt

ROXY, L.A. — In their first L.A. appearance, the fresh vitality of Tulsa's Dwight Twilley Band won them new friends on this coast as they pumped themselves through a vigorous, tightly executed set that suffered only from time limitations.

Featuring a double-barrelled drum attack, the driving pounding force of the band neatly offsets the light-hearted melodies and the upper-range vocals providing balanced ingredients for an effective approach to rock. The harmonies are not complicated but they are clean and crisply delivered by a band that sets itself reasonable limits and stays within the boundaries, suggesting discipline but avoiding stiffness.

Part of the band's charm is its youthful abandon and a lyrical concern with the basic desires that have been rock's most faithful well of inspirational ideas. Their echo-effect vocal treatments recall the late-50s, early-60s days when rock's appeal was simple, direct and more visceral than mental.

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Gordon Lightfoot

TROUBADOR, L.A. — Whereas many acts often find themselves hard pressed to tell a one-hour musical performance with solid, substantial songs, when Gordon Lightfoot invaded the Troubadour after playing for 60 minutes, it seemed that he had barely scratched the surface of his extensive repertoire.

His first appearance at the Troubadour in almost eight years was done as a benefit to help, as Lightfoot put it, "defray some of the club's expenses.

His performance included fourteen songs, some of which were new songs to be included on his forthcoming "Endless" album.

Lightfoot has been one of the most consistent American performers in pop music over the years and these new songs, "Endless," "Hang Dog Hotel Room" and a clever "Boo Hound" take full of double-dip, hold their own against his classics of recent and earlier years such as "The Wreck Of The Edmund Fitzgerald," "Sundown" and "Early Morning Rain."

Some technical problems early in the opening performance apparently bothered him as he was not observed to sing directly to the audience and did not detract from the show.

This Canadian songwriter's backlog of material is so great that he could have played two or three times as long as he did just scratching the surface of his requests.

Those he performed ranged from the celebrative mood of "Old Dan's Records" and "The Auctioneer," to the tender "I'm Nupposed To Care" and "Spanish Moss."

With one of the most polished, sophisticated male voices in pop, Lightfoot showed in a live setting he can also be one of the most affecting on his songs about adult love.

It was, however, his superb rendition of "Don Quixote" which was the high point of the show. The song itself is one of the better songs that he has written in the last decade, relating a variety of themes and social concerns and the role of the modern day troubador in focusing attention on those concerns.

In singing it, he put all his vocal strengths to work. Combined with the added texture of his voice from four-piece to four-piece backing band, the song sounded as fresh as if it were the first time it was played.

The band's lead guitar, steel guitar, bass and drums, has been performing with Lightfoot for years now and is as tight a unit as he himself with his harmonic, crafted tunes. Terry Clemens' acoustic guitar solo on "Christian Island" was especially good and brought him a strong ovation from the crowd.

Henry Gross

Pierce Arrow

BOTTOM LINE, NYC — Easing onto Henry Gross charmed a partisan audience at the Bottom Line. For four pieces, he drew his favorite songs culled from his five solo albums including his latest LP on Lifesong Records.

Although Gross's songs appeared to have much in common, his audience never became bored, suggesting, perhaps, by the warmth and energy that Gross and his band exuded so strongly.

"Riding My Loss" opened the show on the high note, set a very appropriate theme for the evening. Bouncing, rocking, and optimistic, the song was a perfect representation of Gross, and his music, seem to be all about.

For the rest of the set, Lifesong recording artist Gross performed his familiar songs such as "Shannon" and "Plug Me Into Something," all accentuated by his distinctive falsetto, smooth presentation and appealing stage manner.

(Continued on page 76)
Motown, Tower Records Join For A 6th Anniversary Sale

LOS ANGELES — Motown Records has joined the 16-store Tower Records chain in California for Tower’s sixth anniversary sale which features the entire Motown catalog on sale.

According to a Motown spokesman, the campaign consists of radio advertising in several of the markets where there are Tower stores, 48-inch posters of the label’s top artists in each store, T-shirts for Tower employees which read “Motown-Tower 6th Anniversary Sale,” as well as print ads in major newspapers.

**Initial Response**
The initial response to the program was stated by the spokesman as “so far so good” and predictions from Motown and Tower officials indicate sales are going to be considerably higher than last year’s totals.

Two of the major factors for the predicted sales increase, according to Motown, are stronger Motown product and the imitation of the company’s fall marketing campaign, The Magic of Motown.

The fall program accentuates current releases, while promoting heavily new product by established artists such as Smokey Robinson, David Ruffin, Willie Hutch, Jr. Walker, Thelma Houston and Jerry Butler. The latter two have soon-to-be-released albums entitled “The Devil In Me” and “It All Comes Out In My Song,” respectively.

**New Artists**
The new artists involved in Motown’s “magic” campaign and Tower’s anniversary sale include 21st Creation, High Inergy, whose first album, “Turnin’ On,” contains the single “You Can’t Turn Me Off,” and Phillip Jarrell, whose debut album is entitled “Sing My Songs For You.” Some of Motown’s best-selling artists who are featured in the in-store posters will be Stevie Wonder, Marvin Gaye, Diana Ross, Syreeta, The Commodores, Jermaine Jackson and G.C. Cameron.

Because of the new marketing campaign, the strong product, the concentrated print and radio campaigns, Motown and Tower officials say they expect this to be Tower’s most successful anniversary ever.

**TOP 75 R&B ALBUMS**

<table>
<thead>
<tr>
<th>Week No</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>IN FULL BLOOM</td>
<td>&quot;RHYTHM OF THE NIGHT&quot;</td>
<td>WB NM 30741</td>
</tr>
<tr>
<td>2</td>
<td>TOO HOT TO HANDLE</td>
<td>&quot;HEATWAVE&quot;</td>
<td>Epic 34761</td>
</tr>
<tr>
<td>3</td>
<td>SOMETHING TO LOVE</td>
<td>&quot;I.T.&quot;</td>
<td>A&amp;M SP-5712</td>
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<tr>
<td>4</td>
<td>REJOICE</td>
<td>&quot;IMAGINATION&quot;</td>
<td>Motown PC 34760</td>
</tr>
<tr>
<td>5</td>
<td>SHAKE IT WELL</td>
<td>&quot;DAMNED&quot;</td>
<td>ABCD 1010</td>
</tr>
<tr>
<td>6</td>
<td>PART M</td>
<td>&quot;FC &amp; THE SUNSHINE BAND&quot;</td>
<td>TK 805</td>
</tr>
<tr>
<td>7</td>
<td>BRICK</td>
<td>&quot;BOY&quot;</td>
<td>Epic EP-4069</td>
</tr>
<tr>
<td>8</td>
<td>GAIN PLACES</td>
<td>&quot;COUSIN JENSERSON&quot;</td>
<td>Buddos BS 59693</td>
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<tr>
<td>9</td>
<td>BARRY WHITE SINGS FOR SOMEONE YOU LOVE</td>
<td>&quot;ROCK&quot;</td>
<td>IPA 191507</td>
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<tr>
<td>10</td>
<td>WEED AND US</td>
<td>&quot;AVENGER WHITE BAND &amp; BERNIE KING&quot;</td>
<td>Warner Bros. SD 19105</td>
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<tr>
<td>11</td>
<td>MAZE</td>
<td>&quot;GARIO&quot;</td>
<td>ABCD 10107</td>
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<tr>
<td>12</td>
<td>THE FLOATERS</td>
<td>&quot;SING&quot;</td>
<td>ABCD 10108</td>
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<tr>
<td>13</td>
<td>I REMEMBER YESTERDAY</td>
<td>&quot;OPHRAH&quot;</td>
<td>Casablanca NL 75065</td>
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<tr>
<td>14</td>
<td>PLATINUM JAZZ</td>
<td>&quot;JAZZ&quot;</td>
<td>IPA 191091</td>
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<tr>
<td>15</td>
<td>CARDCARD ARREST</td>
<td>&quot;CARDCARD&quot;</td>
<td>Casablanca COULP 2003</td>
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<tr>
<td>16</td>
<td>COMMODORES</td>
<td>&quot;COMM&quot;</td>
<td>Motown M6-89151</td>
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<tr>
<td>17</td>
<td>LET'S CLEAN UP THE GHETTO</td>
<td>&quot;PHIL. INTL. ALL STARS&quot;</td>
<td>IPA 191091</td>
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<td>18</td>
<td>STARS AND WARS OR OTHER GALACTIC FUNK</td>
<td>&quot;ROCK&quot;</td>
<td>IPA 191091</td>
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<tr>
<td>19</td>
<td>LIFELINE</td>
<td>&quot;ROY&quot;</td>
<td>IPA 191091</td>
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<tr>
<td>20</td>
<td>FOREVER GOLD</td>
<td>&quot;THE ISLEY BROTHERS&quot;</td>
<td>Epic EP 34452</td>
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<td>21</td>
<td>BELIEVE</td>
<td>&quot;THE ISLEY BROTHERS&quot;</td>
<td>IPA 191091</td>
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<td>22</td>
<td>SWEET PASSION</td>
<td>&quot;FRANKLIN&quot;</td>
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<td>23</td>
<td>PATTI LABELLE</td>
<td>&quot;LABELLE&quot;</td>
<td>Epic EP 34452</td>
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<tr>
<td>24</td>
<td>EXODUS</td>
<td>&quot;MAC &amp; THE WAILERS&quot;</td>
<td>IPA 191091</td>
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<tr>
<td>25</td>
<td>LOOK TO THE RAINBOW</td>
<td>&quot;ROGERS&quot;</td>
<td>IPA 191091</td>
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<tr>
<td>26</td>
<td>RIGHT ON TIME</td>
<td>&quot;WGR&quot;</td>
<td>IPA 191091</td>
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<tr>
<td>27</td>
<td>SLICK</td>
<td>&quot;CLARK&quot;</td>
<td>IPA 191091</td>
</tr>
<tr>
<td>28</td>
<td>CHOOSING YOU</td>
<td>&quot;WILLIAMS&quot;</td>
<td>ABC AB 1029</td>
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<tr>
<td>29</td>
<td>OPENING YOUR LOVE</td>
<td>&quot;WOW&quot;</td>
<td>IPA 191091</td>
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<tr>
<td>30</td>
<td>POWER AND LOVE</td>
<td>&quot;MANCHIO&quot;</td>
<td>IPA 191091</td>
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<tr>
<td>31</td>
<td>THE TWO OF US</td>
<td>&quot;MURPHY &amp; BILLY DAVID JR.&quot;</td>
<td>ABC AB 1029</td>
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<tr>
<td>32</td>
<td>DEVIL'S SUN</td>
<td>&quot;CLARK&quot;</td>
<td>IPA 191091</td>
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<tr>
<td>33</td>
<td>A MUTHA'S NATURE</td>
<td>&quot;ISLAND&quot;</td>
<td>IPA 191091</td>
</tr>
<tr>
<td>34</td>
<td>MORE STUFF</td>
<td>&quot;GIBBS&quot;</td>
<td>IPA 191091</td>
</tr>
<tr>
<td>35</td>
<td>DO FOR YOUR GUNS</td>
<td>&quot;ISLEY BROTHERS&quot;</td>
<td>Epic EP 34452</td>
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<tr>
<td>36</td>
<td>SECRETS</td>
<td>&quot;LABELLE&quot;</td>
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</table>

**ANNIVERSARY SALE — Motown Records and Tower Records stores recently kicked off their 6th Anniversary Sale. Pictured (l-r) at the Tower Records Hollywood store are: Bob Delaney, store manager; Susan Heffernon, salesperson; Tom Baker, salesperson; Jack Lewke, vice-president of Record Merchandising; Frank Ostrowiecki, Motown advertising, and Alan Fitter, Motown Records general manager.**
1. IT'S ECSTASY WHEN YOU LAY DOWN NEXT TO ME
2. DO YOU WANNA GET FUNKY WITH ME
3. KEEP IT COMIN' LOVE
4. THE GREATEST LOVE OF ALL
5. DUSIC
6. BOOGIE NIGHTS
7. LET ME KNOW
8. SHAKE IT WELL
9. WORK ON ME
10. I FEEL LOVE
11. LOVE IS SO GOOD WHEN YOU'RE STEALING IT
12. BRICK HOUSE
13. LET'S CLEAN UP THE GHOETTO
14. GIVE ME SOME SKIN
15. WE NEVER DANCED TO A LOVE SONG
16. I JUST LET YOU HOLD ME FOR A NIGHT
17. BACK IN LOVE AGAIN
18. GOODNIGHT MY LOVE
19. I CAN'T HELP IT
20. ANOTHER STAR
21. LADY OF MAGIC
22. WHEN I THINK ABOUT YOU
23. EVERLASTING LOVE
24. NIGHTS IN THE GUNSHY
25. THE WHOLE TOWN'S LAUGHING AT ME
26. DO YOUR DANCE
27. I BELIEVE IN YOU
28. CHALK IT UP
29. FUNK FUNK
30. I JUST WANT TO BE YOUR EVERYTHING
31. DOCTOR LOVE
32. HEAVEN ON EARTH

33. L.A. SUNSHINE
34. LOOK WHAT YOU'VE DONE TO MY HEART
35. IF YOU'RE NOT BACK IN LOVE BY MONDAY
36. FLOAT ON
37. DON'T BE AFRAID
38. O-H-I-O
39. DISCO 9000
40. BEST OF MY LOVE
41. A STAR IN THE GHOETTO
42. LOVING YOU (IS THE BEST THING TO HAPPEN TO ME)
43. YOU CAN DO IT
44. STAR WARS THEME
45. MAKE IT WITH YOU
46. IF IT DON'T FIT, DON'T FORCE IT
47. LOVE
48. RUNNING AWAY
49. THEME FROM THE BIG TIME
50. IT'S ALL OVER
51. BETCHA NEVER BEEN
52. GOT TO HAVE YOUR LOVE
53. SHOO-DOO-FU-FU-OOH
54. SINCE I FELL
55. EXODUS
56. ALL YOU GOT
57. NIGHTS ON BROADWAY
58. I CAN'T UNDERSTAND MYSELF
59. LOVE BALLADS
60. RAINY DAYS, STORMY NIGHTS

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

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***Send It***

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The Velvet Underground & Nico (Warner Bros. 48145)
H&L Blitzes Washington, D.C. And Baltimore With Ingram Promotion

NEW YORK — H&L Records has set in motion a major marketing effort which it calls "Operation Blitz" in the Baltimore/ Washington, D.C. area on behalf of the new album, "Ingram, That's All!" To capitalize on the LP's healthy initial sales in the market, H&L Records personnel, headed by Bob Katzel, vice president and general manager of the label, and promotion staff of Joseph M. Zamoiski Company, which distributes H&L in Baltimore and Washington, as outlined in those meetings, "Operation Blitz" included bonus incentive deals for all the Joseph M. Zamoiski personnel, and a specially-promoted speed drive to the radio station level, including the giveaway of albums and Ingram T-shirts. A window display and in-store display incentive deal was worked out to give the album maximum exposure at the retail level, and every one-stop and key account was covered.

Advertising was initiated on September 21 at the key radio stations with 60-second spots, tagged with local dealers. At the same time, a substantial discount program was offered on any reorder during the promotion.

The four-week program culminated with personal promotional efforts by the five Ingram brothers at radio stations and retail stores. In addition, the Ingrams toured all the key Washington, D.C. discos and performed at a cocktail party in their honor, given by the label in conjunction with the Joseph M. Zamoiski Company, at the Showboat in Silver Springs, Maryland.

According to Katzel, "Operation Blitz" included bonus incentive deals for all the Joseph M. Zamoiski personnel, and a specially-promoted speed drive to the radio station level, including the giveaway of albums and Ingram T-shirts. A window display and in-store display incentive deal was worked out to give the album maximum exposure at the retail level, and every one-stop and key account was covered.

Realistic Orders Stressed As WEA's Year-End Plan Begins

(continued from page 9) this one of the most successful programs WEA has offered.

Dating is spread out over three months in the program. Orders for new releases shipped between September 19 and October 25, payments are made in installments of 25% due December 10, 1977, 50% on January 19, 1978 and the remaining 25% due February 10, 1978. Customers who meet these deadlines earn WEA's normal 2% cash discount.

Payments

Payments for catalog orders placed between September 19 and October 28 are made in the same installments due on the same dates. Besides receiving the normal 2% cash discount for meeting payment deadlines, however, catalog orders placed in that time period also will receive an effective 5% discount.

Orders placed for new releases shipped between October 26 and November 18 will have the same installment payment system as above, except that payments will be due one month later, with the first 25% due January 10, 1978, 50% due February 10, 1978 and the final 25% on March 10, 1978.

Customers Benefit

"It's to the customer's benefit to get that first order in soon," Drozd said. "He really maximizes the dating by ordering soon. If he orders at the beginning of the period, he still has the same dating, and therefore a longer dating time, than if he orders at the end of the period."

Kessler Forms Koala And Deep Roots

LOS ANGELES — Irv Kessler, former vice-president of Liberty/United Artists Records and more recently a partner with Pat Boone in Lamb & Lion Records, has formed Koala Records, Inc. Koala will be a pop label and has already released albums by Bobby Glenn, David Nunez, Main Street and the John Wagner Coalition.

He has also started a contemporary black gospel label which is called Deep Roots Records. The initial release for Deep Roots consists of four albums by Verlin Sanders, Alvin Redmond Specials, Gospel Clouds and Serenity.

Assisting Kessler in his new venture are producers Michael Wycott, Doug Gibbs and George Renfro.
Cash

NASHVILLE — John Brown, born and bred in Nashville, worked for most of his 18 years as a country marketing specialist and worked for MCA Records for three of the five years he has been with that company. Two years ago, however, Brown observed that he was unusually busy. He decided to analyze his job and decided that he should be based, not in Nashville, but in Los Angeles. Why?

Brown puts his decision down to two factors: the structure of the MCA organization and the expansion of country music. "It depends on the individual company," Brown notes, "but in our company all approvals must come to L.A. and be approved or disapproved before they come back to Nashville." Due to the increasing sophistication of the country market, we are now trying to market our country product just like we do any other product," he explains. "Which means all of you are using the same resources we use for other product. And all of that is located in Los Angeles; all the tools I need are here.

*Creative Center*

Brown refers to the Nashville office of MCA Records, once a powerhouse in the political and business climate of Music Row, as a "creative center" today. "We must have a Nashville office as a creative center," Brown observes. "The reason is, many of your publishers, artists, and songwriters are here."

However, he adds, "There are many creative centers today — in fact, too many to say that you need to be based in any particular city. We have country music coming out of Nashville, Los Angeles, San Francisco, and Dallas. So, if it is properly structured, you could have a company based in Yakima, Washington. Look at World Records in the gospel music field — they are based in Waco, Texas."

Brown noted that CBS Records and RCA Records, both highly successful in country marketing, have large Nashville operations. "However, they are structured totally different than we are," Brown says. "So, it depends on the company administration."

In January of this year Brown was appointed corporate marketing director at MCA. At the first of May he has such a position. Since that time, Brown says, in line with MCA's integration of country marketing into the company's overall marketing system, there has been a definite shift in country marketing strategies.

Previously, Brown explained, MCA would set aside one month each year to intensively promote country product. The label's upcoming October marketing campaign on Mel Tillis, however, is the latest in a string of marketing promotions on individual artists (Loretta Lynn in April, Conway Twitty and Loretta Lynn in July, Conway Twitty in August, Jerry Clower in September.

**Year-Round Campaigns**

These year-round monthly campaigns, Brown says, if backed by good radio, television, and press buy times and merchandising aids, result in a "substantial increase" in sales. (Although the results of these campaigns to KNEW, Oakland, and Chicago are statistically analyzed, it is MCA corporate policy, Brown stated, not to reveal actual figures resulting from these campaigns.)

"Country music is simply not a season world anymore," he asserted, referring to the 50 years of holiday marketing around the October Grand Ole Opry Birthday Celebration and CMA Convention Week. "And you can no longer simply group music under the label 'country.'

**MCA's Brown Hits 'Seasonal' Approach To Country Mrktg.**

By Lola Scobey

"Country music is spreading out every day." Brown observed. "It is definitely structured differently than it was 15 years ago." Brown expressed surprise at what he termed the apparent "paradox" evidenced by some "high level" executives in Nashville in a recent article in the Nashville Banner suggesting that country label operations are moving out of Nashville.

The people in Nashville have worked for years for the success of country music, Brown says, "but now that the success is coming, it's got to spread. You can't keep it in one place. Nashville should be glad this is happening, because the more creative centers there are, the more competition there will be, and the better the product will be.

**JET RECORDS GOES COUNTRY — Jet Records Announces As Electric Light Orchestra, the Animals and Alan Price, has entered the country music field by a production deal with MCA Records in America. The agreement includes country singer-composer Carl Perkins and two English acts. Pictured (l-r) are Don Arnold, president of Jet, Mervyn Conn, country music promoter and manager of Carl Perkins; and Perkins.**

**DJ Hall Of Fame Nominees Named**

**Cash Box** October 1, 1977

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**T.G. SIGNS WITH W.C.** — Country artist T.G. Sheppard, seated, recently signed a recording contract in Nashville with Warner-Curb, while Andy Wickham, Warner Bros. western division, relayed the message to the coast office. Also pictured at the signing are (l-r): Mike Sirs, Warner Bros. promotion; Stan Byrd, Warner Bros. national promotion and sales director; Elroy Kahanev, vice president and director of promotion for Jack D. Johnson Talent Inc.; Jack D. Johnson, Sheppard’s manager; and Norro Wilson, Warner Bros. country A&R director.

**MCA's Brown Hits 'Seasonal' Approach To Country Mrktg.**

By Lola Scobey
The Cash Box Country Music Special Will be Special.
Saluting "The Grand Ole Opry Birthday Celebration" And "CMA Convention" featuring:
  The Top Country Singles of the Year
  The Top Country Albums of the Year
  The Top Country Artists of the Year
A Comprehensive List of Country Music Booking Agents
A Comprehensive List of Country Music Managers
In-depth analysis of Country Music '77
In-depth analysis of Country Radio '77
Label-by-label Recap: Country Music '77

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www.americanradiohistory.com

With the aid of proven hitmaker Ron Chancey, the Oak Ridge Boys have crashed the category barrier between gospel and country. Some forecasters predict gospel is the coming sound in country music, and the Oaks could be forerunners of that trend. At any rate, they definitely establish with this album that the dynamic, high-energy harmony typical of much gospel music can be a blockbuster on the country market.


Don Williams and the “Don Williams sound” have reached the point that most anything the man releases has excellent potential for topping the country charts due to the loyalty of devotees to his smooth, mellow music. Although not one of his strongest albums overall, this one will do well country, and with the upcoming pop push on Williams from ABC/Dot (coupled with the soft MOR trend in pop), it could do well across the board.


McDaniel makes a very strong debut with his first Capitol album, which showcases one of the finest and most identifiable voices to be heard in country music of late. Capitol strategically held off on this album until McDaniel had built up some momentum, and with his last single, “Gentle On Your Senses,” charting in the ‘20s and the current single, “Soula Of A Honky Tonk Woman,” on the charts and rising, more and more fans should be flipping through the bins looking for this disc. All three of McDaniel’s Capitol singles are included on the album, and for sheer infectiousness, “Roll Your Own” is hard to beat.


What we have here are three eccentric talents making exuberant music together. Fender, under the auspices of Huey Meaux’s and Uncle Mickey Moody’s music machine, delivers an album which features some of the most fun and imaginative productions to hit a country disc in quite a spell. Several numbers, ballads included, are produced with the kind of freewheeling spirit you might expect to encounter on the fairway at a carnival. "If You Don’t Love Me" is in the top twenty and rising, and “If You’re Looking for a Fool” sounds like a terrific follow-up.

COUNTRY ROUNDUP

Jim Halsey, president of Tulsa’s Jim Halsey Agency, was guest at a social affair in New York September 20 for the purpose of meeting the Soviet Union’s Andrei Gromyko. Halsey is currently finalizing plans for the second Roy Clark/Oak Ridge Boys tour of Russia scheduled for this winter, and is looking toward packaging Soviet acts with U.S. acts on shows in the States.

Playboy Records fourth annual party, scheduled during disc jockey convention week and formerly known as the number one open-invitation blowout of the convention, will this year be strictly limited to a select invitation-only list of 250 guests. Appearing at the elegant sit-down dinner at the Four Guys Harmony House October 13 will be Bobby Borchers, Mickey Gilley, Teresa Neal, Mack Vicker, Sunday Sharpe and Little David Wilkins.

Three radio stations have been recognized by the Country Music Association for their outstanding local promotions of the CMA theme, “October is Country Music Month.” Winners for markets of 50,000 or less was KBAM of Longview, Washington; for markets 50-500,000, WQTO of Cypress Gardens, Florida; for markets over 500,000, WSHO of New Orleans.

RCA’s Ronnie Milsap seems to be pulling in a whole new crowd of people to his concerts these days. Back in June, Billy Carter caught his show at the Pocono International (continued on page 51)

CLOSE ENOUGH FOR LONESOME IS GETTING CLOSER TO THE TOP.

It’s climbing right up there, and with good reason. “Close Enough for Lonesome” is a great song and it’s on a great album, titled simply “Mel Street.”

Mel Street is a country favorite, as much a country staple as corn bread. And according to the charts:

Billboard 56 • Cash Box 50 • Record World 63 • this song of Street’s is really right down their alley.

Mel Street’s “Close Enough For Lonesome” from the album “Mel Street” on Polydor Records.
PORTER WAGGONER (RCA-JH-10974)
I Haven't Learned A Thing (3:55) (Tree Pub. Co. — BMI) (Sonny Throckmorton)
Porter is long overdue for another hit, but this single should take care of that. This slow
message song was written by Sonny Throckmorton and although long (3:55), should be
readily accepted by radio programmers. Could that be Merle Haggard lending help on this
out?

TAMMY WYNETTE (Epic 8-50450)
One Of A Kind (2:54) (Algae Music Corp. — BMI) (B. Sherrill/S. Davis)
Terrific production — including background vocal work, piano, strings — and, of course,
Tammy's wide vocal range make this release a sure top 10. Further evidence that she is
"The First Lady of country music."

RONNIE PROPHET (RCA-JH-50391)
It Ain't Easy Lovin' Me (2:46) (Screen Gems-EMI Music — BMI) (Jeff Barry/Cynthia Weil)
Even though Ronnie Prophet is very popular in Canada, he has been absent from the
charts in the States for some time. Lyrics like, "I Got My Highs I Got My Lows" enable this
tune to catch the listener right away. Produced and arranged by Don Tweedy.

TINA RAINFORD (Epic 8-50455)
Silver Bird (2:57) (Earl Barton Music — BMI) (W. Thompson)
Tina's first Epic release, "Silver Bird," went to #23 on the Cash Box country charts in
June of this year. Her clear vocal offering and the lead guitar work of this up-tempo tune
will follow suit.

RUBY FALLS (Fifty States FS-56)
You've Got To Mend This Heartache (2:30) (Sandburn Music/Music Craftshop — ASCAP)
(Field/Rees/Falls)
Another good up-tempo female offering this week. Ruby has had many records out, but
this time producers Johnny Howard and Charles Fields have found perfect material with
which their arrangement should see chart action.

JIMMIE PETERS (Mercury 55002)
Lipstick Traces (2:55) (Minit Music — BMI) (Naomi Neville)

RAYBURN ANTHONY (Polydor PD 14423)
She Keeps Hangin' On (2:53) (ATV Music Corp./Dawnbreaker Music — BMI) (Steve
Stone/Mitch Mitchell)

HELEN REDDY (Capitol P-4487)
Laissez Les Bontemps Rouler (2:28) (Bayou Music/Erts Music — ASCAP) (C.
Kelly/J. Dider)

DANNY WOOD (London 3N-258)
Opposites Attract (2:24) (Pantego Music — BMI) (J. Abbott/C. Stewart)

KATHY BARNES (Republic REP-005)
The Sun In Dixie (2:39) (Singletree Music Co. — BMI) (Rick Klang/Don Pfrimmer)

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

DAN MCCORISON (MCA MCA 40790)
Don't Forget The Man (3:02) (Lotta Music — BMI) (Dan McCorison)

PEGGY SUE & SONNY WRIGHT (Door Knob 7-038)
If This Is What Love's All About (2:29) (Door Knob Music Pub — BMI) (Dave Hall/Danny
Walls)

JULIE JONES (Epic 8-50444)
Lucille's Answer (3:16) (Andite Invasion/ATV Music Corp. — BMI) (R. Bowling/B. Bynum)

DIANA WILLIAMS (Capitol P-4488)
One Night Of Cheatin' (2:44) (Cedarwood Pub. Co. — BMI) (Carroll Baker)

DAVID ALLAN COE (Columbia 3-10621)
Face To Face (2:30) (Window Music — BMI) (D. A. Coe)

Moe Bandy (Columbia 3-10619)
"Doodle" Owens)

Randy Barlow (Gazelle 427)
Walk Away With Me (2:51) (Frebar Music — BMI) (Fred Kelly)

Mack Jackson (Pav Callo)
Reba (2:55) (Reale Music — ASCAP) (Gaylon Dorris/Larry Robinson)

Doyle Holly (Fifty States FS-55)
Takin' A Chance (2:22) (Dave Music/Briarpatch Music — BMI) (Even Stevens/Eddie
Rabbit)

How who aren't out buying Roses for Mama are out buying roses for mama.

C. W. McCall has another smash hit. This time, in his walkin’ talkin’
singin’ style, he tells us a heart-
rendering story that's already an
overnight sensation. It's really
climbing the charts: Billboard
34 •, Cash Box 47 •, Record
World 42 •

Apparenty everybody, one way
or another, is out buying Roses for
Mama.

"Roses For Mama"
C. W. McCall. On
Polydor Records.

Country Roundup

(continued from page 59)
Speedway. Then in August, Little Carter came out to the Nidrak Plantation in Georgia to
see Ronne. Recently when Ronne appeared on the Grand Ole Opry, Tennessee's
Governor Blanton was on hand with Julius Nyere, the president of Tanzania. President
Nyerere was so impressed that he later arranged to meet Milsap personally at a special
reception at the governor's mansion.

During the coming year, MCA's M-M-Mel Tillis will be promoting the Tebberline 40-
channel CB radio. Mel, whose CB handle is "Flutterin' Lips," often greets his fans on his
own 40-channel CB as he travels more than 130,000 miles a year across the country in his
special bus.

Some 7,500 Merle Haggard fans recently showed their devotion as they sat for four
hours waiting for Merle to come onstage at the Iowa State Fair in Des Moines. It seems that
(continued on page 60)
90 Songwriters Win ASCAP Dollars

NASHVILLE — The American Society of Composers, Authors and Publishers has presented cash awards ranging up to $1,500 to 90 writers from Nashville and the Society’s southern region. In all, $797,350 has been distributed nationwide by ASCAP’s standard and popular awards panels for 1977-78.

The awards are given by ASCAP over and above regular distributions.

“These awards take into account chart activity and also recognize many of the society’s new members and established writers as well,” noted Ed Shea, southern regional director.

Rhees Named Director Of Artist Development At Elektra/Asylum

NASHVILLE — Jan Rhees has been appointed director of artist development for Elektra/Asylum’s country division, announced Mike Sutte, marketing director for E/A.

Formerly sales coordinator for E/A country, Rhees will work closely with artists and their managers in her new position.

In making the announcement, Sutte noted that Rhees is the ideal person to fill this newly created post at the label.

Hall Of Fame & Museum Appoints Art Director

NASHVILLE — Jon Jager has been named art director for the Country Music Hall of Fame and Museum, which is operated by the Country Music Foundation here.

In announcing the appointment, Diana Johnson, director of the museum, cited the “commitment by the Country Music Hall of Fame and Museum to provide first-rate exhibitions for our audiences.”

A graduate of Temple University’s Tyler School of Art, Jager had previously been exhibits curator for Nashville’s Cumberl and Museum for five years.

Because certain exhibits at the Hall of Fame and Museum will change from year to year to provide new attractions for return visitors, the bulk of Jager’s time will be spent on exhibit design, although he will also be responsible for illustration and design covering the full scope of the Country Music Foundation’s activities.

Country Festival Held For Concert ‘Buyers’

TULSA, OKLA. — Norton Buffalo, Colleen Peterson and Aslepie At The Wheel performed over the weekend of Sept. 11 at the Jim Haley International Country Music Festival.

The artist received special invitations to perform at the festival, which is held annually for more than 500 “buyers” of concert attractions. Although the festival has been held for the past eight years, this year’s festival was the first international one with both artists and buyers from other countries including representatives of Gos Concert, the USSR’s music promoting organization.

Most Added Country Singles

1. STILL THE ONE — BILL ANDERSON — MCA
2. FOOLS FALL IN LOVE — JACKY WARD — MERCURY
3. SOUL OF A HONKY TONK WOMAN — MEL McDANIEL — CAPITOL
4. SHAME ON ME — DONNA FARGO — WARNER BROS.
5. ROSES FOR MAMA — C.W. MCCALL — POLYDOR
6. LOVE IS JUST A GAME — LARRY GATLIN — MONUMENT
7. ROSES FOR MAMA — MCGEE & MEAGHER — CAPITOL
8. ALL FOR THE RIGHT REASONS — BARBARA FAIRCHILD — COLUMBIA
9. I’VE HAVEN LEARNED A THING — PORTER WAGONNER — RCA
10. LOVE IS JUST A GAME — LARRY GATLIN — MONUMENT

Most Active Country Singles

1. I’M JUST A COUNTRY BOY — DON WILLIAMS — ABC
2. LOVE IS JUST A GAME — LARRY GATLIN — MONUMENT
3. LOVE IS JUST A GAME — LARRY GATLIN — MONUMENT
4. LOVE IS JUST A GAME — LARRY GATLIN — MONUMENT
5. LOVE IS JUST A GAME — LARRY GATLIN — MONUMENT

Granny White Records

PRESENTS

GRANNY DILLINGHAM

A New Super Talent
With A Great New Record

"MEMORIES ARE MADE OF THIS"

GW 1000-4

Claude Gray

His Most Commercial Record

"SLOW DANCING"

GW 1000-5

Cash Box/October 1, 1977
Soft-Rocks Stations Providing Early Exposure For New Acts

Whereas it is common in top 40 radio for a record to be played every few hours, it is often the case that a new record on a soft-rock station is only heard once or twice a day, thus limiting the exposure.

Still, at KNX Marshall believes his station can be very influential in the success of a record.

"While I don't think that we have the clout to turn a record into a hit, I think our continuous playing can be instrumental in exposure to a new artist and it is having its effect on sales," Marshall says. "Record companies are just beginning to find out that early exposure is important to them in terms of sales, and a lot of times I've heard that record companies have moved into a second phase in their promotional push on a new artist because of the exposure that they have gotten on the station.

In the case of Pam Rose, Eric credits KNX's exposure of the LP for the recent sales of 500 units in the Los Angeles area, where KNX is the only station now playing the album. And KNX also was instrumental in boosting sales of the Little River Band LP, he says, by influencing other area FM stations to play the album.

"I know KNX helped us with the Little River Band by getting KWST and KMET here on the album," Eric says. "Once we got other FM stations on the LP, we really started selling all over the area.

Deciding Factor

And just as airplay on a soft rock station may convince a manufacturer to step up a production campaign, it can also be the deciding factor if the label is considering renewal of an artist's contract.

"If an artist is played on a soft-rock station it gives everyone around the Capitol Tower incentive," Eric says. "It proves you can attract people to a particular artist and it might make the difference of us going ahead and picking up the option on the artist and doing a second album, versus dropping the artist.

Airplay Not Easy

While mellow stations may be unswayed by a record company's position on the charts, or by an artist's name, that doesn't mean that it's easy to get airplay for a new act. First, the act must produce music conducive to the mellow environment which the stations attempt to create.

Music producers at the soft-rock stations say they receive releases thoroughly, even those by established artists whose material has been aired by the station in the past, before selecting the most suitable cuts. This policy is often confusing to promotion people, according to Rick Scarry, music director at KGIL-FM, a mellow station located in the San Fernando Valley of Los Angeles County.

In the case of promotion people having a difficult time resigning themselves to the fact that we pick everything based on the sound," Scarry says. "They'll say, 'Well, you played the last Elton John or Rod Stewart or somebody, why can't you play this one?' Because it doesn't fit. It's often difficult for the promotion people to understand that we can't break the mold just because it's an artist with a big name or someone we have played before.

Strict Guidelines

Jan Basham, who handles promotion in Los Angeles for A&M Records, says she is well aware of the station's programming procedures. "Even if you bring over the artist of the year and the sound is not right, they won't play it," she says. "They are very strict within their own guidelines.

To make the job of the music director easier, Basham says she marks the cuts on an album which she believes are most suitable to the station's back-formats. And Ron Lannum, Elektra's regional promotion man, says he takes a similar approach.

"I know what the format of the stations are and what they can't use," Lannum says. "The Eagles are a rock and roll band and they put in a lot of mellow. So if the time the stations can play others, they can't usually listen first and if I feel it, I'll point the song out. If I know it fits, I won't even take it on. Some things are questionable. A song might have too much heavy guitar and I may not feel it fits the format. In that case I'll go and see what they think.

The Eagles' "Hotel California" is an example of a song which contained enough heavy electric guitar work to make Lannum unsure of whether the tune was suited for inclusion on the KNX playlist. But while Sheehy agreed that the guitar solo was too much of a rock sound for KNX, he was convinced that the rest of the song was mellow enough for the station, so KNX began playing an edited version of the song.

Mellow Trend

Like the Eagles, a number of groups today are producing albums which are difficult to categorize because they cover a variety of musical styles. But Marshall says he believes there is a trend today toward a softer overall sound.

"I think a number of things are responsible," Marshall says. "The times we live in, for instance. The turbulent sixties are over with and things are quieter now. I also think of the kind of music that's been popular, with the Rolling Stones and Alice Cooper and The Rolling Stones seem to be getting more mellow. Another good example is Robin Trower, who has a couple of cuts on his new album which we just added that are perfect for us. In the past there was never anything of his that we could use.

At Warner Brothers Records, Los Angeles, and of course other major labels, the long-term appeal of crooners like Herb Alpert and Phil Spector is the easy option.

"The Duophie Brothers are programmed on KNX now and the station is playing eight out of the 10 tracks from the album," he says. "The whole album is a little mellow than the group has been in the past.

But whether or not there is a trend toward mellow music, Thagard thinks the future looks good for the format.

"I think the listener is tuning in with hearing the same thing everywhere he turns," Thagard says. "The mellow stations are like a showcase for playing things that people will not hear anywhere else instead of the same repetitious things. The major record companies know that this format is supplying just the right number of new songs and just the right amount of familiar things.

Halsey Festival Highlights

The sound system broke down and they had to send out for another one. Better late than never, Merle finally finished his four-hour show to three standing ovations and encores, and finally left the grandstand. Shortly thereafter the area was hit by severe thunderstorms and 55 MPH winds. Also in the Merle Haggard department, "the Hag" has been cast for a part in "Com-Tac 303," a movie currently being filmed in the Mojave Desert. Henry Fonda and Pat Buttram will also appear in the film.

Halsey Cornelius didn't just get a piece of the rock, she got a rock of her own—a one-carat diamond from singing partner Jim Ed Brown to celebrate the one-year anniversary of their musical partnership. Helen has been under the weather in recent months, but now the Jim Ed Brown Show is back together again and scheduled for the heaviest road tour in the history of the group.

Country music entertainment cruises are getting to be one of the new hot ways for country fans to vacation. The SS Rotterdam will head out for a seven-day voyage October 8-15 with Connie Cato, The Hank Thompson Show, Jerry Wallace, The Kitty Wells Show with Johnny Wright, and the Hank Williams, Jr. Show aboard to transport the vacationers. Mercury and Jacky Ward will soon sail as a featured act on a Caribbean jaunt by the cruise ship Carnival.

Last month the Country Music Foundation honored former Nashville mayor Beverly Briley for his longtime support of country music by dedicating the Beverly Briley Gallery in the Hall of Fame and Museum. The gallery features revolving exhibits of country music-related artwork, including the permanent exhibit of Thomas Hart Benton's mural, "The Sources of Country Music.

Charlie Monk, formerly with ASCAP here and now southern division promotion director for April/blackwood music, reports that April/blackwood, which published the CBS-TV 1977-78 theme song, "It's A Whole New Thing," has now adopted the tune as their own company theme song.

Last month, MCA recording artist Bill Anderson returned to Commerce, Georgia to give a free concert celebrating the 20th anniversary of radio station WJJC. WJJC was the station where Anderson first began his career in the music business — as a disc jockey.

Bill Haney, a former picker with Bill Monroe and former leader of "The Tennessee Culups," another prominent bluegrass band, was recently in Nashville making arrangements for the release of his new album, "Bill Haney And The Zassoff Boys ... The New 5 & Used.

Conway Twitty, top MCA recording artist, was recently in Los Angeles to tape the "Midnight Special" with Paul Williams as host. While in Los Angeles, Conway also taped the Dinah Shore Show. Radio KVOO recently carried a live broadcast of George Jones's top-billed appearance on the Tulsa Opry.

The trend toward formal college-level studies relating to the music business took a step forward when Steve Weaver was named director of the Georgia State University Department of Commercial Music in the College of General Studies. Weaver, a 29-year-old native of Knoxville, Tennessee, has formerly worked as a guitarist, vocalist, and personal manager with several Memphis groups.
The Art Of Merchandising Printed Music

by Jim Armstrong and Clayton James

In the last decade the printed music industry has seen many beneficial innovations come its way. Better and less expensive methods of engraving, an ever-growing and ever-changing pop music market, complete collections and anthologies, attractive covers and interior artwork, new methods of display and advertising are among these.

Retailers considering adding to or building up sheet music departments should keep in mind that this accessory item should be placed in an area where potential customers can’t miss it. Many of the most successful sheet music departments are located along one wall of the store starting at the cashiers’ stand and running toward the rear.

Sheet music racks should be placed on a wooden lip a few inches off the floor and ten to twelve inches from the wall. This keeps them from slipping down every time a customer bumps one. Current pop sheets should be situated closest to the front of the department. They should be weeded out every few weeks, and, like standards, should be kept in strict alphabetical order. Never alphabetize titles using the words “a” or “the,” as in “The Star Spangled Banner.”

As far as the purchasing of pop songs is concerned, rely on ballads rather than novelty titles. Keep a constant eye on the Cash Box Print Music Charts.

When choosing a jobber, be sure to check the size of his catalog. Be sure he can handle your customer’s needs. Be aware of his discount and return policy. Very often, full-line sheet music jobbers disallow returns on pop sheets while print publishers do send out lists of specified returns within a certain time limit. This situation often boils down to the full-line convenience of one stop versus the return and discount benefits of buying directly from several print firms. Know what you’re buying and under what conditions.

Five slot book fixtures can be built to accommodate several hundred music books and a surplus stock. Keep in mind that display of more than one of two of a given book at a time in browser bins is increasing the danger of damage to this fragile paper product.

Impulse buying is perhaps the most important factor when considering the installation of a successful printed music department. It has been estimated that up to one third of all pop sheet music and folios sold are moved on impulse rather than premeditatedly. In other words, a customer comes in for a guitar string and goes out with a well displayed chord encyclopedia, too. He may ask for a given single sheet and, if the salesman is knowledgeable, as to what publications the song is in, the sale could become four or five times what it started out to be. Many songs are not available in single sheets. A Folio-Dex is a must.

A special plexiglass fronted shelf affixed to the wall a few inches above the sheet music racks can be used to display pop artist folios and matching record albums. Don’t overlook displaying this type of folio with record albums in aisle displays and in record bins. One print publisher has even printed album-shaped folios specifically for this purpose. A permanently fixed 8½ x 11 picture frame displaying outstanding sheet music and book covers will also increase sales. This is an excellent way of moving movie themes to collectors. Caption these framed sheets “Music Special Of The Week.”

During the holidays and at the beginning of the school year hold free merchandising drawings. Quick print entry forms requiring name, address, phone number and instruments played allow music merchants to build fantastic mailing lists.

Buying and marketing educational music and methods can easily become a sheet music retailer’s greatest source of income. It can, however, become a mammoth problem and expense if not handled correctly.

Buyers should become affiliated with teachers associations in their area. Schools, educational districts and individual instructors should be contacted near the end of each educational term or semester in order to determine what methods and special arrangements will be needed and in what quantity. If the school purchases as a unit rather than sending individual students to buy new materials, get a purchase order in advance.

Keep in mind that educators are always on the lookout for new and popular material for such things as spring sings and Christmas programs. Display this material and send out (or better yet, bring in person) catalogs and a few samples during summer vacation at the latest. Retailers need not keep tremendous supplies of choral and band material on hand. Good samples, up to date catalogs and a reliable distributor are essential to this phase of the business.

Many educational houses offer free seminars for private teachers and students. Methods arrangers such as David Carr Glover, John Brimhall and John Schaum offer these workshops. Books are purchased at special discounts and sales are often guaranteed. Contact publishers for specifics. This promotional medium requires a lot of work; but, can be a permanent plus for retailers with good mailing lists. It is one way to tie up teacher and student trade in your area.

Tie-ins with current local events such as television guest appearances, the release of new movies, concerts and plays can bring up sales. Watch TV guides and newspaper entertainment sections for what’s coming up.

Many major motion pictures have printed themes. These usually don’t sell too well unless they are displayed using either the wall frame mentioned earlier or the dealer does a b-in using soundtrack albums. Sheet music and promotional material is readily available from film companies, record firms, publishers and theatres. Get the only complete rack jobber on wheels.

Mark Music: First Truck Wholesaler

Harold Goydel of Mark Music Distributors reports that his seven twenty-two-foot long trucks servicing the states of New York, New Jersey, Connecticut and Pennsylvania have helped many retailers increase their print music sales up to 500%. His warehouses on wheels are equipped with 15,000 items, including 100% of the usual “bread and butter” retail items. Included are highlights from all publishers.

The key to Mark Music’s success is in well informed, interested route salesmen. “Every salesman on my routes has been with me a minimum of four to five years,” reports Goydel. These sales experts help retailers make proper choices to build their sales.

While a retailer may order a title which “sounds” good and won’t sell or is outdated, Mark’s customers are enlightened weekly as to what’s new and right for their outlets. These route salesmen are involved with training retail personnel in display and stock rotation. According to Goydel, their first job is to convince dealers that dead stock must be removed to allow for quick turnover items. He further suggests that “If a retailer does well, it’s good for my business; if he does poorly, so do I.”

The special attention that the Mark Music people give their patrons has paid off for all involved. It is reported that a retailer who was doing $50 a week can easily increase his volume to $300-$500 a week in working with these warehouses on wheels. Mark Music estimates that the volume of two-hundred such serviced stores is equal to a thousand mail order serviced stores due to the special attention and variety available to their customers right at their doorstep.

Mark Music is the biggest jobbing service in the Tri-state area. Among their best known customers are Sam Ash, the Record World chain and Sam Goody Music. Their warehousing operation has a variety of 60,000 items, “including music from every major publisher,” and they are also the only complete rack jobber on wheels.
**W.B. Giants Of Popular Music**

Steve Spooner  Sy Feldman

Warner Bros. rose to the demands of this tail-end revolution and captured the leader in the field. Their production department takes pride in turning out, as much as possible, hits with all the right qualities. The song, style and image of a particular personality or group. Numerous phone calls and consultations are held with artists and with their reps to discuss photos, layouts, posters. Dummy books are submitted for approval. In-depth art and arrangement departments can work in the various graphic and musical styles necessary to turn out folios that are consistently of the highest quality. War ner Bros. has an outstanding staff of such artists as Joni Mitchell, Jimmy Buffett, John McLaughlin, Eagles, Patti Smith, Linda Ronstadt, Kiss, and of course Woodard's numbers.

"WhenArnoldBroswas brought to our company to head the Standard and Educational division, it was on the knowledge and understanding that growth in sales and profitability, because of the nature of the educational market, would take place." All of us at Warner Bros. feel like the educators, writers, artists, and publishers that we serve, are excited at what has taken place in such a short period of time. "We are looking forward with confidence and enthusiasm to the future and to achieving our goal of becoming the foremost educational publisher in the world," Ed Silvers maintained.

"We have gathered a first class of music educators, writers, artists and publishers that we serve, are excited at what has taken place in such a short period of time. "We are looking forward with confidence and enthusiasm to the future and to achieving our goal of becoming the foremost educational publisher in the world," Ed Silvers maintained.

"...and the savvy, creative and business minds who have been in the music business for over 30 years..." said Arnold Rosen, president of Warner Bros.

Arnold Rosen  Murray Rutkoff

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**Tin Pan Alley: 100 Yr. History**

by Jim Armstrong

American popular music as we know it today can trace its roots to a place and a way of life known as Tin Pan Alley. This small square block located for the most part on 28th Street between Fifth Avenue and Broadway in New York City became a strange little kingdom could be easily pinpointed at 1619 Broadway, the Brill Building.

The Birth of the Alley

The mass move to what would later be known as Tin Pan Alley began in the early 20th century when music publishing was at its peak. The area was known as the "music row" and was where most of the music publishers in town were located. It was a small area with narrow streets and old buildings, but it was where the music world was centered.

Angus Murray Rutkoff...

The Wall Street Journal

(continued on page 11)
Any Way You Look At It...

We're No. 1

ACE ★ ALLMAN BROTHERS ★ GREG ALLMAN BAND ★ AMERICA ★ JON ANDERSON ★ CARMINE APPICE ★ AVERAGE WHITE BAND ★ THE BAND ★ THE BAR-KAYS ★ THE BEACH BOYS ★ THE BEATLES ★ THE BEE GEES ★ GEORGE BENSON ★ ELVIN BISHOP ★ STEPHEN BISHOP ★ RITCHIE BLACKMORE ★ DAVID BLUE ★ BLUE OYSTER CULT ★ DAVID BOWIE ★ JACKSON BROWNE ★ BUCKACRE ★ BUFFALO SPRINGFIELD ★ JIMMY BUFFETT ★ ERIC CARMEN ★ KEITH CARRADINE ★ HARRY CHAPIN ★ ERIC CLAPTON ★ STANLEY CLARKE ★ JUDY COLLINS ★ RY COODER ★ ALICE COOPER ★ CHICK COREA ★ CREAM ★ CROSBY, STILLS, NASH & YOUNG ★ CHARLIE DANIELS BAND ★ DEEP PURPLE ★ DEREK & THE DOMINOS ★ NEIL DIAMOND ★ NED DOHENY ★ DOOBIE BROTHERS ★ LES DUDEK ★ BOB DYLAN ★ THE EAGLES ★ WALTER EGAN ★ EMERSON, LAKE & PALMER ★ ENGLAND DAN & JOHN FORD COLEY ★ MAYNARD FERGUSON ★ FIREFALL ★ FLEETWOOD MAC ★ DAN FOGELBERG ★ FOGHAT ★ FOREIGNER ★ MICHAEL FRANKS ★ JERRY GARCIA ★ ART GARFUNKEL ★ J. GEILS BAND ★ GENESIS ★ MICHAEL GEORGIADIS ★ GEORGE GERSHWIN ★ ANDY GIBB ★ GRATEFUL DEAD ★ HAGOOD HARDY ★ GEORGE HARRISON ★ HEART ★ VICTOR HERBERT ★ JAKE HOLMES ★ RUPERT HOLMES ★ IAN & SYLVIA ★ IRON BUTTERFLY ★ AL JARREAU ★ JEFFERSON STARSHIP ★ ELTON JOHN ★ QUINCY JONES ★ JANIS JOPLIN ★ KANSAS ★ KINGFISH ★ KISS ★ KLAATU ★ JOHN KLEMMER ★ BERNIE LEDON ★ LED ZEPPELIN ★ GORDON LIGHTFOOT ★ LITTLE FEAT ★ LITTLE RIVER BAND ★ LOGGINS & MESSINA ★ MAC MACANALY ★ CURTIS MAYFIELD ★ VAN MCCOY ★ MARY McGRORER ★ JOHN McLACHLAIN & THE MAHAVISHNU ORCHESTRA ★ MITCH MILLER ★ STEVE MILLER ★ JONI MITCHELL ★ VAN MORRISON ★ MOUNTAIN ★ GRAHAM NASH ★ RANDY NEWMAN ★ NEW RIDERS OF THE PURPLE SAGE ★ TED NUGENT ★ LAURA NYRO ★ ALAN O'DAY ★ DANIEL O'KEEFE ★ OUTLAWS ★ OZARK MOUNTAIN DAREDEVILS ★ PETER, PAUL & MARY ★ SHAWN PHILLIPS ★ MARY KAY PLACE ★ POCO ★ DAVID POMERANZ ★ JEAN-LUC PONTY ★ COLE PORTER ★ ALAN PRICE ★ RAY PRICE ★ JOHN PRINE ★ HELEN REDDY ★ RODGERS & HART ★ ROLLING STONES ★ SIGMUND ROMBERG ★ LINDA RONSTADT ★ BILLY ROSE ★ ROUGH DIAMOND ★ TOM RUSH ★ LEON & MARY RUSSELL ★ BOZ SCAGGS ★ TOM SCOTT ★ SEALS & CROFTS ★ JOHN SEBASTIAN ★ NEIL SEADA ★ CARLY SIMON ★ PATTI SMITH ★ SOUTHERN, HILLMAN, FURAY BAND ★ CAT STEVENS ★ AL STEWART ★ ROD STEWART ★ STEPHEN STILLS ★ STILLS-YOUNG BAND ★ STREISAND-KRISTOFFERSON ★ SWEET ★ BERNIE TAUPIN ★ JAMES TAYLOR ★ TOWER OF POWER ★ MARY TRAVERS ★ MARSHALL TUCKER BAND ★ 10CC ★ URIAH HEEP ★ BOBBY VINTON ★ JOE WALSH ★ JIM WEATHERLY ★ JIMMY WEBB ★ THE WHO ★ BILL WITHERS ★ GARY WRIGHT ★ YES ★ NEIL YOUNG ★ ZZ TOP ★

warner bros. is music
The beginnings, in the summer of 1971, were not exactly impressive, nor did they give any indication of the worldwide success that was to follow.

The name on the door of a small warehouse in the industrial section of Miami identified it as the offices of "Screen Gems-Columbia Publications," but not many people would have recognized it as the music print division of one of the world's largest entertainment companies.

The warehouse served a staff of four — a secretary, a paste-up artist, a warehouse clerk, and Frank Hackinson.

Hackinson, who had been hired by Columbia Pictures Publications (the name which recently replaced the earlier one on the door) was regarded as one of the most successful executives in the music print industry. He came to Columbia from Hansen Publications, which he had joined in the 50s, eventually working his way up to the post of general manager by charge of licensing and acquisitions. One of his early coups had been signing the Beatles to their first contract with Columbia.

Entirely self-contained, the Columbia Pictures Publications complex houses extensive capabilities and facilities under one roof. This includes in its executive offices and functions, the following departments: licensing and acquisitions, creative, design, and production, musical arrangements, engraving advertising, marketing (including a sales headquarters with four WATS lines), customer service coordination, business affairs, computerized accounting and royalty systems, and a full-scale typesetting and printing department.

Columbia Pictures Publications today represents such prestigious music publishers as Screen Gems-EMI Music, the Jobete music groups, Chicago music groups, Twentieth-Century-Fox, ABC-Paramount, Al Gallico, Snuff Garrett, ABKCO, Shellor, Barion Music, Barton, Lowery, Shertyn, Pi — among others.

Music penned by a number of leading artists and groups is also represented with considerable success. These include: Carole King, The Rolling Stones, Cat Stevens, Fleetwood Mac, Mac Davis, Bread, KC And The Sunshine Band, Bob Segar, Waylon Jennings and Jessi Colter, Willie Nelson, Bachman-Turner Overdrive, Chicago, Steve Winwood, Leon Russell, Atlanta Rhythm Section, Diana Ross, The Commodores, and Dolly Parton.

In almost any given week, the firm dominates at least one-third of the Top 100 popular singles chart in exclusive sheet music representation. It also produces a wide variety of quality printed music arrangements, including folios that match the record album of today's top musical stars and attractions.

One of Columbia Pictures Publications current best-sellers is — not surprisingly — the music folio from "Star Wars" — "The Black-Buster film success. The special souvenir folio, which is moving at a rate described as "incredible," contains many stories and color photos featuring the stars and scenes of the top-grossing film.

"When we began our first projects," Hackinson recalls. "I had just made an analysis of the marketplace and discovered that the majority of the existing music print companies were ignoring two very important music areas — the country and soul market.

"I began licensing and printing the songs for those markets. Today, 'crossover' acts are very big in the country and soul fields, and we feel responsible for starting that trend in the print business.

"Spotting future successes early is another of the areas in which CPP has been successful. I believe, however, that the story behind Morris Albert's 'Feelings.'

"We were the first to contact the publisher," Hackinson recalls. "On an analysis of the early story, we believed in the song's tremendous potential and made the decision to first see when the song hit the charts and went up like a rocket. There's every indication that 'Feelings' is going to become a true standard.

"Our aggressive new-through keeps Columbia Pictures Publications in high gear. Once a song is established as a hit, Columbia is quick to meet the demands by musical professionals and amateurs for specialized arrangements.

"An example of a new arrangement, for example, can be purchased in over 18 different sheet music arrangements, with lyrics in several languages. To date, over 600,000 copies of the song have been sold, resulting in royalties in excess of $150,000.

"This sort of success has led music publishers, music personalities and others in the business, to realize the importance and vast potential of printed music."

Another productive area for the Columbia division is the publication of "mixed folios" — collections of varied titles (usually piano/vocal/guitar arrangements) that relate to a special central theme: for example, "Golden Country Hits," "Disco Favorites," "Top Pops" and "Latin Memories.

In this area, Hackinson points out another of Columbia Pictures Publications' strengths. "We recognize the importance of backgating, not only in the selection of songs but also in the folio's concept, layout, thematic execution, musical style, ease or difficulty of performance — even the cover. All of these can be handled in the book of a music book. In some cases, we have generated over 50% of a publisher's annual income through the release of creative mixed folios.

"Still another stronghold for Columbia is the area of educational product. Dan Coates, head arranger for piano and keyboard, is fast becoming a "superstar" throughout the country among teachers and students. At 212, Hansen Publications has shown us the value of the original recording of his specialized keyboard arrangements. For guitar and harmonica, strings, it is an incredible amount of requested charts, methods and arrangements.

"Jim Pierce, educational director, makes sure that Columbia services schools and teaching organizations throughout the country with the release of an extensive product line of arrangements for marching bands, stage bands and choral arrangements.

"The division's parent company, Columbia Pictures Industries, Inc., which headquarters in New York, has taken an active interest in the print division from the first day of business, for which Hackinson is openly appreciative.

"We owe a great deal of our success to the attention and encouragement given us by Columbia's corporate executives, president Alan J. Hirschfeld, senior vice president Allen Adler, and director of special operations Fred Keshner," says Hackinson.

"These executives have been very instrumental in our division's growth, supporting us with their active interest, regular consultations, and frequent trips to our Miami offices.

"Augmenting the Miami-based staff is a productive international sales operation. It is headed by music veteran Raul Artiles, who travels throughout the world for six months of each year to see that Columbia Pictures Publications product is widely represented for sale on an international basis. This year, the firm has also established a California office headed by Steve Francis, and Hackinson hopes soon to add offices in Canada and for additional distribution/warehouse space in other areas across the U.S.

Other key Columbia Pictures Publications staff members are Gary Morowitz, who heads the licensing operation; Ray Paul, head of production, Sam Foncam, in charge of business affairs, and Shirley Butzer, general director.

Columbia Pictures Publications is located at 1633 N.W. 54th Avenue, Hialeah, Florida 33014. The phone is (305) 620-9120.

"But whether you drop by or call, morning, noon or evening, chances are you'll find all or part of the staff on hand "doing their thing" — creating, producing, arranging, selling or shipping what many consider to be today's top quality printed music.

Columbia Pub.: A Rising Star

Elvis Presley Memorial Boom

While reporting an uncannily telling effect on the behalf of retailers for their existing Elvis Presley product, Big Three has put together two huge anthologies and an excellent memorial Elvis folio. "Elvis Presley Record Breakers" contains ten of his all-time hits and is priced at $25.00.

Hansen Publications has published a four volume set of Elvis Presley songs. Each volume comes with a free poster and a "gift" sheet.

Columbia Pictures Publications is preparing a folio entitled "The King Is Gone Plus Twelve Elvis Presley Hits." A few individuals have grown tired of what they term "fanatic hero worship. However, one must keep in mind that what is being done is not because he is dead, but simply because he lived.

Richard Bradley

In the past few years, Richard Bradley has emerged as one of the famous names in printed keyboard music. More than 700 books bearing his name are sold in music stores throughout the world. These include books of arrangements for all levels, from beginner to accomplished musician, and even the hobbyist.

At 15, Richard became the youngest studio piano and organ teacher in Chicago. This position led to his development of the teaching technique he used in his classes at Lyon-Healy, one of the area's largest music chains, caught the attention of many top teachers and they enrolled as his students.

Eleven years later, he left Lyon-Healy and moved to California where he opened his own music school and worked as a studio musician. He then began a series of concert tours throughout the United States and Canada for Hammond Organ. It was one of these concerts which got him his introduction to Hansen Publications and a career in printed music.

Three years later, when Columbia Pictures opened their music print division in Miami, Richard joined the new company as a music school and worked as a studio musician. He then began a series of concert tours throughout the United States and currently, he is the director of special operations Fred Keshner," says Hackinson.

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Frank Hackinson

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PUBLISHER SALES, INC.
16 Passaic Avenue/Fairfield, NJ 07006

Richard Bradley

In January of this year, Richard opened Bradley Publications with his partner Bill Radics, former business and creative executive manager of Columbia Pictures Publications. The new firm, located at 43 West 61 Street in New York, began its major book releases in late April and currently has 19 books in print, with additional titles being released at the rate of approximately 5 per month. In addition to the educational product now in release, Bradley Publications is in the final stage test regarding distribution deals with major: publishers.
Where The Music Print Picture Is Getting Bigger!

The action starts here in the office of VP Herman Steiger who directs the complex operations of this busy division of the United Artists Music Publishing Group. Big 3 now generates the music print flow for more than thirty major publishing firms in addition to the music print product developed from Robbins, Feist & Miller copyrights and the various United Artists music catalogs.

A planning committee sets the pace as Herman Steiger chairs a meeting of Big 3 marketing, production, arranging, art and sales experts.

Spin-off meetings are also held to develop in-depth programs for educational music product. Special areas of school music are explored, clinics are planned and production and marketing schedules are mapped. School music has become a major factor in The Big 3 boom.

The arranging department takes those first important steps to transform raw music into commercial print product. A good ear and a great deal of arranging creativity is often required to translate contemporary rock into playable sheet music form.

Finished arrangements now in basic manuscript are carefully checked and rechecked before they proceed to Big 3's in-house linotype facilities where a variety of headings and copyright notices are speed-printed.
The Big 3 Production Department gets it all together in page form as the Art Group huddles to create complete music book packages from traffic-boosting covers through interior design of all the books.

Big 3’s Chief Arranger, Art Director and Herman Steiger get a last look at rough music proofs and book covers before the final product is printed in quantity for the market.

The very first samples of printed product are received at the home office and simultaneously shipped in bulk to Big 3’s huge warehousing complex at Lyndurst, New Jersey. The new publications being so proudly checked by Herman Steiger and his art director include the concert Band edition of selections from “Rocky,” “I Love My Wife” Vocal Selections, an “Annie” Concert Band and the highly touted “Barry Manilow Live” Piano-Vocal Book.

As new books arrive all departments step up their support activities. Printed promotions are sent on their way to all major dealers, circulars are imprinted for major jobbers, a telephone sales network goes into action and racks such as those shown here are rushed into key market areas. The end result is a flurry of activity at the warehouse as orders are sorted and speed-shipped into the market. Tomorrow the Big 3 music machine will gear up again to plan, promote and generate still more sales!
You CAN Judge A Book By Its Cover...

Columbia Pictures Publications
FRANK J. HACKINSON, VICE PRESIDENT

REPRESENTING TOP ARTIST SONGBOOKS:
- NEIL DIAMOND
- DR. BUZZARD'S ORIGINAL SAVANNAH BAND
- FLEETWOOD MAC
- DAVID GATES
- MARVIN GAYE
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- ROLLING STONES
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- BOB SEGER
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- RFT MUSIC PUBLISHING CORP.
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- SALSOUL MUSIC & LUCKY THREE PUBLISHING
- SCREEN GEMS-EMI MUSIC INC.
- SHERLYN PUBLISHING CO.
- SKYHILL MUSIC PUBLISHING CO.
- SPELLING/GOLDBERG MUSIC CO.
- STANSELL MUSIC
- TIMES SQUARE MUSIC/ HERALD SQUARE MUSIC
- TWENTIETH CENTURY MUSIC CORP.
- WILLIE NELSON MUSIC

www.americanradiohistory.com
Belwin-Mills: Their First Sixty Years Of Music

by Martin J. Winkler

Editorial note. Martin J. Winkler, president of Belwin-Mills has literally been raised on the music publishing business. His story reflects the history of that music used in silent films. In addition to their own publications, Belwin served as a source for orchestral music of all publishers, using as its slogan "it's orchestra music and it's printed, we have it." One of those mood music publications, Valse Dramatique by Erno Rapee, became a "million copy seller" when words were added to it. Today it is considered one of the all-time greats, Charmaine.

In the summer of 1941, I made my first trade trip from B.H.B., 21/2 weeks through the South, including cities such as Washington, Richmond, Charlotte, Atlanta, Birmingham and New Orleans. It was tough trying to get stock orders on our catalog which was made up mostly of Boosey songs and piano solos and the very few educational publications that Belwin had. A stock order of $150 was really something for the size of the dealer I was calling on. Many people believed that one must be at the right place at the right time. I do believe it because in July of 1941, I was at the right place - The Cable Piano Company in Atlanta talking to Billy Mum. I was there at the right time when Nick Holsher of Willis walked in to say "hello" to Billy and to let him know that he would be in the next morning to see him. The conversation wasn't five minutes old when Billy asked Nick to do him a favor and mail in a rush portion on his stock order, since he was completely out of those items. This never happened to me, so I asked Billy what it was all about. He showed me a copy of the order which was for several thousand pages of piano books. I completed my trip asking questions about piano music as I went along.

I returned home bursting with information and enthusiasm. Before Dad could even say "hello," I told him what had happened in Atlanta. "Whatever we do," I said, "we must get into the piano method and book field." Those who know about Belwin, already know the continuation of the story. Dad reacted as only he could and on his next trip around the country, he kept his eyes and ears open. He laid the foundation for the John W. Schaum Piano Course of supplementary books and pieces - 20 pieces being issued in 1943, and the beginning of the book series in 1945.

In 1945, Belwin published its first school band material with the introduction of the Belwin Elementary Band Method by Fred Weber, a then unknown band director who trained his band on his own method because he could not find anything that suited him. By this time, the Boosey & Hawkes-Belwin agreement had become obsolete. In 1946, by mutual agreement, it was terminated, and Belwin continued on as an independent publisher, as did Boosey & Hawkes.

Looking back, I would have to say that the period between April 1951, when we opened in Rockville Centre, and November 1961, when Dad went into semi-retirement, were the most important years for Belwin. It was during this period that Belwin really put its best foot forward. Under Dad's direction, Belwin published the June Weybright Piano Course, the Eric Steiner Piano Course, the Belwin Band Builders by Fred Weber, the String Builders by Samuel Applebaum, and hundreds of other outstanding publications for the school field making Belwin the leading educational music publisher.

In 1961, after several years of planning, the First Division Band Course under the direction of Fred Weber and written by 13 outstanding authorities, was introduced. It took three years to complete this program of four books, including the method, the many supplementary band books, separate band publications, and solos and ensembles. The instantaneous success of this new concept encouraged Belwin to publish the Belwin Course for Strings by Samuel Applebaum, the Belwin Organ Library by David Carr Glover, and the latest edition, the David Carr Glover Piano Library.

On October 5, 1965, Max Winkler passed away. It was not only a deep personal loss for his family, but a great loss to the music industry which he loved and worked for during his every waking hour.

In 1966, we acquired Halbe Statuettes and Henry Adler Publications and continued our program of expansion with executing exclusive sales agency agreements with Singspiration and Music Minus One. In 1969, Belwin announced the purchase of Franco Colombo Publications. With this acquisition, we rounded out our catalog covering all areas of music publications with the exception of popular music. As soon as the move of the Franco Colombo operation to Rockville Centre had taken place, I completed an agreement whereby Belwin obtained exclusive sales and distribution for the entire world of all printed products of Mills Music Company. This took effect on July 1, 1970.

From 1970 through 1975, the growth pattern continued. Agency representations were added and many companies were purchased. Negotiations were conducted, keeping in mind at all times: the deal must be desired by both parties; the deal must be fair and equitable to both parties; and remembering, "the longer it takes to make the deal, the less chance it has of going through."

During this period, the buildings in Rockville Centre could not house this rapid expansion and it was necessary to move our headquarters. In 1971 we moved to Melville, where we now occupy one building, on one floor, 200,000 square feet of space! In 1973 we entered into a contract for the exclusive representation of the printed products for the Edward B. Marks catalog. While we are not involved in the editorial policies of this company, we are responsible for the promotion, warehousing and shipping of their publications.

Later in 1973, Leeds Music Company, a division of MCA Music, and Mills Music Company, a division of Belwin-Mills Publishing Corp. entered into a Joint Venture agreement. Through this Joint Venture, Belwin-Mills not only promotes, warehouse and ships the Leeds publications, but is also responsible for the editorial policies and the issuing of new publications, using the outstanding copyrights of this fine company.

In 1976 we completed our latest acquisition — the purchase of the Kalmus catalog, with the exception of the orchestra and string orchestra publications. This gave (Continued on page 70)

CARL FISCHER MUSIC JOBBERs

CARL FISCHER MUSIC JOBBERs is now open in New York! We're restless for new challenge and achievement. Years of growing and branching finds Fischer jobbing music of all publishers to every corner of the world. Now Fischer offers full-line jobbing from Tinsel Town, The Windy City and The Big Apple! Contact the Carl Fischer Music Jobber nearest you.

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Newspaper clipping: John Brimhall: Piano Revolution by James C. Armstrong

LOS ANGELES — Fourteen years ago, the Charles Hansen Publishing Company and John Brimhall began a revolution in the field of keyboard education. Brimhall’s unique approach to music education has since led the way for an entire assortment of “pop” educators.

“Charles invited me to join his organization, that was in May of ’63,” he was sent to New York in 1964. There he managed both the retail and local print divisions. He was soon moved to Miami Beach to become production manager, and later, editor. In 1967 Brimhall went to Europe for a year as Hansen’s liaison there. Upon his return to Florida, John became a full-time writer and arranger. As he puts it, “From that point on, I did my own thing. — Did educational materials, edited them and did lectures.”

“I began to evolve a style in about 1964. The supporting background for the style is my experience as a pop piano player, playing concerts (you know, piano concertos and such) — my background as a teacher in colleges and as a private piano teacher, of course.”

Brimhall had taught keyboard for ten or twelve years prior to his affiliation with the Hansen firm. He summarized the formulation of his style in saying, “So, experience as a player and a writer went together to make playable easy piano arrangements.”

“I’ve tried to keep in mind the fact that ‘easy arrangement’ means exactly what it says. Easy. Easy to play, but, yet keeping the essence of the tune. The chord structure isn’t tampered with. The melodic line is left alone. But, the things (easy arrangements) are put within the reach of a student of limited development.”

The six volume John Brimhall piano method is based on the point of view that “the typical American child lives in a world of popular music. The teachers feel obligated to teach classics, the tradition of music, but the child doesn’t hear it in real working life. The purpose of my piano method was to teach the difficulties of music through pop material; then apply the same theory to the classics so the child could look into them.”

John has done the same service for organists in developing a parallel organ method.

Brimhall has recently completed volume three of a fine “Young Adult Piano Method,” which is also paralleled with a matching organ series and a parallel “Class Piano Method.” This method was specifically designed for the California junior college adult education class, a program Brimhall was involved in for ten years as a class piano instructor.

Brimhall arranges for Morris, Chappell, Walt Disney, Famous and the many other Hansen licensed catalogs. His first major project for Hansen was a book entitled “62 Popular Teaching Pieces,” published in 1964. Brimhall told Cash Box: “I’m happy to say this has become the best selling piano book in the world. We’re now in the 40th or 45th revision. It has fresh material added at each new printing. Over two-hundred songs have gone through the book. “That’s only one of over five-hundred easy piano folios I’ve done.”

John goes on to say that he has done five to six-thousand easy arrangements since he joined Hansen. “It’s material that has appeared in single sheet form. Last year John Brimhall materials sold in excess of three-million copies, bringing his total sales to somewhere around thirty-million copies.”

“62 Popular Teaching Pieces” has topped the seven-hundred-thousand copy mark and is still climbing.

Hansen Dist. Go Into Time Zones by Jim Armstrong

MIAMI BEACH — In a recent distribution reorganization move by the Charles Hansen firm of Miami Beach a five area, time zone wholesale operation was activated. According to Hansen, this will allow overnight service via telephone ordering to all areas of the country. Dick Sutter has been designated marketing director of this operation, with Charles Hansen as its charge of the west coast. Combined with Herb Lane at Saint Louis-Peoria, Hansen is concentrating on an “educational thrust” due to the outstanding growth patterns of Denver, Colorado Springs, Salt Lake City, Arizona, Wyoming and Montana.

Hansen explains that printing is still handled in Miami Beach, Florida. Their publisher representative is Murray Bass while the president of the print division is Ed Griffin. Charles Hansen, himself, has moved to sales. Current top priority projects at Hansen are centered around pop personalities including Elvis Presley, Pat Boone and Liberace.

While Shattering facsimile editions are handled by Chip Koomen in Islip, New York, most of the other Hansen editors are now located on the west coast. These include John Brimhall (keyboards), Brian Jeffery and Jerry Snyder (guitar) and John Edmondson in Miami (educational).

Art Of Merchandising (continued from page 1)

stills and posters to several hit films and do a wall display which will last for months. Finally, the most important factor to operating a successful business is in retaining likable, knowledgeable and resourceful personnel. Sheet music departments, like record departments, need daily upkeep and a constant system of ordering. Returns must be punctual. New displays and sales campaigns are a constant necessity. The demands and needs of your customers must be met. An employee who can handle this situation is worth his or her weight in gold. As a working retailer yourself, go out of your way to treat your employees as your most valuable products and that’s just what they’ll be.

John Brimhall's 62 POPULAR TEACHING PIECES: This book includes: Alley Cat, Almost Like Being In Love, Annie, Autumn Leaves, Scarborough Fair, Tomorrow, Tangerine, Moon River, Theme From King Kong, I Am A Rock, Feelings, Can't Stop Dancing, Basin Street Blues, Sentimental Journey. * $197 / $4 95

Available at your favorite music dealer, or from:

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John Brimhall's Piano Revolution

JOHN BRIMHALL ADULT EDUCATION PROGRAM

The Young Adult Courses take into consideration the objectives of the teenager or adult, which are often different from those of the young child. This course quickly presents familiar melodies accompanied by simple chord patterns. Gradually more complex material is introduced as the adult piano or organ student progresses through the three books of this course.

Cash Box/October 1, 1977
Hollywood Sheet Music: Little Giant Of Print

Story By Virginia Rinaldo and Jim Armstrong

To most people Hollywood means film companies, movie stars, recording studios and glamour. Though this is basically true, it is also a handful of dedicated companies and individuals working hard to keep it up. In this "Hooray For Hollywood" world there is a place where people go for help with their musical problems. Have you ever thought that someone has to start the ball rolling long before the musical acts for television, night clubs and musical reviews are ready for showing? Someone has to go someplace and gather together the music that might be a return for a big star, music for the Merv Griffin or Dinah Show, a Bing Crosby special or even Name That Tune. Nine times out of ten someone gets on the phone or goes to the Hollywood Sheet Music Store... and nine times out of ten they find the answers.

Situated within blocks of several major recording companies, television stations and motion picture studios, Hollywood Sheet Music has become the most successful independent store in America. One might expect to find a "little ole man" surrounded by file cabinets and reference books — not so. This is a bright, cheerful store operated by two bright, cheerful people — a married pair named Dusty, who has been with the company since it opened nine years ago. Tony and Anne Stecheson are probably two of the best known people in the show business world; not as performers, but as people who make it possible for business to go forward in an enjoyable way. This is proven by the more than 200 autographed photographs of the great, near-great, famous, those on the way up and the way down, which paper the walls of their shop.

Directly under a street sign which reads "Hollywood Boulevard Next" one finds a unique set of display windows featuring the newest sheets and folios available anywhere in the country. (Hollywood Music is an absolute first for any new issue), framed collector's film themes and a special display on the latest event in Tinsel Town. Publishers and film companies often wait in line for a shot at exposure in this window. Today a "Star Wars" display adorns it. Tony estimates twenty-five requests a day from passers-by to purchase parts of it.

Next week, Walt Disney will feature a display on "Peter's Dragon," their upcoming thirteen-million dollar musical.

The key to the success of the Stecheson's little shop is in their variety of product and their magnificent knowledge of printed music. Hollywood Music boasts more than 300,000 single song titles; including pop, classical, Broadway and foreign music. A good portion of this is contained in his famous sheet music morgue. The store's two phones handle an average of forty to fifty calls an hour, six days a week.

The Stecheson's are often invited to the taping of TV specials, film screenings, Las Vegas and Reno stage shows and musical reviews in the L.A. area. M.G.M. recently bought a complete variety of Fred Astaire sheet music to be blown up to life-size for use in a special "Hallelujah Hollywood" tribute to the dancer as the opening show at their new Reno hotel and casino.

"We deal with top show people and yet we never meet a great number of them," reports Stecheson who began his career in Canada about twenty years ago. "I'm a music fan and when I was with EMI (in Toronto) I was a radio personality for ten years. These personalities have included Raquel Welch, Bing Crosby, Ella Fitzgerald, Bing Crosby, Dean Martin, Frank Sinatra, Elvis Presley, Anne Murray, Neil Diamond, John Denver and Lucille Ball."

The Stecheson's came to Canada about twenty years ago and Tony is very quick to tell you that he became a citizen of the United States on the first day it was possible for him to do so. In 1955 he went to work as manager of the sheet music department at Wallicha Music City and got hooked on the business. After leaving Music City he joined the Morse Freeman firm as manager of their retail department.

When Charles Hansen took over the Music City stores, then consisting of Hollywood and Lakewood, Tony ran a west coast branch of the "birthday service" weekly newspaper. His most outstanding pupil at the time was Mr. Ronny Schiff, now of Almo Publications.

About nine years ago Tony and Anne opened their own place and began serving the public in many ways other than just selling sheet music.

One of the most important accomplishments of this talented pair was the publication of their book entitled "The Stecheson Classified Song Directory," in 1961. This contains the titles, publishers and authors of 167,000 songs. What makes it such an outstanding book is that these titles are cross referenced under subject matter. Thus, if you are looking for a song about a girl in a red dress — look under either the color category or the one for clothing. This book is sold in sixteen countries, worldwide.

Many print publishers use the knowledge stored in the Song Directory and in the Stecheson's minds; examples include Russell Witts' fine collection of Al Jolson songs for Hansen Publications and the outstanding movie music history "Try To Remember" by Jim Armstrong. The Stecheson's helped with the research for these and many books.

If you've ever been in the neighborhood, stop by this interesting store — meet Tony and Anne — pat Dusty (the security guard) on the head, as have many of Hollywood's elite — take a look at the autographed pictures of your former manager — and if you are hung up on nostalgia, don't miss his fine displays of cartoon, Shirley Temple and Academy Award song sheets. Hollywood Music is an experience anyone in the music industry won't soon forget.

Belwin-Mills: 60 Years Of Music

Belwin-Mills — the largest reprint edition in the world — over 6,000 titles, and more being added every day.

With this acquisition, it was necessary to lease an additional 35,000 square feet of space to house this catalog.

I cannot tell you exactly how many publications are in the Belwin-Mills catalog today; but an educated guess would be about 48,000 active titles, selling anywhere from ten to several million copies a year. This is a great achievement, in this instance, to which we would like to express our thanks, through agency agreements, approximately another thirty-five to forty thousand titles.

Everything that Belwin-Mills involves itself in is music-oriented but might not be music. In 1961 Musical Boutique was introduced into the music stores. This is a new concept in gift-giving! Over a short period of two years, the line of gifts and musical items has increased to over three hundred, and is now in over eight hundred music stores. It has been something from music boxes to memo pads.

The success of the Belwin-Mills catalog is primarily due to three factors: outstanding publications written and arranged by widely accepted composers and arrangers; promotional campaigns to the consumer — but directing the purchase through music stores, and last but far from least, the outstanding network of music stores throughout the company, who have promoted, stocked and displayed these publications, making them immediately available to the public.

The Belwin-Mills story is now up to date, but far from ended. The past is history, but the future is bright with the help of musicians, educators, performing artists, and students, we hope to continue to be of service to the music world.
**Cherry Lane Consistent ‘Top-Tenner’**

Since its inception less than three years ago, Cherry Lane Music Co., Inc. the print division of Cherry Lane Music Co., has slowly and successfully developed a very strong catalogue. Several folios have consistently been listed among the top ten best-selling folios nationwide.

Cherry Lane is the exclusive publisher of all of John Denver’s music as well as the music of Bill and Taffy Danzat of the Starland Vocal Band, among others. They are actively involved in the educational field producing choral and band publications for schools which include the “Joy Of Living,” the “Joy Of Singing” and the “Christmas Festival” Choral Series, concert and stage band music as well as the “Cherry Lane Marching Band” series.


Cherry Lane has become the sole selling agent of Ronny Lee’s many guitar method folios, as well as being distributor of Paul Simon folios and sheet music, the Steve Miller Band’s “Book Of Songs,” “The Superstar Songbook,” “American Pop Classics” and Chuck Berry’s “The Golden Decade.”

The company is headed by Murray Frank, president, and maintains its headquarters at 50 Holly Hill Lane, Greenwich, Connecticut. Catalogs, information and promotional items are obtainable upon request by mail or telephoning (203) 661-0707 or (212) 824-7711.

**Tin Pan Alley: 100 Yr. History**

In the hey day of Tin Pan Alley (roughly 1890 to 1929) Broadway’s publishing firms produced the great standards of today. Among these houses were Remick, T. B. Harms, Shapiro-Bernstein, Mills, Fein & Wurzelmark, Cohan, Church, Marks, Boosey (U.S. representative for Chappell) and Schirmer.

Tin Pan Alley gained from and gave to the American music scene throughout the eras of vaudeville, burlesque, operetta and modern musicals. As it mutated from a song chasing industry to a song factory it gave every new energy to American music. Though many say that the Alley is gone, there still seems to be a certain part of Manhattan where the great publishers hang their hats. Hansen, Famous, Shapiro-Bernstein, Warner Brothers, Big Three and countless others still call the area home. As for song factories, the Brill Building was the 1960s home of Neil Sedaka, Howard Greenfield, Barry Mann, Irwin Levine, Carole King, Cynthia Weil, Gerry Goffin, Joel Hirschhorn, Al Kasha and a host of others. It was this environment which produced Neil Diamond and Barry Mann-Weil.

The next time you’re in New York, give your regards to old Broadway and to Tin Pan Alley. If you’re already there, be proud of it. After all, as modern day Alley product Neil Diamond put it: “What A Beautiful Noise Comin’ Up From The Street” Got A Beautiful Sound, it’s Got A Beautiful Beat.”

Let’s forget that it’s where it all began. Tin Pan Alley.


**Continued from page 3**

W.B. Publishing

W. B. Publishing (continued from page 3) became known in the industry as the “Home of the Superstars.”

Total, in-house production, from concept to press ready, keeps a carefully managed team of creative people free to input their thinking which is then discussed at management meetings, in order to coordinate the best ideas. The concepts are finalized at the weekly east and west coast conference meetings and policy is established. It is this free and open acceptance that fosters new and creative thinking with every venture. Careful reviews are made in order to keep production costs at an acceptable and reasonable minimum, yet quality must be the highest in the industry.

**Music Craft: A Growing Concern**

Victor Patane has been in the music field since he was a youngster. He worked as a pianist and arranger until he discovered the world of music engraving. It was then that he formed Music Craft of Hollywood, Florida.

Through the experience, skills and determination of the finest experts in the field, Music Craft has gained a large following throughout the industry. Among current clients are Warner Brothers (for whom they did “Hotel California”), Hansen Pub., Columbia Pictures Pub., April Blackwood and others.

**Chappell’s Hits**

In the contemporary area, Chappell’s roster includes some of the industry’s top writers/artists. One of today’s hottest acts — Daryl Hall & John Oates — is also one of Chappell’s biggest print sellers.

Also attaining prominence is lyricist Carole Bayer Sager. Chappell has expanded its print market by its current agreement with Theodore Presser Company of Bryn Mawr, Pennsylvania, who exclusively distribute Chappell product to music stores.

A management meeting, in order to coordinate the best ideas. The concepts are finalized at the weekly east and west coast conference meetings and policy is established. It is this free and open acceptance that fosters new and creative thinking with every venture. Careful reviews are made in order to keep production costs at an acceptable and reasonable minimum, yet quality must be the highest in the industry.

**Cariton Speaks On Almo’s Success**

LOS ANGELES — The music industry is not just the music business. It is also (and to a growing extent) the printed music business. A&M Records has recently reconstructed its print division, Almo Music, under the direction of Joe Carlton.

Although Almo sits under the A&M corporate umbrella (and its offices are located on the A&M lot) Carlton is quick to point out the differences between recorded and printed music.

**Sales Are Different**

"Sales are one obvious difference," Carlton explained. "Let’s take the Peter Frampton folio, for example. The album has gone platinum and folio sales have topped 100,000 copies, which is quite respectable for print. Very good.

**Rapid Play and Professional Books**

Almo has recently released a series of "Rapid-Play" instruction books that has an added feature: notation for C-chord organs, so that the tunes are easy to play.

"Rapid-Play" is the easiest system of music learning yet devised! The series of "Rapid-Play" books is ever expanding to provide a library of best-selling song favorites. "The Professional Audition For Vocalists," which gives aspiring professionals some intelligent ways to approach both material and outlook for auditions has been released. "Switched On Synthesizer" gives instruction for ARP, Moog and Mini-Moog playing, patches for ARP Odyssey and a Universal Patch Diagram that can be used on all synthesizers.

Almo’s recent releases cover material that is already burning up the charts — Peter Frampton’s LP ‘I’m In You,’ Fleetwood’s ‘Animals’ and Kiss’ ‘Love Gun’ are included.

Bradley Publications

For all NEW Richard Bradley Piano and Organ Books Plus

Shirley Scott Jazz Series Roger Gaudet’s Organ Method and more to come...

**THE 1978 MUSIC LOVERS APPOINTMENT CALENDAR**

This 96 page, double-wire bound appointment calendar is a must for every music lover. Each day of the year lists at least one important fact from the world of popular, jazz or classical music from Beethoven’s birthday to the Rolling Stones’ first TV appearance to the placement of the first U.S. moon landing. Special sections for addresses and notes are included, and there are lots of photos of pop stars and classical greats.

All available from:

Bradley Publications

a division of RBR Communications, Inc.

43 West 61st Street
New York, New York 10023
Sunbird Corp. Appoints Distributors

MINNEAPOLIS — Bob Nallick, president of Sunbird Corporation, announced the appointment of two new distributors to handle the firm's newly introduced "Super Bowler" electronic wallgame.

The new distributors are: McKee Distributing (Portland, OR), Advance Distributing Co. (St. Louis, MO), and Northwest Sales Co. (Seattle, WA). Modern Vending Sales (Indianapolis, IN), Miller-Newmark Distributing Co. (Grand Rapids, MI), and Portale Automatic Sales (Los Angeles, CA), Rowe International (Houston, TX), Pioneer Sales and Service, Inc. (Menomonee Falls, Wi), Rowe International (Omaha, NE), and Eli Ross Distributors, Inc. (Miami, FL).

Samples Out

Nallick indicated that the distributors have been supplied with sample models of the new wallgame and are presently in a position to provide immediate delivery. He said additional distributor appointments will be announced later.

AMOA Votes Jukebox Awards

CHICAGO — Winners of the annual AMOA Jukebox Awards have been announced and United Artists recording artist Kenny Rogers has the distinction of being the recipient of three separate awards, which is a first in the history of the association. Rogers' recording of "Lucille" was selected Country Record of the Year as well as Record of the Year, and he was named Artist of the Year.

In voting on the awards AMOA members are asked to base their choices solely on a record's earning power in jukeboxes. Other winners are: "Car Wash" by Rose Royce (Warner Bros.) for Soul Record of the Year and "Southern Nights" by Glen Campbell (Capitol) as Pop Record of the Year.

Presentation of the awards will take place during the annual AMOA banquet on Sunday, October 30, at the Conrad Hilton Hotel. Event will climax the association's three-day annual exposition in Chicago.

A commemorative special merit award will be presented posthumously to Elvis Presley as a tribute from AMOA and in recognition of his distinguished recording career.

Columbus Branch Of Cleveland Coin Relocates To Ultra Modern Facility

CHICAGO — The Columbus, Ohio branch of Cleveland Coin International has moved the downtown area to a new plant location in the prestigious Huntley Distribution Center at 7029 Huntley Road. The new facilities, which occupy 20,000 square feet, include an ultra-modern plant, spacious parking areas and fully updated technical and parts departments.

In noting that the Columbus move follows the pattern set by the corporate headquarters in Cleveland, which relocated two years ago, company president Ronald A. Gold said, "This move culminates a carefully structured program of growth that commenced with the acquisition of the Extra Coin Company (Menomonee Falls, WI), in 1973, and the addition of two more facilities in 1974, one in Cleveland, which relocated to a new corporate headquar-
ters, and a second in Columbus, Ohio. The new facilities will be in operation during the first week of October, 1974. The move culminates a carefully structured program of growth that commenced with the acquisition of the Extra Coin Company (Menomonee Falls, WI), in 1973, and the addition of two more facilities in 1974, one in Cleveland, which relocated to a new corporate headquar-
ters, and a second in Columbus, Ohio. The new facilities will be in operation during the first week of October, 1974.
IN REVIEW: Following is a photographic lineup of some of the new amusement machines introduced by the various games manufacturers and dated according to their exposure in Cash Box.

**EXIDY “SCORE.”** Video upright machine. Game concept is the “battle of the sexes” as male pursues female, accompanied by whistle sounds, flashing hearts on the screen, etc. Cabinet’s brightly colored artwork is eyecatching. (6/25/77).

**WILLIAMS (UNITED) “CHEROKEE.”** 6-player shuffle alley. Game choices are: regulation, repeat strike, strike 90, 6th frame and flash. An extra shot can be earned for a strike via the repeat strike feature introduced on this model. (6/25/77).

**MEADOWS “MEADOWS LANES.”** Bowling is the theme and play is according to regulation rules. Three player buttons are used to control the bowler, the speed of the ball and the angle or “hook” of the ball. Realistic sound effects. (7/2/77).

**ROCK-OLA “GRAND SALON.”** A 160-selection console phonograph contained in an elegantly designed furniture style cabinet. Display panel is especially outstanding. Entire outside finish is of abuse-proof polyester for protection against spills, etc. (7/9/77).

**BALLY “EVEL KNIEVEL.”** The dynamic 4-player pinball machine which marked Bally’s official introduction of electronic technology. Playfield abounds in challenging skill shots and offers 35 ways to advance scores. (7/16/77).

**PLAYOMATIC “RIO.”** 4-player pinball machine. Unique playfield design has ball entering halfway up on the playfield. Electronic sound system. Striking cabinet design. “Carnival” is the 2-player version. (7/16/77).

**ATARI “DRAG RACE.”** The name is the game, and players compete against each other and the clock. Horizontal track leads to finish line. Model has built-in self test system and is constructed for easy servicing. (7/16/77).

**ATARI “POOL SHARK.”** Video game. Pocket billiards is the theme and one or two can play. Ops can select 2 to 9 30-second racks per game. A joystick control handle guides the missile and realistic sound effects accompany the action. Attractive cabinet design. (7/30/77).

**EXIDY “ROBOT BOWL.”** A 2-player video bowling game. Strikes, spares, gutter balls, and even misses are provided for regulation bowling action. Play instructions flash on the screen after coin is inserted. Sound effects. (7/16/77).

**GREMLIN “TENPIN.”** A solid-state animated electronic bowling wallgame which accommodates one or two players. Realistic scoring system, sound effects, humorous and entertaining visual effects. (7/23/77).

**GOTTLIEB “JUNGLE PRINCESS.”** A 2-player version of the popular “Jungle Queen.” Exciting board action of four flippers and a scoring potential of up to 199,000 add to the appeal of the game. (7/30/77).

**Stern “PINBALL.”** 4-player pinball machine. Spinning targets, double and triple bonus features, skill shots and lots of playfield action. Interesting backglass graphics. Stern designed special promotional posters for this model. (7/23/77).

**BALLY “KICK-OFF.”** 4-player pinball machine. Back and forth playfield action is reminiscent of soccer but definitely pinball. Two new techniques for delaying ball’s exit to outheole. Numerous ways to add points. (8/6/77).

**STERN “DISCO.”** 2-player pinball machine. Attractive graphics depict the popular disco craze. Machine has a chime unit, a spinning target and many exciting play features. Model is available in replay or add-a-ball. (7/2/77).

**BALLY “KICK-OFF.”** 4-player pinball machine. Back and forth playfield action is reminiscent of soccer but definitely pinball. Two new techniques for delaying ball’s exit to outheole. Numerous ways to add points. (8/6/77).

**MIRCO “SUPER JUNI.PER.”** Video cocktail table offering all of the features of the popular card game. Four players can play and each competes against the dealer. Model is ensheathed in Mirco’s traditional cocktail table cabinet. (8/6/77).

Cash Box/October 1, 1977
Atari Inc. Introduces New 'Super Bug' Road Rally Video Driving Machine

SUNNYVALE, CA. — Video game enthusiasts can now experience the thrill of racing through city streets in a wildly modified Volkswagen "bug" with Atari's new "Super Bug." Tricky, unpredictable turns, oil slicks, sand skids and cars parked along the course add to the challenge of this one-player driving game that includes all the excitement of a genuine road rally.

Players select novice or expert course as the action begins. Then they rev their engines and shift through four speeds to race the sunshine yellow Super Bug. The realistic sounds, fast action and variety of turns are designed to keep players coming back for more.

"Super Bug is a different concept in driving games. The feeling of rally racing with spontaneous turns and obstacles demands quick player reactions to avoid crashes and adds to the overall appeal of the game," said Frank Ballouz, national sales manager. "Its smaller size makes it suitable for any type location."

Atari's exclusive built-in self-test system, together with Dura-stress-tested circuitry and the new trouble-free coin door, assure reliability and maximum income potential. The new language option is also included with video messages in English, Spanish, French or German.

Contact Atari distributors for further information or Frank Ballouz, for referral.

Ohio Launches 8-Ball Tournament

COLUMBUS — A $25,000 coin-operated 8-Ball Tournament, under sponsorship of Shaffer Distributing Co. (Columbus and Cleveland) and U.S. Billiards, Inc., was recently launched throughout the state of Ohio. There are 29 coin machine operators and 200 taverns, bowling alley and arcade locations participating in the nine weeks of qualifying rounds, which are currently in progress. Tournament playoffs are scheduled for October 1 and 2 at the Columbus Hilton Inn.

In reporting the widespread enthusiasm exhibited by participating operators and locations, Chuck Farmer, Shaffer's director of marketing, emphasized that "pool table revenue is being dramatically boosted by the all-Ohio 8-Ball Tournament" and the event is being hailed as "the largest of its kind in the world."


Shaffer is also channeling extensive promotional effort into a sales incentive program, encompassing music, vending and pinball equipment, with the grand prize being a four-day January cruise to Nassau and the Bahama Outer Islands. Winners will jet to Miami from Columbus to board a luxurious liner for the cruise.

To qualify for a seat, operators must purchase Rowe R-81 jukeboxes, 406 Cold Drink Vendors, Seville 530 Cigarette Vendors or pinball machines. Other prizes include a 12-inch Panasonic color television for purchases below the standard requirements.

Response thus far has been excellent, according to Chuck Farmer, and "many operators have already qualified for two or more seats."

Banner Delivers Polaroid's Automatic 'Face Place' Photo Vending Booth

CHICAGO — Banner Specialty Co. of Philadelphia is currently delivering a new photo vending machine developed by Polaroid, called "Face Place," which yields the noted SX-70 color portraits.

The machine is fully automatic and designed as a booth of white molded plastic with colorful striped trimmings and an illuminated header for full visibility on local area. It contains an adjustable seat precisely positioned for persons of different heights, which will accommodate one or two adults.

The vended portraits emerge within moments and develop into brilliant color prints, fully framed. The procedure is similar to that depicted in the popular Polaroid television commercials where the image is observed in the various stages of development, from initial gray-green to the finished product.

The machine is built for easy care and maintenance and requires no chemicals. A brightly illuminated "count-down" sequence lights up to guide customers through the picture-taking process and, since photo delivery is immediate, there is no delay in making the booth available for the next user.

Cleveland Coin Branch Relocates

Martin & Snyder firm of Ohio three years ago. This acquisition was followed less than a year later by the purchase of the Seeburg Distributing firm in Columbus. A primary objective of these geographically contiguous acquisitions was to become a major factor in the distribution of industrial vending equipment.

"Our first move in October of 1975," he continued, "was into a modern 40,000-square-foot facility in Cleveland. Our additional corporate aspiration for a new plant in Columbus has now materialized."

I believe that Cleveland Coin International has kept pace with the vigorous growth of the coin machine industry in the seventies. We are even more excited by the challenge of the future."

4 Player by Williams 3 or 5 Ball Play -Adjustable Replay or Extra Ball Model

Cash Box/October 1, 1977

8 BALL & CRUISE PROMO — In addition to co-sponsoring a $25,000 8-ball tournament, Shaffer Distributing Co. is channeling extra energy into its Bahamarama sales promotion campaign in which Rowe product is playing a major role. In the top photo, Shaffer salesman Bill Grace, (l) and marketing director Chuck Farmer check promotional material at the tournament headquarters in Columbus. Below, distriib president Ed Shaffer (c) is pictured with Matt Russ (l) Rowe's senior vice president of marketing, and Joe Barton, former president and now consultant to Rowe. Buy Williams 4 Player "ARGOSY" today.

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Midwest Concerts Increase

(Kansas City's Uptown Theatre and Ken-
mera Arena were able to feature top cali-
ber groups, including George Benson, Alice
Cooper, and Burton Cummings. And in
Chicago, for the first time in the city's his-
tory, Soldier's Field Stadium, operated
by the Chicago Park Department, was
made available to rock promoters. This
summer, the venue hosted near-sellout
crowds for Bill Graham productions, the
Gritty Dirt Band, Bob Seger, and J.
Geils, Ted Nugent and Lynyrd Skynyrd,
and Frampton and Bob Seger. "Artists
lined up, and they were much less
apprehensive about coming into Chicago," commented
local promoter Randy McElrath, presi-
dent of Star Date Promotions.

Irv Zucker, a promoter working in
Kansas City and St. Louis, added, "We are
perhaps not in the forefront of people's
minds for concerts, but we proved this
summer that we can draw sizable crowds
and make money."

Strictly Summer Concert Goers?
Zucker also indicated that, accord-
ing to a survey taken by his production
company, Contemporary Productions,
there is a definite percentage of outdoor
summer concert goers who will not attend
an indoor show, preferring the outdoor
concerts "because it's more of an event;
a party atmosphere outside, and they simply
enjoy the shows."

McElrath similarly felt that the success
of large outdoor concerts in the Midwest
this summer is "part of the trend that there's
another type of concert goer whom we
don't see in the winter but who comes out
in the summer."

Theme Parks
Yet another type of rock and pop concert
can be seen in evidence at the increasing
number of shows presented by the large
regional theme parks, including Great Ave-
nu in New Jersey, the Six Flags Inc.
chain of "family entertainment centers" in
St. Louis, Dallas-Ft. Worth, Houston and
Atlanta, Worlds of Fun in Kansas City,
Carowinds in Charlotte, North Carolina,
and Kings Island in Cincinnati.

Featuring such acts as Firefall, Elvin
Bishop, KC & The Sunshine Band and
the Nitty Gritty Dirt Band, the parks attract
a family-oriented type of crowd and offer,
according to Bob Kochan of Six Flags Over
America in St. Louis, "a wholesome, all-
American type atmosphere. Mom and Dad
are not afraid to let the kids watch rock
concerts here."

More often than not, Mom and Dad will
be in the audience, since most theme parks
do not charge extra admission for their
concerts. "The name entertainment gives
the park an added attraction," Kochan said.
"We work with the group's publicists and it's
a tremendous marketing tool for us, af-
fording us an especially good vehicle for
promoting the parks."

One exception to the flat fee admission
norm is Carowinds Park, where a low-
priced, separate concert admission was
charged for the first time this summer. "We
desired to see if the music-money-
making operation," a Carowinds spokes-
person, said, "and we found that it definitely
was." The park has a 10,000-seat amphit-
theatre and has featured such acts as the
Spinners, Jimmy Buffett and Kris Kristo-
fer and Ron Coolidge.

Barbara Skydell, an executive vice
president for Premier Talent, one of the coun-
ty's largest booking agencies, termed
the trend of theme parks presenting music
rock and pop groups "a tremendous outlet
which opens up venues not previously
available for these acts.

Similar opinions were expressed about
the burgeoning concert venues available at
Artist Data Box, St. Louis. "Historically,
theme parks are distinct from state fairs in
that they are year-round or half-year opera-
tions instead of two weeks in length. Theme
parks also have invested in professional
stage and lighting equipment and crews,
feature artists on a regular weekly basis,
and advertise every upcoming ap-
pearance."

A further rise in the number of rock and
pop concerts is expected to appear next
year. In fact, according to Jim Gluyt,
speakerman for Worlds of Fun,
these concerts "are no longer a trend. They're
part of a standard procedure at
most parks. They know they're going to
crowds that would not come without
the rock groups, and parents as well as
children don't feel as threatened about go-
ing to a concert there as they did if they
were in an indoor auditorium."

First NARM Meet
Draws Good Crowd

(continued from page 10)
Jeff in the works is a "reader's guide index"
to music marketing and merchandising
literature, which Cohen envisions as a key
resource for students of the industry and
established business people looking for
new ideas.

Dr. Kochan, the guest lecturer, is
currently a consultant to such mass
merchandise chains as J.C. Penney and
McCrorey, as well as the Schwartz
Brothers chain of Harmony Hut record
stores.

Kochan reminded the audience that
music retailing was as much an entertain-
ment business as a merchandise business. Most
retailers, he indicated, had been delinquent in
failing to take advantage of the inherent
ex-
citement that music can generate.

Kochan urged the retailers to imple-
ment a system for "analyzing consumer de-
mand," preferably by maintaining better in-
ventory records and keeping close tabs on
the dates of delivery. "I can't see keeping
records for more than six months,"
Kochan asserted. "It's costing you
money. By breaking down inventory by age,
you know what's selling and what to reor-
der."

Other advice offered by the consultant
included hiring heavy part-time help, so
promotion budgets would not be
according to peak sales periods; and
institution zero-based budgeting in each outlet.

Investor Trio
Drops Plan To
Refloat Wallichs

(continued from page 9)

integrity Entertainment of five of the seven
Wallichs locations, which has already re-
ceived Bankruptcy Court approval (Cash
Box, July 2).

Spencer-Pearce of Shaftsbury Music was
understood to have taken over the remain-
ing two Wallichs locations, subject to the
approval of the Wallichs board.

According to a proposal for the reor-
ganization of Wallichs under Chapter XI of
the bankruptcy laws, the Schlangs, Barsky
and Pearce would each have a 25% stake in
the debtor company in exchange for fi-
ancing the continued operation of the
three stores.

The plan seemed headed for confirma-
tion last month when, during a hearing be-
fore Bankruptcy Judge James Dooley, at-
orneys for Wallichs said they had received
consents to the plan from a near majority of
the creditors.

At a subsequent hearing, however, the
attorneys announced that many of the con-
tsents to the plan of arrangement had been
withdrawn, following the announcement that a compromise had been worked out between
Washinghouse Credit Corp. over pend-
ing litigation.

Iron-On Transfer Mfg.
Granted Injunction

LOS ANGELES — A U.S. District Court in
St. Lauderdale, Fla. has decided in favor
of Holoubek Studios, one of the largest heat-
transfer companies in the country, in a case involving the infringement of licenses
held by Holoubek on such music personalities as Peter Frampton, the Doobie Brothers and Steve Miller.

The case alleged that The Wild Side, a
Miami-based iron-on transfer company, was manufacturing, using, selling and dis-
tributing unauthorized heat transfer iron-
on imitations or pirated reproductions of 14 Holoubek designs. In addition to a perma-
nent injunction granted to Holoubek, The
Wild Side will also be required to meet the
cost of a settlement which is in excess of the
total net sales made by the Miami firm.

Mushroom, 20th
And RSO Records
Up List To $7.98

(continued from page 9)

boat Annie. "Chilliwack's "Dreams,
Dreams, Dreams" and the "Switched On Beatles" album."

The price hike on 20th Century Records' product went into effect Sept. 19, and in-
cludes all $6.98 list albums except the
Rusty Weir catalog, which will remain at
$6.98 list. The two-record sound track from
the motion picture "Star Wars" will also keep its old list price of $9.98 for both
the LP and tape. These arrangements come in addition to the four companies that announced
general price hikes the previous week:
Phonogram/Mercury, Polydor, United Ar-
tsists and Island.

A detailed account of UA's price hike lists
reveal that all two-record sets presently
listing at $6.98 or $7.98 will now become
$9.98 list LPs.

Soundtracks

All soundtracks on Capitol, Broadway shows currently $6.98 list will increase to $7.98, as
will all Blue Note LPs presently $6.98 list.
The Electric Light Orchestra's latest, which
list for $6.98 are also now raised to
$7.98 list, as are all $6.98 list albums by Walric.

All UA 8-track and cassette tapes which
list for $7.98 but are from two-record sets
will be increased to a $9.98 list price. UA's
price increases went into effect Sept. 16.

THEIR MONEY'S ON MONEY — Eddie Money is the first artist brought to Columbia
Records by Bill Graham's Wolfgang Productions under the recently-signed produc-
tion agreement. Money's debut LP is scheduled for release late this month and will coin-
cide with a national 30-40 date tour. The LP will carry a Wolfgang logo on a Columbia label. Pictured with a copy of the album are, from left, Bill Graham, producer of the production agreement; Don Demsey, vice president of marketing for Columbia; Bruce Lundvall, president of the CBS Records Division, Graham, Jack Craig, and Jerry Green-
berg, president on Atlantic Records. The convention took place Sept. 17.
Phonodisc Is Now #3 Branch Oper.  

(continued from page 7)

market leaders WEA and CBS. With their latest acquisitions, Phonodisc has approxi-mately 6%-8% of the total market, behind WEA, which has守住 somewhere around 25%-25%, and CBS, which has 20%-22%, about two to three points behind WEA.

Previously, Phonodisc had approxi-mately 5%-7% of the market, in the same general area as Capitol and RCA. MCA currently has about 2%-4% of the market, about the same as ABC.

Increase Of 3%

Independent distributors that pick up the ABC Records line will therefore increase their market share by about 3%. Generally, throughout the past few years, the independ-ents have had about 20% of the market, plus or minus a few points. In many markets, however, that 20% share is split up among two or more distributors.

Exactly which distributors are going to get the ABC line was unclear at press time. It was understood that Skip Byrd, president of ABC Records Distributors, wasawarded by the recom-pany who would put together the ABC dis-tribution network.

The current ABC setup of part-branch and part-independents marks a return to the same system they employed up until a few years ago. At that time, joining a grow-ing ABC list represented a gamble.

Also unclear was which of Casablanca's independent distributors were going to retain the line until Christmas.

Steering Committee For Promo Group Named  

LOS ANGELES — The new steering committee for the Southern California promo- tion group was designated at a recent meeting of the group. It will consist of: Dale (White) Horn, Aridia; Don Stowen, London Records; Brad Kramer, Record Merchandising; and Jan Basham, A&M Records.

The group also discussed the October 16 picnic for members and their families. Working with the committee members on the picnic are: Nancy Eddo, Ranwood; Bob Paiva, London Records; and Eddie Teichman, Cadet.

6 New LPs Released On GRT Budget Label  

LOS ANGELES — Six new record and tape albums in a series by the Rainy Day CBS label has been released on the Sunnyvale label by GRT Music.

The label is GRT's new budget label, with the Rainy Day series aimed at the adult market.

BROWNE TOASTS TOUR — Elektra/Atoll recording artist Jackson Browne recently wrapped up a concert tour with a six-night stand at the Universal Amphitheater And Studios. Browne, celebrating with a bottle of wine (l-r) are: Browne and Jerry Sharell, E/A vice-president/artist development.

Alarms In CBS' New Acts' Campaign Selling In Increased Numbers As Dealers Laud Plan  

(continued from page 7)

progressive move by CBS, an approach to creating added value to the records by buying. Moreover, several indicated they were giving the new releases stepped up treatment in terms of in-store positioning.

Med Rosen, buyer for the Detroit-based Music Stop stores, called the CBS program creative. He added: "We think those retailers who don't take advantage of something like this are defeating the pur-pose of the program."

"It's the small retailers who have to break pop product, the stores like K mart aren't going to do it. Sooner or later Columbia is going to be hurt, and we're certainly going to cash in on those.

Rosen went on to say that Music Stop stores are allowing their customers to purchase the new releases on a "buy-it-and-try-it" basis. In other words, if customers don't like the album after taking it home and listening to it, they can exchange it for any comparably priced LP in the store.

As a result of the liberal retail incentives offered by CBS, Linnun said, he was able to stock retail inventory on a single LP store instead of the two or three he would normally buy.

"It seems aggressively, dis-play them aggressively and return them if they don't sell," he explained. "And I don't think some people are taking advantage of which is all important in a small retail chain."

Similarly, Fred Traub, vice-president of purchasing for the 78-store Record Bar chain, said he found the extending dating particularly helpful. At a time when list prices are dropping, "it's difficult to break an act on the rack level. They would take it on more of a release-by-release basis, although they have other items," he said.

John Kaplan, executive vice president of the Handieman Company, the nation's second largest rack jobber, said: all 1,000-plus K mart stores, said, "We are participating to an extent with our retail stores, although if there is something we think has a chance of selling, we would do it through the rack orders, too.

"In fact, I'm going to go in on one item I believe is strong, but I'm not putting it on a Meatloaf record. I'd like to see if we can contribute to help make this artist, and we will do it with that act," Kaplan said.

He also said although Handieman would not try to break every "Baby Act" through the racks, when they did decide to do it on a particular act, they would do it through all the stores, not just a few large or key stores. ABC Record and Tape Sales, however, is implementing the program that the per-centage basis in some of its rack stores. Steve Kugel, vice president of marketing of ABC, said: "It's difficult to break an act on the rack level. We have been ordering five to ten copies of some of the albums, and we would watch the facings and report what we see to Columbia.

Kugel said ABC is stock ing five or six of the new acts about of the larger stores," which he said is significantly more than ABC generally stocks on a debut album.

"Without the protection CBS is offering, we would not be experimenting to this degree. In effect, we are both gambling with CBS," he said.

Seumos Lesley, chairman of the board of Pickwick International, said: "I think Pickwick is going to do the same thing anywhere else and will be. We will certainly do our part in working with CBS and others to the extent that it can help it and serve our demographic needs."

Western Merchandisers, however, is not all enthusiastic about the idea of rack customers. Steve Marmaduke, the rack buyer for Western, said, "Our retail division has (begun participating) but I have very little confidence because I do the buying for the rack division.

"You can't buy an awful lot of rack product to begin with," he said, "and you've got a good idea. They have talked to us, but so far we haven't done anything on the rack level.

"Retailers' opinions, however, were more consistent than those of the rack jobbers, and almost all called the program a good idea.
**EXECUTIVES ON THE MOVE**

London Promotes Peros — London Records announced the appointment of Marie Peros as administrative assistant to the vice president of finance & operations. In twenty years with London, Peros served as national credit manager for ten years. She joined the company as a secretary to the NYC credit manager.

Port At Pickwick — A new addition to the Pickwick staff is George F. Port. Formerly an officer of Springfield Recordings, he is working in the corporate office in Minneapolis as secretary and general counsel.

Schwartz Named At Filmways/Heider — Norm Schwartz has been named chief engineer for Filmways/Heider, with twenty years engineering experience at ABC-TV. He started his career in 1957 at WXYZ-TV in Detroit, where he also was an instructor in radio engineering at Wayne University. In 1960 he moved to ABC in Hollywood to work as audio mixer and sound effects specialist. He won an Emmy in 1974 for "creative technical arts" on the "In Concert" show.

Brooks Joins Jersey — Steve Brooks has joined the management team as director of publicity promotion services. Prior to joining TWM she was working independently as a publicist.

Nunez Promoted At Filmways — Steve Nunez has been promoted to vice president and general manager of Filmways Film/Television. He has been associated with Filmways since 1986, and has participated in the production of over 70 television movies, including "In the Shadow," "The Horn of Conquest," and "The Moonlit Field.

Finger Joins System Four — Fabio Finger has joined the WMK Management team as director of publicity promotion services. He has worked with the WMK Group for ten years. He is a graduate of the University of Paris and has worked in the music industry for the past fifteen years.

Hall Named At Paragon — Paragon Agency announced the appointment of Bill Hall to the Paragon staff. Prior to joining Paragon, he was associated with American Talent International in Los Angeles and New York and Associated Booking Corp. of New York.

Schock To Home Run — Home Run announced the appointment of Jeff Schock to the position of assistant to the executive director. He joined Home Run last September.

Kutner To Associated Artists — Steve Kutner has been named to manage Associated Artists, a new division of Filmways. He will be based in the company's New York office.

ITC Promotes Nunez — Armando Nunez has been promoted to District Manager for ITC's West Coast office. He has been with ITC for four years, and has managed the release of over 100 films in the Western United States.

MCA To Launch Campaign For Elton — MCA's promotion department, headed by Ray D'Aniano, will conduct a Top 40 radio ad campaign with on-the-air contests October 1 and 2 in major markets nationwide. Promotions for progressive stations will follow.

**MCA And Educators Issue Pamphlet About New Copyright Law**

**NMPA And Educators Issue Pamphlet About New Copyright Law**

**New Yorker** — A pamphlet guideline has been issued by the NMPA and the Educators Committee to assist schools in the educational use of copyrighted materials. The pamphlet is entitled "Copyright Law: A Guide For Music Educators." It was jointly issued by the National Music Publishers Association and the NMPA. The pamphlet is available at the Music Educators National Conference, Music Teachers National Association and National Association of Schools of Music.

**NMPA's offices are located at 110 East 59th Street, New York, N.Y. 10022.**

**Casablanca To Join Phonodisc Dist.**

**Casablanca** — Casablanca, the company that first released "Elton: A Little Bit Funny," is organizing a major promotion campaign for the release of Elton John's new album, "The Worst That Could Happen." The campaign will include a national tour of selected cities, a television special, and a series of singles and B-sides.

**Elton John** — Elton John's new album, "The Worst That Could Happen," has been released to considerable critical acclaim. The album features a mix of rock, pop, and R&B, and has been praised for its innovative sound and catchy hooks.

**Other Labels Offer Their Comments**

Goldman feels that Casablanca didn’t decide to “go branch” as such, but as part of the partial buy-out, they are now part of Phonodisc.

Larry Uttal, president of Private Stock, commented that “both record companies and independent companies have lost important artists, product and labels, and at the same time of such loss everyone is feeling the pinch.”

Seymour Leslie, chairman of the board of Pickwick International, who handled Casablanca, commented that they were “disappointed that we had to lose them, but we’ve been good for each other for some time. We’re still believers in the independent way and I think that was a unique situation for an individual, but hard a trend.”

The loss of Casablanca, he believes, will be made up in the next year by those who will find the independent way better suited to their needs. He said that more people are coming to the realization that the series of entrepreneurs in local areas handling distribution is the most lucrative and keenest way to get to the market.

At All South Distributing Corp. in New Orleans, owner Warren Hildebrandt predicted that Casablanca will probably not enjoy the same success and growth pattern under the new owners.

The new owners have a very good company, but a large part of that success will come from the independent distributors who helped to build that big. I don’t blame Bogart for taking the money, but the companies will not have the same confusion that the labels will fill the void. We’ll just concentrate on our other labels.”

S.C. Clark, president of Record Merchandising in Los Angeles, expressed disappointment over the loss of the line, "but we will learn to live without it.”

**New York Post** — Harris, executive vice president, voted to sell the stock.

*Many of the Casablanca independent distributors will continue to handle products on a dual-distribution basis through Dec. 31, 1977 under a plan devised by Bogart. Concern among distributors has been expressed about what specific distributors would continue to handle Casablanca product, Bogart explained, “Certain policy guidelines of the company do not allow for disclosure of the distributors.”*

*He added, "We really want to give the independent distributors the chance to grow and not abruptly change anybody’s business."

*“Getting Out Clean”* — “The new distribution program that we’ve worked out is to the advantage of our getting out clean — us getting clean and both of us being able to phase out of each other and for them to be as happy as they can be under the circumstances.”

Bogart also said, “Although I feel sad leaving so many friends behind in independent distribution, it has come time for Casablanca to have a more reliable and consistent distribution. The Phonodisc operation will essentially give us our own branch distribution and other companies. The Polygram Group is one of the most powerful forces in the world of entertainment, and with their financial backing, we will have all these advantages to bring the company to the next level as well as keeping the independence of Casablanca.”

*Other Labels Offer Their Comments* (continued from page 7)

*wherever Neil Bogart goes, that's where I go.

*Concerning the effect on independent distribution, Regan remarked, “I think independent distribution will survive I have a lot of faith in independent distribution and I’m going to miss them.”*

*Jimmy Fenner, president of Millennium, said, “I think independent distribution is going. There are many people there that we consider important for our company.”

*Other manufacturers now utilizing independent distribution commented on the individuality of this particular case and that it was not the beginning of any trend.

*It's a situation between Neil and Polygram and it may be do as he pleases with the distribution of his company. Certainly, anytime someone makes a change or elects to leave independent distribution, we will have a chance to pick up a piece. It's not just a change for us, but for Fead, senior vice president of sales and distribution for A&M Records.

*He continued, "I feel very optimistic about independent distribution. We're very pleased with what they're doing for us. Selfishly, it may free up more of their time to concentrate on our product."

*Mike Lushka, executive vice president of Motown, said, "I really don't care. Motown is the kind of a company that can do anything as well as Motown, but Motown won't be affected.”

**New Changes**

*Noting that the move would not change United Artists' attitude toward independent distribution, Arlie Mogull, UA president, pointed out, "I don't think that it will have any effect on independent distribution because they're going to pick up a big line in the next two weeks (ABC Records)."

*In this case, the company says that independent distribution is still viable," according to Eliot Goldman, executive vice president of Polygram. "We're all successful now and that they supplement the independent distributors with major-label support, major-label sales forces, therefore making the independents more sophisticated today. The combination of these aspects of the independent distributors results in the same service that you would receive through a branch system, he pointed out.***
Chappell Music Exploits Old, New Of Its Song Resources
by Nigel Hunter

LONDON — Tony Roberts, general manager of the Chappell music division, is due in New York on September 26 on a mission which will also take him to Nashville and Los Angeles. He will meet fellow Chappell executives Irwin Robinson (New York), Henry Hurt (Nashville) and Eddie Reeves (Los Angeles) and their colleagues, and will also be seeing out A&R men and artists with new U.K. song product as well as drumming up business with other American publishers who have English offices, offering them competitive deals for printing and distributing their song folios in the U.K. through the Chappell print division.

Roberts is heading a twin-pronged operation to maximize profitable action on Chappell's vast song resources. On one hand there is the company's glittering standard catalog, including copyrights by all-time greats such as Cole Porter, Richard Rodgers, Lorenz Hart, Oscar Hammerstein, George Gershwin and Irving Berlin; on the other there is Chappell's major commitment to contemporary song and its writers and exponents.

"Chappell has been the standard company, ever since I've been in the business," Roberts told Cash Box. "But because it is the best standard company, people have tended to the fact that it is also in the contemporary pop business. The thinking has changed at Chappell along these lines over the last few years. First Roland Renne joined, and now there is me. My brief is to get heavily into the pop market without pushing the standards to one side."

David Barnes recently joined Chappell in London from Essex Music, and is leading the standard side of the operation, exploiting the treasury of songs and seeking modern disc covers on them. Roberts is giving attention to the contemporary pop side of the scene.

"We have a weekly meeting where we pool information and review all the artists we know who may be looking for new songs," explained Roberts. "We specifically try to find a suitable song for an artist, and the Chappell person who knows them best goes along to see them. We don't go in with an armful of numbers — just one or two. If the artist doesn't like those, we'll think again and go back with more."

Old-Style Reverie

This is a reversion to the old-style of music publishing after years of the publishing sector being dominated (and, some say, stultified) by the big recording companies, writing and publishing their own material to the exclusion of everything else. Roberts thinks the change back to older methods is good.

"You can persuade even some of the超级stars to record other people's compositions," he pointed out. "It's not easy to write a hit song. It's a craft, a great skill, and many artists realize that while they can write dozens of songs for a single album, it's difficult to write that magic No. 1. I want to sign writers I can get recording covers on as well as singer-songwriters."

CRIA Centenary Of Sound Draws An Estimated 11/2 Mil.

TORONTO — Conservative estimates predict that the Centenary of Sound pavilion at the Canadian National Exhibition attracted in the neighborhood of 1.5 million persons between August 17 and September 5; the pavilion's existence and were most satisfied with video displays provided by record companies.

Free Performances

Beside the pavilion, a 2,000-seat theatre was built inside the pavilion, housing three domestic performing acts per evening at no charge. Artists and groups ranging from Alan Hamel Show to Elektra, and has acquired song rights to the biggest convention Warsaw was staged for the media and the keynote speakers who saluted the 100th anniversary of sound were Arnold Gosewich of U.K. CRIA, president of Capitol Canada, and songwriter Gordon Lightfoot, who resides in this city.

Gosewich, chairman of the organizing committee for the pavilion, summed up the collaborative efforts of the industry in making it happen as "magnificent. It's going to make a lot of people around the world aware of what we're doing for the music business in Canada."

De Rougemont Named As CBS Int'l. Senior VP

NEW YORK — Peter de Rougemont has been appointed senior vice president, European operations, CBS Records International. De Rougemont is responsible for all operations of the CBS Records International continental subsidiaries in Europe, including long-range planning and development of the European artist roster.

Rougemont joined CRI in 1958 as general manager of CBS Argentina. After several top managerial appointments in South America, he moved to Europe in 1963 as vice president, European operations, CBS Records International.

Australian News

AUSTRALIA — Currently in Australia on nationwide tours are Jose Feliciano and the six-piece American country group close to seventeen tons of equipment for their concerts. Both acts are receiving excellent response from Aussie audiences with an expected surge in their respective disk sales.

The big news on the personal appearance scene, however, is the return of Australian Peter Allen, who is appearing as his single, "I Go To Rio," holds high on the nation's charts.

WEA Acquires U.K. Nonesuch Catalog For Distribution

LONDON — WEA Records has acquired the U.K. marketing and distribution rights for the Nonesuch catalog, and an initial release of 50 albums will be shipped in mid-October in a major campaign tagged "The Rare, The Unusual, The Unexplored."

The selection is drawn from the existing Nonesuch repertoire, plus a few new releases, and the campaign will be slanted at the general public rather than the specialist buyer.

Nonesuch was launched in 1963 as a sister company to Elektra, and has acquired a reputation for unusual repertoire, with a certain emphasis on early classical music and contemporary American and European works.

CBS GERMANY CONVENEYS — CBS Records Germany held its biggest convention to date at the Munich Hilton from August 23-27. Present were delegations from CBS Records International, New York, CBS Records Europe, CBS Records Paris, and executives from CBS affiliates in the United Kingdom, Holland, Belgium, Switzerland, and Austria. In the first photo, Rudolf Wolpert, managing director of CBS Germany, presents platinum records for Simon & Garfunkel's "Bridge Over Troubled Water" and "Greatest Hits" albums to Peter de Rougemont, senior vice-president of CBS Records International Europe, and Paul Russell, vice-president of CRI in New York. Pictured (l-r): de Rougemont; Wolpert; and Russell. In the second photo, Horst Weigt was presented the "Salesman of the Year" award. Shown are (l-r): Wolpert; Sally; Maurer; de Rougemont; and Weigt. In the third picture, the "Promotion Man of the Year" award was given to Horst Hartwich from Berlin. Shown are (l-r): DeGetz; Wolpert; and Heithecker, head of radio promotion; Hartwich; and Maurer, director of marketing and sales, CBS.

Cash Box/October 1, 1977
South American, Pacific Deals For Penny Farthing

LONDON — Penny Farthing Records chief Larry Page has set licensing deals for his label in Venezuela, Colombia and the national sales manager of Venezuela and A&W Records of the Philippines will both inaugurate their agreements with the release of "Erotic Soul" by the Larry Page Orchestra.

Penny Farthing has renewed its long-standing licensing deals with the Mexican Border, Mexico, and Page will visit Mexico in November to discuss release plans there for the Page Orchestra and pop group Hunter.

Crosby, Hope To Be Reunited For 'Road' Film

LONDON — Bing Crosby will be reunited with Bob Hope and Dorothy Lamour when the movie cameras here in the U.K. next year when they shoot "The Road To The Fountain Of Youth" for Lord Grade. It will be the first "Road" film since "Road To Hong Kong," in which the two stars appeared together. It was announced that they will all be playing their age. He is also set to appear with Hope on the bill of the Royal Variety Performance here in November, and is starring in a two-week season at the London Palladium with his wife Kathryn, son, Harry, and Rosemary Clooney, until October 6.

Argentinian News

BUENOS AIRES — Microcon hosted a party at the Continental Hotel celebrating the arrival of Argentinean-born-chantor Alberto Cortez, currently established in Spain and having big success in Europe and several Latin American countries. Cortez has already twice visited his home country, and in this case is performing in several cities of the interior during three weeks, and will afterwards tour Latin America, ending the trip in Mexico City. Microcon released recently an album with a selection of his best hits.

In Santiago, Chile, another gathering of the Latin American Federation of Record Producers (FLAPF) took place with strong attendance from all the countries. The main problems regarding the record industry were widely discussed, and a lot of business was also negotiated.

The program has signed folk musician Antionio Tarrago Ros Junior to its roster and is planning to release his new recordings in the near future. Antonio is the son of another famed folk artist, Tarrago Ros, and is a master in handling the music of the eastern part of the country. He has been appearing recently with folk humorist Luis Landrscina at the Coliseo theater. Melodic chaper Pedro Vargas is also in Buenos Aires, and offered a press conference at the Afrika discotheque. His waxings are released by RCA, and he has been choosing some of his favorites in many Latin American countries.

French News

PARIS — According to a survey conducted by an official research service on record marketing, over the past twelve months (Sept. 1976-Aug. 1977) the French record market showed an 15% increase on the total sales. Contrary to the European tendency, the single is staying an upfront product with sales of fifty million copies per year. Albums will total 70 million copies sold, which represent a 12% increase over the previous year. The total sales of albums will have doubled within the last five years.

The more spectacular result comes from tapes. finishing with 40% more than the same period last year, which represent 15 million tapes. According to reports, tape recorders have penetrated into the stereo high-fidelity market with 67% of the population possessing units.

Logo Gets Barclay U.K.

LONDON — Logo Records, which recently acquired the Transatlantic disc operation in Europe and British licensing deal with Barclay Records of France. The pact covers back catalog as well as current and forthcoming product, and follows negotiations between Logo chiefs Otis Wyper and Geoff Hannington with Eddie Barclay and his international director, Cyril Brittain. Logo has already familiar with the Barclay catalog from their days at RCA U.K., which was distributed Barclay product at the time.

International Executives On The Move

Bigland Public Relations' president Ron Scrborer wishes to announce Graham Thorpe has been named managing director and Debbie Camham has been named to the position of promotion and advertising director for Bigland Public Relations.

Rob Walker, formerly regional PR manager EMI, Australia, has been appointed to the position of national PR manager and assumes the position formerly held by Roger Langford. Walker's position has been filled by Russell Thomas, former Motown product manager. Thomas will also take care of A&R in the Victoria region. Mike Luxford, formerly with RCA Publishing, has been appointed to the position of Motown product manager, EMI Australia. Greg Floyd, formerly special projects manager, now assumes the position of licensed labels product manager.

Phil Mortlock has joined the WEA Records New South Wales promotion department. Peter Jamieson has been named managing director of EMI (New Zealand) Ltd., and will take up his new post at the end of December when the present incumbent, M.S. Wells, vacates the chair for another position in the EMI group. Jamieson is currently EMI international director and will succeed in that capacity by Paul Watts, currently EMI group pop repertoire division general manager, who will report to EMI Records managing director Leslie Hill. Before his present UK post, Jamieson was in Greece as managing director of EMI Lambrapoulos (EMIL).

Mike Carling has joined the WEA U.K. promotion department with special responsibilities for Radio 1, Capital Radio, Radio Luxembourg, Thames Valley and Radio Orwell. Carl ing has been with EMI sales and has been appointed to the position of sales representative in the Newcastle area.

CBS Schlapplter GmbH, the German branch of CBS Records, International, has announced several executive appointments affecting the marketing, sales and A&R functions of the company. Changes were also made in April Musikverlag GmbH.

Where In The World...

Island U.K. recording artist Jess Roden is taking part in the Stomu Yamashita American tour which began at the Los Angeles Rox in late September and continues through to a final Canadian date on October 30, including three nights at New York’s Bottom Line October 25-27.

Eric Clapton and his band began a Japanese tour on September 26 at the Osaka Festival Hall, and will play Okayama, Kyoto, Nagoya and Sapporo before climaxing with two nights at the Tokyo Budokan on October 6 and 7. American soul act the Brothers Johnson have started their first U.K. tour with a date at the Newcastle Polytechnic on September 30. It includes concerts in Birmingham, London, Cardiff, Brighton, Dunstable and Manchester before winding up on October 10 at the Glasgow Apollo.

Supertramp, who has been keeping box office records in the Scandinavian countries in September, play their first U.K. dates in 18 months this month. Additional concerts have been added at Manchester Belle Vue on October 20, Edinburgh Usher Hall (25) and Brighton Conference Center (November 4) plus three at Dublin Stadium November 10-12.

Mortlock, currently established in Japan since "Road To El Dorado," has been named in his capacity as Managing Director of EMI-Markets, Inc. of EMI.

ABC Inks With RPM

LOS ANGELES — Sheldon Heller, president, ABC Records International, has announced the signing of a distribution agreement between ABC Records and Record Producers and Manufacturers (Ply.) Ltd. (RPM) for exclusive representation of all ABC-owned labels in the Republic of South Africa and other neighboring territories in Southern Africa. The new agreement, finalized in Johannesburg last month by Heller and RPM managing director Matt Mann, was necessitated by the cessation of operations of former ABC licensee Salbel Record Company.

Olofsong Acquires U.K. Rights For Presley Tribute

LONDON — Jan Olofsflng of Olofsflng Music has acquired the U.K. rights for "Remember Elvis Presley," the song recorded by Dutch singer Danny Mirro, which has been a hit in Holland where it was released by Bassett. The Elvis Presley fan clubs throughout Europe have asked that the song be available in the U.K. and is officially approved Elvis tribute where they are concerned, and Sonet has rush-released the disc in the U.K.

FINN POWER — Leading Finnish artist Tapani Kansa is currently number one on all national charts. His first CBS album has reached gold status in five weeks and is approaching diamond. Tapani was greeted backstage following his Helsinki opening at the Helsinki-Jarvenpaa Plays in U.K. concert at Wembley Empire Pool on November 3, and is donating the proceeds to football and children's charities.


ABC Records artist Lenny Williams will be appearing at the Mostra Internazionale Di Musica Leggera Festival Del Disco in Rome, Italy, Sept. 29, 30 and Oct. 1.

Jethro Tull has completed one-half of its world tour this week, having played to sell-out audiences in the U.K. and elsewhere. Tull is preparing for a November major market tour of the eastern and southern United States.

Where In The World...
Connie Pappas On Planning Tours

(pulled a single an album so secondary airplay can be sought and achieved)

**Detailed Coordination**

What follows is a multi-tiered job of detail coordination and scheduling. We sit down with the agent and decide where the group is going to play. "The best way we like to go about the business is to have the areas we want to go in (if any) and get a further breakdown of the interior markets from the road promoters," says Tom Paxton, "We’d like to know if there are any roadies, technicians and whatever extra road crew is necessary."

Some of the more interesting subjects became more serious. "Whose Garden Was This" is a classic ecology song that still rings true even though, as Paxton jokingly told us, "I’m afraid it’s obvious from all the television commercials that we’ve put an end to pollution. His interest in national and local po- tica affairs through the eyes of a murdered prison guard, "The Hostage," was still powerful in a way that was being felt. Finally, the audience joined in again without coaxing for an encore number, "The Last Thing On My Mind."" (continued from page 43)

Tom Paxton

Originally a Johnny-come-lately to New York’s folk music scene, Paxton has since become one of that genre’s most adamant and accomplished performers. His music, which has gained popularity during the "protest" days when in- telligent lyrics were a necessary part of the formula, has continued to be relevant. "I think the phrase, often with a bitter, ironic twist, or penning a delicate love song. Tastes have changed, but he’s still an artist that produces cogent, timely and sensitive songs without a songwriting flaw.

The evening’s opening act, Michael Katakis, put on a humorously cute, win- some show with lyrics that seemed to draw on memories of his own childhood. While never quite reaching his potential, Katakis demonstrated that he has the bones to carry around a lot more meat.

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Henry Gross

Onstage persona. Most of Gross’ songs were also characterized by precise phrasing and well written, down-to-earth lyrics. Gross style, exuberance, and good-guy attitude come across as remarkably sincere. And if lightning can strike twice for good-looking, happy-playing, upbeat rock guitarists, Gross is a likely candidate to re- peat Peter Frampton’s phenomenal suc- cess. Composers and others who know rec- arding artists Pierce-Arrow, a new six- member band who fill their songs with pleasan ty instrumentation and catchy hooks. The group performed an enjoyable set of rock and roll that kept a soft edge without risking commercial suicide. Gross’ band’s strong point, their tight rocking and colorful flourishes more than maintained their audience’s attention all the way through the entertaining set.

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THIRD ANNUAL ROCK MUSIC AWARDS — Don Kirshner’s Third Annual Rock Music Awards were presented Tuesday night at the Hollywood Palladium. The awards were a part of the annual Filmrowwards, garnering five of the 15 rockies presented in the ceremonies, which were co-hosted by Olivia Newton-John and Peter Framp- ton. Winners shown with Don Kirshner in the top row of photos (l-r) are: Stevie Wonder and George Benson; John Oates and Daryl Hall; and Stevie Nicks, Mick Fleetwood and Lindsay Buckingham of Fleetwood Mac. Kirshner, and Christine McVie and John McVie of Fleetwood Mac, were presented with the annual special award for "Album of the Year," for "Rumours." Other winners and their own included: Bruce Roberts’ debut LP for Fourney Records, "Another Night Time Flight," on September 26.

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GM To Cooperate With FM Study

(continued from page 10)

authority to urge both the Justice Depart- ment and the Federal Trade Commission to look into the pricing problem and deter- mine whether there are antitrust viola- tions. He urged the committee to deter- mine "whether the consumer is being sub- jected to pricing policies that prevent broad- casters, particularly FM broad- casters, from providing full service to the public." The NAB statement cited a 1974 study comparing production costs to the cost to consumers for AM and FM radios. The study found that for an AM-only radio, part and labor averaged about $13.52 and to add an FM tuner cost about $6.95. However, "if you have purchased an American automobile with a radio recen- tly," Thurston said, "you know that it may well cost the consumer $75 for an AM-only radio and twice that for an AM-FM."

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Label Release Announcements

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Wait, Goodman Head E/A New Album Releases

LOS ANGELES — New albums from Tom Waits, Steve Goodman and the Rowans as well as Bruce Roberts’ debut LP are scheduled for release soon by Elektra/Asylum Records. Waits’ "Foreign Affairs" and the Rowans’ "Jubilation" are due September 27, while Goodman’s third LP for E/A, "Say It In Private," will be issued October 4. Roberts self-titled album is also expected to be out in early October.

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New Steely Dan LP Out

LOS ANGELES — Steely Dan’s sixth album, Aja, has been released by ABC-Records.

72,000 Disco Singles Ordered After UA Push

LOS ANGELES — Orders of 72,000 assort- ed United Artists disco singles, primarily from New York, Baltimore, Chicago and Los Angeles, resulted from a two-day promotional push on UA disco product. A special discount was offered to all dis- tributors on singles by Barbara Ben- nington, Margie Alexander, Space and others.

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20th Century Signs Two

LOS ANGELES — 20th Century Records recently signed two top artists. Michelle Wiley and Mose McCracken. Wiley is best known for her single "Feel So Much At Home." McCracken is the label’s first country artist.

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some car models the price may be even higher, he said, if the consumer has no choice but to buy the AM-FM stereo model due to NAB’s pricing standard. According to the NAB’s specification, there appears to be uniform pricing among the manufacturers, with no competition to bring prices down for the public. NPR’s Coffey, naturally an AM booster, noted that the new Chevette pricing package has only an AM radio as standard equipment, and actually lowered the NAB’s study to encourage including AM-FM as standard.

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30-Day Reporting Period

General Motors will now have until Oc- tober 21 to prepare preliminary guidelines for their study and will report back to the committee after that time; 90 days after that, the preliminary findings will be report- ed and made public in further hearings on the issue.
You asked for it.  
We made it.

The first Cate Bros. *Band* album.  
Play it.

Produced by Jim Mason of Free Flow Productions  
On Asylum Records & Tapes  
Management: Ron Stone for Lookout Management/An Elliot Roberts Company
101 SONGS IN THE KEY OF LIFE 13.98 Weeks On 9/24/82 152
102 WE MUST BELIEVE IN MAGIC 12.98 106
103 ENDLESS FLIGHT 12.98 114 10
104 CREEDENCE CLEAR ELLING 8.98 63
105 PACIFIC OCEAN BLUES 8.98 32
106 RED LOVE 8.98 34
107 CAMELOTIC MAGICIAN JEAN LUC PONTY (Atlantic SD 12111)
108 A STAR IS BORN 8.98 150
109 EASY RIDER 8.98 76
110 PATTI LABELLE 8.98 124
111 SHAKE IT WELL 8.98 113
112 ANOTHER DAY 8.98 117
113 FREE AS THE WIND 8.98 94 16
114 LITTLE WINGS 8.98 130
115 SWEET FELICITY 8.98 86 24
116 THE SPY WHO LOVED ME 8.98 143 8
117 THEIR GREATEST HITS Philips/LA (5033)
118 KARLA BONOFF 8.98 91 83
119 THE TWO OF US MCGOOG & DAVIS (ABC-SB 12126)
120 STANDARDS AND THE NEW BRASIL 77 (Elektra 72 1102)
121 LEAN ON THE Ghetto PHILADELPHIA INTL ALL STARS CHARLIE PAPLEAS 102 10
122 UNMISTAKABLE LOU VICTOR (Emms 9448)
123 DERRINGER LIVING CCLP 2003 127 12
124 TEDDY PEDDROSS 8.98 128 29
125 MAX 8.98 131 8
126 BYABLU 8.98 144 4
127 CLEAR SAILIN' LIVE (Mercury SRM-1-1174)
128 LUST FOR LIFE 8.98 142 2
129 CON Funk Shun 87 91
130 Caroleer, Nap 83 93
131 T-shirt, Rika 83 93
132 Creedence, Pointy 87
133 Doolittle, Grunge 87
134 Miami, Young 83 91
135 Sade, 177 118
136 Robert, 117 12
137 Barry, 97 14
138 Utopia, 83 97
139 A Little Bit of Heaven 97 14
140 I'll Never Love Again 97 14
141 I Can't Help Myself 97 14
142 Mr. Blue Sky 97 14
143 Don't Last Forever 97 14
144 Footsteps 97 14
145 Don't Bring Me Down 97 14
146 Trot, 97 14
147 Room, 97 14
148 Love, 97 14
149 Love 97 14
150 Time, 97 14
151 Have, 97 14
152 Heat, 97 14
153 Rock, 97 14
154 Greatest, 97 14
155 Men, 97 14
156 Wheel, 97 14
157 Philadelphia, 97 14
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159 Arrington, 97 14
160 Baker, 97 14
161 Burch, 97 14
162 Brown, 97 14
163 Collins, 97 14
164 Con Funk Shun, 97 14
165 Cooper, 97 14
166 Davis, 97 14
167 Golics, 97 14
168 Cutler, 97 14
169 Collins, 97 14
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172 Goffin, 97 14
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174 Hall, 97 14
175 Heywood, 97 14
## Holland

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[www.americanradiohistory.com](http://www.americanradiohistory.com)