Dave Loggins has arrived.

"Please Come To Boston" introduced America to a very special writer and performer. It has taken him more than a year to lovingly craft the songs for his new album.

Now on "One Way Ticket To Paradise," Dave Loggins has continued to develop his lyric and melodic gifts. The result is a warm and perceptive celebration of love and life that confirms his position as one of the most important new artists around.

Dave Loggins' "One Way Ticket To Paradise," it's a trip you won't want to miss. On Epic Records and Tapes.
Misleading The Record Buyer

The Oct. 17 airing of "Consumer Buyline" with David Horowitz on KNBC-TV in Los Angeles, featured a segment on purchasing records and some of the quality problems that consumers may find with today's records. This weekly consumer protection program gave a fair accounting of inherent problems in the manufacturing of records and the decreasing quality of the physical product over the past few years.

_Cash Box_ is well aware of pressing quality problems and utilized this space on June 11, 1977 to explain our feelings on the subject.

But, the "Consumer Buyline" program ended on a less than objective note, and in fact, misled the public concerning the profitability of records. Utilizing interviews with a pressing plant chief and a retail store manager, the show unfairly edited two answers together. They asked the pressing plant official the cost of manufacturing an album, to which he responded "about 35c."

Immediately following, they queried the retailer as to the average retail cost of an album, to which he responded, "about $4.50."

Both of these answers are correct, but in the context of the editing, they unfortunately sought to correlate the two figures. What happened, we asked Horowitz, to the expenses of promotion, sales, artist royalties, publishing, marketing, merchandising, freight and the many other cost factors that add up to the overall price of a record?

When contacted by _Cash Box_ on the issue of misleading the public, both Horowitz and producer Lloyd Thaxton admitted to the biased editing and described the segment as a "teaser." They added that a second show about buying records was planned, but no date was set. In addition, they noted that the second show would possibly begin with the misleading editing, but would be clarified within the context of the show by explaining the in-between costs.

We at _Cash Box_ do not object to programs examining the problems of buying records. "Consumer Buyline" was objective enough to point out the return policies of retailers rarely cost the consumer money when they purchase a defective record.

But we at _Cash Box_ do object to anyone knowingly misleading the public, especially on a program which prides itself on protecting the consumer from frauds. A clarification of record industry costs is definitely in order to rectify a glaring inaccuracy.
"TEN TO EIGHT"

David Castle

The first hit single from an exciting new singer/songwriter...

on

Parachute Records, Inc.

Proudly Distributed by Casablanca Record and FilmWorks
THE LINE IS BUSY.

Busy at places like:

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Busy at album radio, with an avalanche of across-the-board support. And busy on the charts, where the number has been changed to

★ Billboard, □ Cashbox and ▢ Record World.

"DRAW THE LINE:
A PREDICTABLY ENORMOUS AEROSMITH SINGLE.
FROM THEIR FORTHCOMING ALBUM, "DRAW THE LINE."
ON COLUMBIA RECORDS.

WEA Group Has Top 5 LPs, #1 Single On CB Charts
by Randy Lewis

LOS ANGELES — Warner/Elektra/Atlantic Corp. this week has unprecedented five Cash Box top five albums and 24 of the top 100 LPs. Fleetwood Mac’s “Rumours” on Warner Bros. is in the number one slot, which it has held for the 23 weeks since it first went to the top May 28.


The Rolling Stones’ “You Love You” on Rolling Stones Records (Atlantic) is in the number 8 position this week, giving WEA a total of six albums in the top 10.

With “Foghat” on Bearsville/Warner Bros. at number 18 and Rose Royce’s “In Full Bloom” on Warner Bros. at number 20, WEA’s top 20 total comes to eight.

The company also has other albums in the top 50 and an additional 11 albums on the 51 to 100 positions, giving them a total of 24 albums on the Cash Box Top 100 Albums chart.

“Rumours” recently passed the six million mark for the number of copies sold, while Foreigner’s debut album has achieved double platinum status.

Fleetwood Mac’s last album, “Fleetwood Mac,” is still in the top 50 this week, at number 48, after 118 weeks on the chart. In its fifth week on the chart, Steve Martin’s first album on Warner Bros. is bulleted at number 35, making it the only comedy album in the top 100 and one of the most successful comedy albums ever.

Debby Boone’s debut album, “You light Up My Life,” on Warner/Curb Records, debuts this week at number 71 bullet, making it the highest debuting album of the week.

110 Chart Positions

In a record for the top 10 Cash Box charts, Warner Bros. had 49 chart positions, Atlantic had 66 and Elektra/Asylum had 55.

Frisoli Appointed Phonodisc Pres.

NEW YORK — John Frisoli has been appointed president of Phonodisc, the distribution arm of the Polygram Record Group.

Frisoli entered the music industry in 1965 with his appointment as an outside consultant to Mercury Records in Chicago. In 1973, he was tapped as a consultant to study the feasibility of Mercury pacting with Phonodisc for distribution. In 1974, he was retained by Polygram and assigned to the Phonodisc operation, and two years later, he was appointed vice president of operations for Phonodisc. He was then promoted to senior vice president and general manager, and later to executive vice president and chief operating officer.

“John Frisoli is perhaps the industry’s only physical distribution expert at the head of a distribution company,” said Irwin Steinberg, president of the Polygram Record Group and executive vice president of Polygram Corp. “I greet the announcement of his appointment with great pleasure.”

Cash Box/October 29, 1977
Bing Crosby
1904-1977

One of his last recordings*


Includes:
There's Nothing That I Haven't Sung About — JUST RELEASED AS A SINGLE
The Night Is Young And You're So Beautiful
Nevertheless (I'm In Love With You)
The Rose In Her Hair
What's New?
When I Leave The World Behind
Feels Good, Feels Right
Once In A While
As Time Goes By
Old Fashioned Love
Time On My Hands (You In My Arms)
The Way We Were
Capitol's Profit Down In 1st Qtr. of Fiscal 1978

LOS ANGELES — Capitol Industries-EMI, Inc. last week reported net income for the first quarter of fiscal 1978 which is 35% less than the same period last year on sales which were virtually the same.

Columbia Signs Elvis Costello in Single Deal

LOS ANGELES — Columbia Records has signed British recording artist Elvis Costello and will release his "My Aim Is True," one of the fastest rising albums in England, in the United States October 31, according to Costello's American representative.

The representative, Allen Frey, of A.R.S.E. Management Inc., said Costello will embark on a concert tour of the United States Nov. 15 and will play in approximately 20 major markets on the tour, which he said will last slightly more than one month. A spokesmen for CBS confirmed that Costello has been signed, but said, "I have no other details of the contract.

The English version of the album, which has been available in record stores stock, (continued on page 99)

Copyright Office To Hold Jukebox Licensing Hearings

by Joanne Ostrow

WASHINGTON, C.C. — The section of the copyright revision dealing with conditions for jukeboxes to obtain compulsory licenses is up for implementation, pending the outcome of hearings scheduled by the Copyright Office for October 25.

Presley LP Cut Issued As Single

NEW YORK — Elvis Presley's cover version of "My Way" from the late singer's recently released RCA album, "Elvis In Concert," is being issued as a single (b/w "American"). An RCA Records spokesman said that the record's release is "due to the incredible demand generated by consumers and by major market airplay.

According to the spokesman, the album cut of "My Way" debuted at #9 at CKLW in Detroit, at #20 at WABC in New York, and #29 at WKNR in Miami. He added that it is already in "heavy rotation" at 96X in Miami, WPGC in Washington, D.C., WMUR in Philadelphia, KILT in Houston, WNOE in New Orleans, WXLY in Atlanta and KBEQ-FM in Kansas City.

This week, "Elvis In Concert" jumped from #34 to #29 at #25 at #25 on the Cash Box Top 100 Album Chart.

Barb's Brothers Joining ABC Staff

LOS ANGELES — John Barbis and Dino Barbis have been appointed national promotion directors at ABC Records and will be responsible for coordinating the label's promotion activities and setting up priorities with the field staff.

Dino Barbis began his career in promotion eight years ago as a local promotion man for Polydor Records in San Francisco. He left Polydor to become promotion director for Stax Records and later was named regional marketing manager, west coast for Warner Bros. Records. For the past year he has been involved in personal management.

Local Promotion

John Barbis started in local promotion with Shelter Records in San Francisco and last spent four years with London Records as the west coast director of promotion and A&R. Recently he was national promotion manager for Chrysalis Records.

Bing Crosby, Whose Career Spanned 50 Years, Dies At 73

LOS ANGELES — Harry Lillis "Bing" Crosby was buried last week at Holy Cross Cemetery in Culver City, California following graveside rites which were attended by his family and a few close friends, including Bob Hope, Phil Harris and Rosemary Clooney.

Crosby, who died of a heart attack at the age of 73 Friday, Oct. 14 at a golf course outside Madrid, Spain, was buried next to his wife, Dixie Lee, and his parents. His six sons, Gary, Philip, Dennis, Lindsay, Harry and Nathaniel served as pallbearers.

His singing and acting career spanned 50 years. His recording of Irving Berlin's "White Christmas" is considered the biggest selling record of all time.

He was equally, if not more, successful in films, having made 58 movies between the "King of Jazz," his first film, made in 1930, and "Stagecoach," his last film, made in 1939.

1966. Plans had been underway, however, for a new "Road" picture which would have re-united Crosby, Hope and Dorothy Lamour on the screen for the first time since "The Road to Hong Kong" in 1962.

Although Crosby won an Oscar in 1944 for his performance in "Going My Way," he said his favorite picture was "High Society," which he made in 1956 with Grace Kelly, Frank Sinatra and Louis Armstrong. The seven "Road" pictures, however, are considered his most popular films.

Record Group Of WCI Has Record Third Qtr. Results

NEW YORK — The Warner Communications Inc. Record Group has reported revenues and earnings for the third quarter, ended September 30, 1977.

Operating income for the record group on a pre-tax basis was $74.8 million in the third quarter of 1976 to $17.16 million this year. Operating revenues for the third quarter were $319.85 million, up from $309.98 million last year.

For the nine-month period ended September 30, 1977, operating income of $53.81 million, up from $45.20 million in 1976. Operating revenues rose to $347.01 million from $272.17 million during the comparable period of 1976.

The parent company, Warner Communications Inc., likewise posted record sales and earnings for the third quarter. Sales for the quarter increased to $272.91 million from $188.4 million last year.

For the first nine months of 1977, WCI sales and net income also reached record levels. Net earnings jumped to $50.91 million from $47.16 million in 1976, while sales rose to $478.89 million from $365.01 million last year.

Steven Ross, chairman of WCI, said the strong performances of the record group and the filmed entertainment division were mainly responsible for the corporation's overall record results.

The WCI Record Group consists of the three domestic record companies (Warner Brothers, Atlantic and Elektra/Asylum), the WEA Corp., WEA International, and Warner Brothers Publishing.
New Faces To Watch:

Leif Garrett

The massive exposure that television brings can be a natural entry into the music field. Leif, with widespread exposure from motion picture and television acting, is a natural entry into the music world.

Robert Gordon

Was this man born in the wrong decade? What he calls “my type of music” was out of style by 1957, and he never picked up on his favorite performers in his prime, not one. The closest he’s come, visually, is a 1956 film called “The Girl Can’t Help It,” which features a few performances by Eddie Cochran and Gene Vincent.

With his ears (prominent in a slicked-back pompadour) and an imagination, Robert Gordon is able to live the experiences he never had through records. He owns a songbook containing many very old and quite rare. To the children of the sixties who are anxious to see into the period a bit better, Gordon recommends any of the early Sun recordings, especially Carl Perkins. In later periods, he suggests Gene Vincent, Jack Scott, and, of course, the early recordings of Elvis Presley.

He warns, however, that Gordon the aficionado should not be confused with Gordon the artist. In fact, the critics who branded him an imitator of the past on the basis of his first Private Stock album were making a complete mistake. He was influenced, no doubt about it, by the period and by the people that were there, but I’m sure nobody would think that people that see the show, should become apparent.

This is a time when artists and fans alike will be able to decide for themselves as Gordon’s current major tour makes its way around the nation. The major instrumental focus of the band could be guitarist Link Wray, who took cover billing with Gordon on the first album, produced by Richard Gottehrer. Bob Dylan and Lou Reed have left the group, leaving Jerry Matthews to move into the second guitar slot, and opening a space for a bassist who goes by the name of Bufalo. The slim-down lineup, according to Gordon, is capable of tighter performances.

Gordon will go into the studio with Gottehrer to begin recording his new album about December, between American and British tours. The album will be composed half and half of new and old tunes, many of which have been picked already. Jack Scott, who is still writing, may contribute a song, and Link Wray will pitch in with a tune that he wrote for Elvis Presley in 1957, which has recently become one of a mysterious pair of Presley advisors at the time. Gordon, reluctant to reveal further details about the new album, that Bruce Stein has given him a new song for the album.

Phonodisc Relocates New York Offices

NEW YORK — Phonodisc’s Eastern Regional and New York Branch offices have moved to new offices located at 15 Cooper Square. The branch’s phone number is (212) 399-7461. However, all customer orders for the area should be placed directly with Phonodisc’s Union Office, New Jersey Depot.

Big Tree Circle Opens

LOS ANGELES — Big Tree Circle, a new music office at 9229 Sunset Blvd. Suite 19, has

GOLD IN THE OZARKS — A&M recording group the Ozark Mountain Daredevils recently received a gold LP for their “Ozark Mountain Daredevils” album while on tour in support of their current disc, “Don’t Look Down.” Pictured are Tony Orlando and Dawn, Bobby Vinton and Johnny Winter, having their careers with the Sidney A. Seidenberg management firm.

The new offices, located at 6400 Sunset Blvd., Suite 803 in Hollywood, will also serve as the west coast headquarters of Manhattan Records, the UA distributed custom label which is run by The Entertainment Company Music Group.

Cash Box / October 29, 1977
Peter Allen is one of those very special artists who have to be experienced live to be appreciated. That's why we made this record. "It Is Time For Peter Allen." An album and an artist whose time is now.

Specially priced live two-record set on A&M Records & Tapes.

Executive Producer: Dee Anthony/Direction: Bandana Enterprises Ltd./Produced by: Ed E. Thacker & Peter Allen
Kipps Bridges Gap Between Creative And Business Roles

by Ken Terry & Charles Palkert

NEW YORK — In an age of specialization, versatility has proven to be the key to Charles Kipps’ success in the music business.

So far, Kipps’ career has bridged the roles of musician, manager, music publisher, producer, and administrator of his own music publishing company, Charles Kipps Music, Inc.

In addition, Kipps is the co-owner, along with Van McCoy, of McCoy-Kipps Productions, a production company which has been involved with such artists as Melba Moore, Gladys Knight And The Pips, and The Stylistics.

But only seven years ago, Kipps was still outside the business, and had to resort to an innovative method of establishing himself. He rented an office in Washington, D.C., put a sign on the door that said “personal management,” and took an ad in a local paper to audition talent.

As a result, Kipps began to manage The Presidents, a local R&B group. While looking for a producer for The Presidents, Kipps met Van McCoy. Soon The Presidents had a popular single hit, “5-10-15-20-25-30 Years Of Love.”

McCoy and Kipps formed a partnership, originally called Whitehouse Productions. Kipps continued to manage The Presidents, but became increasingly interested in production. He began to learn the tricks of the trade from McCoy, and now, Kipps comments, “I’m almost 100% involved with production. It just has much too large a scope to be dabbled in, so it has to be a full time thing. I’ve been interested all along, so it was a logical move.”

Most of Kipps’ production work has been concentrated in the disco and R&B fields, and he has strong opinions about both musical genres. Discos, Kipps exclaimed, “have done more to help new artists get into the business than anything in years.

One of those new artists, in fact, was his business partner, Van McCoy, whose single, “The Hustle,” proved to be an enormous hit. “It just took off like a rocket ship,” Kipps said, “so Van had to catch up with himself and be an artist.”

While McCoy made an unprecedented impact on the disco market, and later on the pop market, Kipps similarly crossed over to the pop market from an R&B base with a song he wrote for David Ruffin in 1975, “Walk Away From Love.”

The criteria for obtaining gigs at entertainment centers like Las Vegas, Lake Tahoe, and also have basted Kipps on occasion. “Those places are so claustraphobic,” he mused, “that you have to have a great entertainment record to work there. You can have 10 gold records, but they look at your act, and say, ‘He’s not slick enough, it can’t work here’. One consolation, Kipps mentioned, is that “very few people going to a show in Vegas are going to go out and buy an act’s album, as opposed to a typical rock album.”

In fact, an even wider audience is being purchased records produced by the Kipps-McCoy team, as the production company has expanded into country and jazz-rock markets after signing a non-exclusive production agreement with MCA Records.

The deal doesn’t require that a specific number of acts be delivered to MCA, and Kipps likes it. “It takes time to find acts,” he said, adding that “a good artist can also be a victim of poor material.”

“Even the artists working with Charles Kipps or Van McCoy, I’ve been a reflects,” he said, “It’s not easy to play the non-diner market.”

Today he’s been working with Charles Kipps or Van McCoy, I’ve been a reflects,” he said, “It’s not easy to play the non-diner market.”

Rowan Named At ABC — ABC Records has announced the appointment of Alan Rowan as assistant to the president. Rowan has been with the ABC organization since 1970. He began with ABC Records and Tape Sales as a financial analyst.

Kornfeld Appointed At EMI — EMI Records’ company Music Group announced that Artie Kornfeld has been appointed director of marketing for the music publishing and production company. Kornfeld, best known as one of the four producers of the Woodstock Festival, began his career in the music business as a songwriter. He then switched to producing and in the late sixties, he became a director of A&R for Capitol Records. He resigned that post to organize the Woodstock Festival. After the festival, he began his own record label and promoted concerts in Florida.

Dessau Named Product Manager — Stephen Dessau has been appointed product manager, east coast, Epic/Portrait/Associated Labels. In 1974 he became local marketing coordinator for Atlantic Records in New York for Astra Records. He held various positions in the Astra organization until this current move.

Scree Gems Appoints Two — Scree Gems-EMI Music, Inc. and Colgems-EMI Music, Inc., announced the promotion of Jack Jaffe to vice president, creative affairs and Paul Tannen to vice president, Nashville, Jaffe, who served as director of talent acquisition and development for the past year and a half, will continue to head that division and will now also be in charge of all professional activities for the Los Angeles, New York and Toronto offices. He joined Scree Gems in July, 1968, as professional manager. Tannen has been the general manager of Nashville operations for the past four and a half years. Previously he was eastern operations manager for Warner Bros. working out of New York. Prior to that he was a songwriter and musician, owned his own publishing companies (Ridge Music and Tannen Music).

Two Named At CTI — CTI Records has named the appointments of Denny Zeitler as director, national promotion and of Lord Dowdell to director, artist development. Zeitler comes to CTI from Private Stock. During career in the music business, Zeitler has worked in San Francisco and New York and as an independent, promoting major artists. He was also with HR Basford for seven years. A former talent agent, Dowdell joins CTI from Gemini Artist Management, where he was assistant to the president. Dowdell also has worked as a management consultant to major entertainers and as a concert promoter with TP Productions.
THE JACKSONS ARE "GOIN' PLACES."

It's a soaring new single (and a joyous new album) from America's First Family of Funk, The Jacksons. Currently taking people for a spin, on Epic/Philadelphia International Records. Produced by Kenneth Gamble and Leon Huff. Also available on tape.

RIR EPIC; MARCA REG. C 1957 CBS INC.
A&M Aims Promotional Effort At Regional And Local Levels

LOS ANGELES — Harold Childs, A&M Records' vice president of promotion, dictates a telegram to his secretary — "Cat Stevens single 'Was Dog A Doughtnut?'...to extra at 15 WCHB in Detroit — 3600 reordered... imperative that record be worked at all R&B stations immediately...we're looking at a monster record." The following morning the message will be found on the desk of every A&M promotion man across the country.

Childs feels it imperative that the A&M promotion staff be aware of the single, because as he puts it, "The record is happening in Detroit... and that information, he says, can provide invaluable incentive for programmers in other cities to add the record to their playlists.

"Wherever a record is happening, that's where we are," Childs says. "We try to break acts according to regions and according to whatever we are getting the best results.

Children, who direct the label's staff of 34 local and regional promotion men from his office at A&M's Los Angeles headquarters, explains that the label does not coordinate record priorities on a national basis but instead allows each regional promotion representative to determine his own priorities based on each record's success on the local level.

No Priorities

"We don't set up priorities," he says. "We don't say this is going to be the record we work on the act we work. We try to work them all. Of course some may jump ahead of others simply by getting more airplay and more interest. But it another guy in Cleveland is breaking another act then that becomes his priority, and hopefully all of those priorities will come together. For example Pablo Cruise started out in San Francisco and Piper is now starting to happen in Boston. Rita Coolidge got her support out of the south. So I said there are certain areas for each act and that is where we concentrate.

Cat Stevens

Childs points to Cat Stevens' new single as an example of a record that A&M hopes to break by building on the success that the disc has had in one city. "Was Dog A Doughtnut?" an instrumental tune from Steven's latest album, began to get airplay.

(Artists On The Air)

Barry Manillow, Johnny Cash and June Carter are set to guest on NBC's two-hour special, "100th Anniversary of Recorded Sound." The Pierre Costesse Production is scheduled for Dec. 9. "Whole Lotta Shakin' Goin' On..." is the tentative title of a Jerry Lee Lewis special which is slated for mid-January production.

Ray Charles will be the guest host for NBC's "Saturday Night Live" on Nov. 12. The Oct. 29 edition of "Rock Concert" will feature Bob Marley & The Wailers, Little River Band, George Miller and the Village Idols.

David Soul will host "Midnight Special" on Oct. 28 and other guests include Debby Boone, Electric Light Orchestra, Styx, Conway Twitty and the Little River Band.

December? is the airdate for Mac Davis TV special which will also offer Engelbert Humperdink, David Soul and Shields And Yarnell. Davis will also guest on "Dinah!" on Dec. 5.

Anthony Newley will serve as a "Hollywood Squares" panelist for the week of Oct. 31.

Shawn Cassidy will guest on "American Bandstand" on Oct. 29 on ABC-TV.

Stephen Bishops, has recently completed taping of "Rock Concert" "Dinah! "The Chuck Barris Variety Hour" and will appear on "Midnight Special" later this month.

SISTER KATE JOINS JAMES — Kate Taylor has signed a recording contract with Columbia Records, joining her brother James on the label. Her first release, "It's Is His Kiss (The Shoo Shoo Song)," will be followed by an album and tour. Picture at the signing are (from left): Mickey Eichner, vice president of east coast A&M for Columbia; Bruce Lundvall, president of the CBS Records Division; Kate Taylor; Charles Witham, her manager; Nat Weiss, her attorney; and Bill Preston, associate director of east coast product management for the label.

MAMA LET HIM PLAY is coming...
MORE THUNDER & LIGHTNING FROM

ENJOY CHI COLTRANE'S NEW ALBUM
"ROAD TO TOMORROW"
ON CLOUDS RECORDS & TAPES.
IT'S BEEN WELL WORTH THE WAIT.

PRODUCED BY PETER BERNSTEIN
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www.americanradiohistory.com
Electric Lady Inc. Sold for $1.5 M To Nautiloid Corp.

NEW YORK — The Nautiloid Corp. of New Jersey has acquired Electric Lady Inc., operator of the Electric Lady Studio, for a reported $1.5 million cash.

Harold Seibt, president of Nautiloid, said the recording studio, which is presently undergoing an $850,000 renovation, will be operated as a division of Nautiloid.

The new owners, whose principal business is the manufacture of plastic display items, reported sales of $1.4 million in fiscal 1977, and earnings of about $200,000. Electric Lady reported revenues of about $1.1 million and unaudited pre-tax profits of about $300,000 for fiscal 1977.

Seibt asserted that the purchase of the recording facility would be an important step in Nautiloid's future growth through diversification.

Art Rothman, general manager of Electric Lady (he will remain in that capacity under the new ownership), said contracts have already been signed for the installation of consoles in the existing studios and construction of a new mixing room.

The Studio was founded by the late guitarist, Jimi Hendrix. Upon his death six years ago, his partner, Michael Jeffries, took over the operation. Since Jeffries' death two years ago, the studio has been under the control of a court-appointed supervisor for Jeffries' British estate.

WB Signs Sex Pistols

LOS ANGELES — The Sex Pistols have been signed by Warner Bros. Records and the group's first LP for the label, "Never Mind The Bollocks, Here's The Sex Pistols," is scheduled for release in early November.

College Buyers Convention Set In New Orleans

COLUMBIA, S.C. — The 18th annual National Convention of the National Enter-

prises and Activities Association is set for February 22-26 in New Orleans and is expected to attract some 3000 collegiate entertainment buyers, representing over 500 colleges and universities from the U.S. and Canada.

Over 90 hours of educational sessions have been scheduled along with talent showcases, film screenings and a trade show, all aimed at giving the buyer and seller a complete understanding of the college market. Over 70 acts will be show-

cased in the areas of stage presentations, black box, showcase cabaret, a newly developed showcase for performers in the fine arts field and novelty artist, a showcase designed for specialty acts.

Ronstadt Top Singer In The Daily News Poll

NEW YORK — Linda Ronstadt holds a slight lead over Barbra Streisand in the early balloting for "top female star" spon-

sored by the New York Daily News. Other contenders in the "Front Page Music Awards" and Superstar Sweepstakes are Olivia Newton-John, Natalie Cole, and Donna Summer. There are 43 female stars on the Daily News reader ballot.

Other early leaders in the female sweepstakes are Diana Ross in the R&B category; Ella Fitzgerald in jazz; and Olivia Newton-John in country.

The standings are based on a tally of New York reader ballots through October 18.

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For those of you who may not be familiar with what we do we have been designing lady covers, labels, catalogs, etc. for over 20 years. We also set the type, do the printing, make the jackets. Part of the reason we are still around and growing is that our clients know they can count on us—we don't promise the moon all the time and deliver—we're honest, tell it like it is and deliver a commendable job, usually on time.

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(continued from page 14)

EAST COASTINGS / POINTS WEST

POINTS WEST — BIG SCREEN BANTERINGS — Executive producer Irving Azoff seems bent on making his first film venture a class project. The title tune for "FM" will be com-

posed and performed by Steely Dan and starring roles have already been given to Eileen Brennan, Cleavon Little and Michael Brandon. The screenplay has been written by local media consultant Robert Bobbs and is based on the author's experiences as a general manager at a competing radio station. E/A Board chairman Joe Smith has been asked to play a record company executive (Smith already has three film credits) and the producer is looking for a young black woman to play a rebellious stu-

dent at a San Francisco high school. "FM," a Warner Bros. production, is being directed by Academy Award winner Costa-Gavras.

"The Last Waltz," a movie documentary of The Band's farewell concert in San Francisco's Winterland last Thanksgiving, is now being readied for February release. A three-record soundtrack, produced by Allen Klein, will be released in January. The film features concert appearances by Joni Mitchell, Bob Dylan, Neil Diamond and others. EMI is finally ready to begin work on the long-delayed movie of the Jan and Dean story, "The Real Surf's Up," planned for a November release.

The Nautiloid Corp. of New Jersey has purchased the Electric Lady Studio from its previous owners, the estate of Jimi Hendrix. The new owners, whose principal business is the manufacture of plastic display items, signed contracts for the installation of consoles in the existing studios and construction of a new mixing room.

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LONDON OFFICE CELEBRATES — Lon-

don records recently celebrated the opening of the label's new West Coast office in Hollywood with a party. Pictured in the new offices at 6439 Sunset Blvd. (l-r) are: John Stricker, London Records vice president of finance; London Records artist Debbie Pearl; George Albert, president and publisher of Cash Box; and London artist Leslie Pearl.

EAST

JACKSON BROWNE'S UPCOMING DOCUMENTARY ON LIFE ON THE ROAD

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EAST

JACKSON BROWNE'S UPCOMING DOCUMENTARY ON LIFE ON THE ROAD
TAVARES

Their New Single
MORE THAN A WOMAN (4500)

As Featured In The Paramount/Robert Stigwood Film, "Saturday Night Fever".

Written by The Bee Gees
Produced by Freddie Perren for Grand Slam Productions
"What was but a path has become a high road."

MARCUS VALERIUS MARTIALIS

Since July 1, 1969, Capricorn Records' path has been characterized by an unmatched instinct for the finest music this country has to offer. It has earned the overwhelming respect of the American record buyers and retailers who are responsible for sales in excess of 25,000,000 Capricorn LPs, singles and tapes.

And now, marking another milestone in the label's history, Capricorn Records and Phonodisc, Inc. take great pleasure in announcing their freshly-formed distribution agreement. "What was but a path has become a high road." Capricorn Records and Phonodisc, Inc.

An Unbeatable Future.

Consult your local Phonodisc salesperson for information on these Capricorn artists.
Rick Nelson, Now Signed To Epic Records, Discusses New LP And His 20 Years In Rock

by Randy Lewis

LOS ANGELES — He started out in music as a teenage idol, and then a disgruntled “Garden Party” guest. But 20 years since his first hit, with a new record label, a new album and the recent sellouts of all his shows at Nashville’s Exit/In under his belt, Rick Nelson stands today as one of the most successful survivors of all the 1950s rock and rollers.

The week in that decade by millions of television viewers on “The Adventures of Ozzie and Harriet,” Nelson said there was an initial negative reaction to some elements of the public when “the irresistible Ricky” first sang a rock and roll song on TV. “When I first started,” Nelson said, “we got all of these letters saying, ‘How could you allow your son sing this evil kind of music.’ I was very fortunate that both my folks were totally behind me and really did understand what I was doing.”

He sang his first single, “I’m Walkin’,” during a party sequence on one episode and the following week, the record sold a million copies.

Power Of TV

“It was really the first time that had been done,” he said, “where somebody utilized the TV medium. It was an afterthought to do it that way, but it worked very well from the start. Nobody realized the power television had.”

Because of that early television and constant television exposure, Nelson was perhaps the most visible of all 1950s rock stars.

Since then, he has recorded 25 albums and 26 singles, of which 10 have been certified gold. He also was awarded a gold record last week for the album “Travelin’ Man,” which was released approximately 14 years ago.

He signed with Epic Records about one year ago and said of the new label, “Coming over to Epic has been a refreshing change because the people over there are very much involved and very musically oriented. A lot of companies are run by account men.”

Mancini To Score New Sophia Loren Movie

LOS ANGELES — Henry Mancini, who has received three Academy Awards and 17 Oscar nominations, recently was signed by executive producer Zev Braun to compose and conduct the score for “Angela,” a joint film venture of Canafax and Classic Films of Montreal starring Sophia Loren.

Chapin Honored For World Hunger Work

LOS ANGELES — Harry Chapin was honored October 28 for his work with World Hunger Fund ceremonies at the Atlanta Peachtree shop. Chapin, who was in town for a concert appearance, was made an honorary citizen of Atlanta.

Ariola Signs Wendorff

LOS ANGELES — Singer/songwriter Michael Wendorff has signed with Ariola Records and is expected to have an album ready for release early in 1978.

Upcoming Industry Conventions

Amusement and Music Operators Association

Oct. 28-30	Oct. 28-30

Conference	Chicago

Intermedia Broadcasting

Nov. 4-6	Chicago

Loyola National Radio

Oct. 28-30	New York City

System Convention

Nov. 11-13	San Francisco

NARM Regional Meeting

Jan. 9	Los Angeles

Jan. 11	San Francisco

Jan. 12	Seattle

MDM

Jan. 20-26	Cannes, France

NARM Regional Meeting

Feb. 7	Washington, D.C.

NARM Regional Meeting	Feb. 9	New York City

ELTON JOHN WEEK IN NEW YORK — Elton John was very visible in New York recently with a rare in-store appearance at Sam Goody’s Radio City Music store, an induction into the Madison Square Garden Hall of Fame and an appearance on NBC’s Today Show, where he played pinball with host Tom Brokaw. As a result, Elton John Week was declared and was celebrated by the artist at a party hosted by his manager John Reid. Picture at the party (l-r) are: Bernie Taupin, Elton’s lyricist, Mike Maitland, MCA Records president; and John. At far right Elton is shown during his induction into the Madison Square Garden Hall of Fame.
This is the cover of the new John Denver album.

Coming Soon.

Jerry Weintraub
Management III
ALBUM REVIEWS

LOVE SONGS — The Beatles — Capitol SKBL-11711 — Produc-er: George Martin — List: 11.98

It's early for Valentine's Day but just in time for Christmas, this 26-song, two-record set of songs on a timeless subject of uni-versal appeal. For all those who've long since added scratchies to these selections or just want to have a lot of music in their place, plus the words to the songs in an attractive enclosed libretto, this album is an excellent choice. Of all the Beatles' packages, this one is unquestionably the most affecting of the lot.


Ironically titled in light of the tragic deaths of lead singer Ron-ne Van Zant and guitarist Steve Gaines, this album may for-tunately be the last album of the group as we know it. As usual, it's high quality stuff, even though conflicts between the band and producer Tom Dowd caused Dowd to withdraw his name from the project. Overall, the significant differences are more in the softer stance and slower tempo than in the technical fidelity which makes this a significant album for them regardless of the Mississippi tragedy.

SPECTRES — Blue Oyster Cult — Columbia JC 35019 — Produc-er: Murray Krugman, Sandy Pearlman, David Lucas, and BOC — List: 7.98

If you thought the commercial success that visited Blue Oyster Cult after "Don't Fear The Reaper" would alter this band's mysterious and hypotically approach, look again. They haven't yet bowed completely to the altar of success even though their harmonies are better than ever on this album and the total effect is more subtle. BOC has taken care this time to layer their musical message so it operates on several levels at once in a very satisfying work.

BRASS CONSTRUCTION III — United Artists UA-LA755-M — Produc-er: Jeff Lane — List: 7.98

May as well dust off your dancing shoes, folks, because Brass Construction is back with volume III, a nononsense collection of six sizzlingly unmistakable disco tracks and two slower tempo tunes that should tempt your partner to sway with you. Most practitioners of the disco genre may be as polished but there certainly isn't as much going on as in a BC record. These nine gents lay it on so thick, and so tastefully, you almost forget it's disco at all.


The single that launched this album, "Heaven On The Seventh Floor," rose even higher on the charts with the addition of traditional melody. But, a single success can sometimes be a fluke in an album which has to survive on stronger merits and depth. But Nicholas does not let us down in this debut LP. Though strongest on dance numbers, Nicholas is an impressive stylist on ballads as well but this album fairly bristles with energy and instrumental fullness.


The eight men of Starcastle once again offer their listeners a progressive rock album that still looks kindly upon melody. Unlike some bands, whose progressivism involves a quick toss of traditional melody, Starcastle's elegantly ascending arrange-ments, much like Yes, come to satisfying crescendos after steady building tension offset by clear-toned harmonies. It's a sound that is futuristic, yet accessible to the mainstream mood of the character in the song Nicholas sings. But, a single success can sometimes be a fluke in an album which has to survive on stronger merits and depth. But Nicholas does not let us down in this debut LP. Though strongest on dance numbers, Nicholas is an impressive stylist on ballads as well but this album fairly bristles with energy and instrumental fullness.

HOLD ON TO IT — Law — MCA-2306 — Produc-er: Roy Thomas Baker — List: 6.98

The title track of Law's second effort for MCA is quite repre-sentative and expressive of the group members' in-dividual backgrounds. The combination is potent indeed, fusing elements of R&B, jazz, and standard rock with some taut elements of emphasis that point to particularly careful produc-tion. Among other highlights, the song "Sun Won't Shine," and an alarm clock opening for "Wake Up." A quality product that shows a good deal of growth for them as an entity.


Her previous album, "Escape From Babylon," was produced by Bob Marley but there's not a trace of reggae here which gives some only a slight indication of the broad interests and depth of musical talent that Ms. Veloz possesses. On this one, there is country rock, big band jazz, R&B and easy-gopong which makes Martha hard to categorize but a joy to listen to. Her full voice handles all styles adequately and this one should intro-duce her talents to a wider audience.

each

The fuzzy sound quality of these classic recordings is almost an asset, bringing back strongly a sense of what it must have been like when these madcap comedians ruled the airwaves and the silver screen with their special brand of brilliance. Each volume contains two records, each of which is nearly an hour of any humor that captivated millions earlier in this century. In these times, that much comedy at these prices is truly a bargain.


This tenth MCA album is also her first greatest hits package but it's got twelve of her best-loved numbers and some breathtaking photographs of one of contemporary music's most charismatic personalites. An attractive, well-mixed and well-rounded introduction to Olivia's work for those who have yet to be captivated by her wholesome charm and sweet-sounding vocal style. For those who have already succumbed to her winning ways, this is one to convince your friends.

HEROES — David Bowie — RCA APL1-2522 — Produc-er: David Bowie & Tony Visconti — List: 7.98

Country rock never had it so good. TOMD come out kickin' to open their fourth A&M disc but just when the dust is flyin', they bring it down and make you listen long enough to understand a bit more about where their sentiments lie. Though the harmonics are sweet and the melodies bright, that eerie under-tone just adds to the sense of a musical mystique to this new album.


As part of Labelle, Nona Hendryx learned a lot but she clearly needed a chance to move on her own. She has taken that chance and uses it to her best advantage. Her range of vocal styles is particularly impres-sive on this debut LP where she has a chance to show off both her songwriting and singing talents in center-stage, where she deserves the spotlight. Don't let the hard look fool you, though, there's a pussycat under there if you listen close enough.

ROAD TO TOMORROW — Chi Coltrane — Clouds/T.K. — Produc-er: Bruce Berneiser — List: 6.98

Multi-dimensional Chi Coltrane wrote, composed, sang and played keyboards on this crisp album of musical variety. Along with some outstanding instrumental and vocal guest artist-ists, Chi went into an L.A. recording studio where she delivered this glittering jewel of an album. Chi has an impressive range of styles here, from Helen Reddy to Carole King, but in the final analysis, it seems that she remains her own woman in an individual effort of some merit.

BRIGHT LIGHTS AND BACK ALLEYS — Smokey — RSO RS-1-3029 — Produc-er: Mike Chapman — List: 7.98

Though this quartet has been together for some nine years, it's like starting all over with a new contract from RSO. They've recorded under various names on some labels with some moderate hits over the years but now seems a perfect time for their crisp, clean English pop sound that is mellow but never lazy. The haunting melodic strains of the Mersey beat and the Liverpool sound are like a breath of fresh air in these somewhat stagnant times.


This is without a doubt the prettiest for this stylish songstress who so knocked out Leonard Haydow after one night of singing with him that he recommended she go it alone. Almost overnight, she had a contract and studio time and now all she has to do is to convince the rest of the world. This lady is a powerfully evocative vocalist and a developing songwriter who covers disco, R&B and romantic ballads with equal élan.

A DIFFERENT DRUMMER — Rahni Harris & Family Love — Empire DC 1001 — Produc-er: Rahni Harris — List: 6.98

Like the Edwin Hawkins singers there is a rich buoyant quality about this album that makes it a prime pick for pop acceptance regardless of its lyrical content. A strong backbeat and a fully-blown rhythm section add the punch and the chorus of singers provide the harmonic depth that gives this album its strong acces-sibility.
...i don't fall in love that quickly like i used to do the passion still explodes bound by a longer fuse.

we have a friend...now that may not be unusual, but how many friends does one have that releases three albums and they all go gold...how many friends does one have that sold out forty consecutive concert dates in canada...how many friends does one have that has the hottest selling canadian single...how many friends does one have that co-writes hits with barry mann?...only our friend...dan hill
**SINGLES REVIEWS**

**B.J. THOMAS (MCA 40812)**
Still The Lovin' Is Fun (3:31) (Home Sweet Home — BMI) (Christian, Tippin)

Thomas made an impressive return on a new label with his last single, and this second selection from the new album seems to be a broader-based record. His facile vocal performance of this familiar tune will demand the attention of top 40 and easy-listening programmers.

**SAMMY HAGAR (Capitol 4502)**
You Make Me Crazy (2:25) (Big Bang — BMI) (Hagar)

Hagar makes a fine selection on this second single from his second album for the label, "Musical Chairs." His soulful voice and a very sticky little hook are the building blocks, but he takes them through subtle turns that will keep the listener's ears glued from start to finish. A strong record for any pop station.

**TERENCE BOYLAN (Asylum 45442)**
Where Are You Hiding? (3:12) (Steamed Clam — BMI) (Boylan)

This song has garnered the best response of the many cuts on Terence Boylan's self-produced debut solo album. The Zacahary Johns chord progression, a classic chord progression that Fleetwood Mac would gladly use. A worthwhile addition to any playlist.

**ROSE ROYCE (MCA 40814)**
Put Your Money Where Your Mouth Is (3:25) (Duchess — BMI) (Royce)

A funky record with a sense of humor from the popular soundtrack album of "Car Wash." Catchy bass and horn work, combined with a sharp commentary from the vocalists, make this record as much fun to listen to as it probably was to make. Initially directed at R&B stations.

**TOM PETTY AND THE HEARTBREAKERS (Shelter/ABC 62008)**
Breakdown (2:39) (Skyhill — BMI) (Petty)

This is not a new record, but it is finding a new life since this band has been winning audiences in a big way abroad and now at home. This single begins in a suitly mood, seduction, heating up through each chorus. Should attract top 40 listeners to the album.

**FREDDE HUBBARD (Columbia 10638)**
From Now On (3:38) (Mighty Three — BMI) (Sigler)

Master trumpet player Hubbard introduces the melody of this Bunny Sigler composition, then takes off on a variety of solos that are exciting in their buildup and release of tension. Just enough Philadelphia production effects here to make this his best shot at expanding his pop audience to date.

**PETE TOWNSHEND & RONNIE LANE (MCA 40818)**
My Baby Gives It Away (3:57) (Reswo — BMI) (Townshend)

Rock and roll from the Who's lead guitarist and the former bassist of the Faces is as energetic and fast-paced as it promised to be in this FM-favored selection from their album, "Rough Mix." In this semi-acoustical context, Townshend proves to be a more expressive singer than many people realize.

**RINGO STARR (Atlantic 3412)**
Drowning In The Sea Of Love (5:08) (Asorted — BMI) (Gamble, Huff)

Ringo has long been respected for the strength of his cover versions, and this selection from "Ringo The 4th" continues the tradition. The Gamble & Huff song, previously recorded by Joe Simon, is perfectly complemented by the production talents of Arif Mardin.

**JAY FERGUSON (Elektra/Asylum 45444)**
Thunder Island (3:19) (Painless — ASCAP) (Ferguson)

The title cut from his first solo album reveals a refinement of the influence Ferguson had on Spirit and Joo Gunne: very catchy riffs, well-developed with layers of lead guitar and backing vocals. Stirring bass lines and nice slide guitar solos should also help convert programmers.

**PARLIAMENT (Casablanca 900)**
Bop (Endless Space) (4:00) (Rick's/Malbiz — BMI) (Clinton, Shider, Collins)

According to Dr. Funkenstein (a/k/a George Clinton), the title cut from their new album is "to find the true funk. For those endangered species who haven't found it, a quick dose of the bob gun will do the trick. He should be zapping infidels over the airwaves in short order.

**DIANA ROSS (Motown 1427)**
Gettin' Ready For Love (2:45) (Branttree/Snow/Goldie's Gold — BMI) (Snow, Goldie)

There's a strong jazz feeling in this first single from Ms. Ross' new album, "Baby, It's Me," from the swirling rhythm section. This song is also a fine selection of the many progressive rock influences, has a tremendously broad appeal. This selection from the album, "Right On Time," is headed for success down a variety of airplay avenues. Impeccable production by Quincy Jones.

**STEVIE WONDER (Tamla/Motown 54291)**
I Can't Help Myself (Blackberry Love) (Haven)

The fifth single and one of the best selections from "Songs in The Key Of Life," this record represents a sizeable editing job on the original. All of the song's irresistible melodic sections are preserved in part, however, and this version should garner airplay at singles-oriented radio stations.

**KANSAS (Kirshner/CBS 4273)**
Point Of No Return (3:11) (Don Kirshner — BMI) (Walsh, Ehart, Steinhardt)

The title cut from Kansas' newest album represents an ideal balance of pop and progressive elements, highlighted by the depth of vocal harmony that characterized their first hit. Tasteful use of rhythmic accents and Yes-inspired organ lines are the other catchy features that should make this cut, already heavily programmed on FM stations, attractive to top 40 stations.

**MAC M'CANALLY (Ariola America 7671)**
Let Him Go (3:19) (I've Got The Music — ASCAP) (McAnally)

A clever lyricist. McAnally uses an analogy to describe the uneasiness of a love affair gone stale. His relaxed vocal performance and several melodic motifs could make this his next top 40 success.

**JOAN BAEZ (Port/Black 70009)**
Time Rag (1:24) (Chandler — ASCAP) (Baez)

An edited, censored version of the "Blowin' Away" LP cut in which Ms. Baez lambasts the press in strong terms. A few of the colloquialisms in the first cut have been omitted or altered for a more radio-friendly listening audience. By the same token, there seems to be no commercial interest at all in the record as a whole never even released its title/chorus.

**RANDY PIE (Polydor 14424)**
Back Street Boy (3:46) (Unichappell — BMI) (Peterson, French)

Although the use of keyboards and guitar in this single is very slick, the record as a whole never loses its rock and roll energy. Most of the credit goes to this strong lead vocalist and the tight rhythm section. Could garner some top 40 following for the album, "Fast Forward."

**FOUR TOPS (ABC 12315)**
The Show Must Go On (4:01) (ABC/Dunhill, Inc./Rail — BMI) (Payton, Bridges, Ponton)

The frustrations of the nomadic life of an entertainer are the subject of this fast-paced title cut from the group's newest album. Besides being an upbeat pop music performance, the track has a bass line and a drumbeat that will boost this record at discos and at pop and R&B stations.

**NILSSON (RCA 11144)**
All I Think About Is You (4:04) (Golden Syrup — BMI) (Nilsson)

Deploited and lovelorn, Nilsson sounds like he's really drained of energy in this accessible ballad. With its in-credibly lush string and chorus, this single could go the FM progressive top 40 or easy listening routes.

**JESSE WINCHESTER (Bearsville/WB 0320)**
Rhumba Man (3:30) (Fourth Floor — ASCAP) (Nilsson)

A wild blend of slide blues guitar and West Indian rhythms in this selection from Winchester's "Nothing But A Breath," often-calling Little Danny carefully set in a pleasing rhythmic feel. Wears out its appeal quickly.

**DENNIS WILSON (Capitol/CBS 9023)**
You And I (3:21) (Dennis Wilson) (Wilson, Wilson, Jakobson)

The first Beach Boy to go solo proves that he was more than up to the task in this single from "Pacific Ocean Blues." The gentle melody of the title cut should pick up added FM play, and will appeal to many top 40 stations as well.

**DAN HILL (20th Century 2355)**
Sometimes When We Touch (4:03) (Webeck — ASCAP) (Hill, Mann)

This legendary group of instrumentalists wasn't going to walk away from some pick of rip-off artists to discofy their classic hit — so they did it themselves. That guitar melody is still there, while the bass, drums and backing vocals add that dose of funk.

**THE VENTURES (JUA 19174)**
Walk — Don't Run, '77 (2:42) (Forsey — BMI) (Smith)

This legendary group of instrumentals wasn't going to walk away from some pick of rip-off artists to discofy their classic hit — so they did it themselves. That guitar melody is still there, while the bass, drums and backing vocals add that dose of funk.

**WILLIAM MILLER (Mercury 73961)**
Easy Comin' Out (Hard Goin' In) (3:17) (Bell-Kat/Bedinda — BMI) (Bell, Mitchell)

Takes another look at the problems of a love trangle. How will he face the old lady after being out all night? A convincing vocal performance, and the right rhythmic feeling for disco or R&B players.

**BROOKS & DUNN (Columbia 3173)**
One Of These Mornings (3:23) (Brother Bill's — ASCAP) (Blackman)

A pop tune from the group's newest album, vocally harmonized through each verse and chorus. Through various smooth and funky sections, the song continues to offer vocal and instrumental surprises to a variety of pop formats.

**THE VENTURES (JUA 19174)**
Walk — Don't Run, '77 (2:42) (Forsey — BMI) (Smith)

This legendary group of instrumentalists wasn't going to walk away from some pick of rip-off artists to discofy their classic hit — so they did it themselves. That guitar melody is still there, while the bass, drums and backing vocals add that dose of funk.
Rave reviews for an untypical debut.

"Her voice...is completely personal. And her approach—the submersion of a variety of contemporary styles into what might be called down-home cabaret—works wonderfully well."

"Five stars....Best known for writing "Love Has No Pride," Titus' first album clicks because of strong imaginative songwriting...fine, complementary musicianship, and evocative singing..."
—The Syracuse New Times.

"A hip chanteuse of the first order..."
—The Detroit Free Press.

"Breathtaking....She does it all, and she does it beautifully...we've already selected our "Best of the Year" award, to Libby...
—The Ann Arbor News.

"There's something sultry and smart in her voice that turns me on."
—The Village Voice.

Ten million more heard her live TV debut on NBC's "Saturday Night." Ask for their comments at your favorite record store.

"Libby Titus,
Her first album on Columbia Records and Tapes.

Produced by Phil Ramone with Paul Simon, Carly Simon and Robbie Robertson.
Direction: Fitzgerald Hartley Company.
Bar Coding For Record Industry Approved By UPC Council

(continued from page 7)

UPC Code for Warner Bros. LP might be 3215-67890-1.

The final digit is used for product configuration. Those assignments agreed upon at the joint June's RIAA/NARM meeting and approved by the Code Council include the number “1” will represent a 12-inch stereo disc (does not include quad LPs): “4” identifies cassettes; “8” represents eight-track stereo cartridges; and “0” stands for other configurations and can be used in any way a particular manufacturer sees fit.

Provides For Future

Wilson also said that as a way of providing for future catalog needs, only every other consecutive number would be assigned to companies at this time, and each manufacturer would then have the next highest number put into an unassigned reserve status for possible future use.

As an example, RCA might receive number 00001 as its assigned manufacturer identification number, while 00002 is reserved in case RCA needs another number at some future time. If Motown were the next company in line, it would receive 00003 as its active identification number and 00004 as its reserve, and so on.

As the third condition of administrative procedure for bar coding, Wilson said the Code Council has agreed in cases where need is demonstrated, a second manufacturer number ending in a specific number will be issued simultaneously with the first number.

"Except for the above," Wilson's letter stated, "no other manufacturer numbers will be assigned to recording industry companies for new releases. In cases where existing catalog is involved, the Code Council Board may allow temporary uses of one or two additional manufacturer numbers."

May Apply Now

Now that the record industry's proposed system has been approved, record companies may apply for UPC membership which will entitle them to manufacturer code number assignments.

The fee for entrance into the UPC is a one-time fee, based on the company's U.S. domestic sales and not subject to any annual membership charges. There also is no additional fee for more than one manufacturer number, but the manufacturer must demonstrate the need and receive UPC Council approval.

Application forms can be obtained from the RIAA in Los Angeles or New York, or from Distribution Codes, Inc. (DCI), the arm of the UPC Council which distributes manufacturer identification numbers. The DCI's offices are located at 401 Wythe St., Alexandria, Virginia 22314.

Fees

For companies whose annual U.S. domestic sales are less than $10 million, the membership fee is $200 per million dollars of sales, with a minimum joining fee of $250. The fee is a flat $2,000 for companies with sales between $10 million and $99 million; a flat $5,000 for companies with sales between $100 million and $499 million; and for companies with U.S. domestic sales of $500 million and above, a flat $10,000 one-time membership fee.

Three elements which caused the UPC Council to deny approval to the industry's proposed system at a meeting last June 28 (Cash Box, July 16, have now been resolved in the Code Council's recent action.

At that time, the council asked that the human readable version of the code, which will appear below the machine readable series of dark and white bars, be printed in 5-5 breakdown, not as 4-5-1 manner in which the code is interpreted by a scanning device.

The way in which the human readable numbers appear has no effect on how the code is read by a machine or interpreted when entered by hand, so the Council asked that the numbers appear in a standardized form as it is in the grocery, drug and other industries in which the UPC system is used.

But in the guidelines approved Sept. 20 by the Code Council, the body agreed to go along with the industry's requested 4-5-1 format for the human-readable portion of the code.

Font 'B' Approved

The second element about which Gortikov was asked to provide amplification was which typeface would be used for an optical character recognition (OCR) code, for the benefit of those companies which already use OCR scanners instead of bar code scanners.

In this case, the UPC Council's request of using a more standard "Font B" typeface, as those companies which originally requested the "font A" typeface.

5-5 All other facets of bar coding for the record industry that were proposed out of the June 7 RIAA/NARM meeting were approved by the Council.

Major Elements

Some of the major aspects of bar coding include:

Symbol Placement — For LPs, the symbol will be placed on the back side, not the front, in the upper right quadrant as close as possible to the top jacket edge and

A&M PACTS WITH KERSHENBAUM — Producer David Kershenbaum recently signed a production pact with A&M Records and will soon begin working with Tammy And Spencer, an English recording duo, as his next project for the label. Most recently Kershenbaum produced "Fearless" by Hoyt Axton and "End Of The Beginning By Richie Havens." Pictured (l-r) are: Jerry Moss, A&M chairman; Kip Cohen, A&M vice president of A&R; Kershenbaum and Gil Friesen, president of A&M Records.

with "I'm Gonna Make You Love Me"

MOONEYHAND IS COMING

Exclusively on

Pinnacle Records

Distributed by World International Group (615) 256-3351/327-4287

(continued on page 29)

Cash Box/October 29, 1977

www.americanradiohistory.com
On Jazz

Some heavyweights from the Columbia stable are combining talents for a tour. Billy Cobham, Steve Khan, Alphonso Johnson and Tom Scott will begin a tour next month, under the banner of the CBS All-Stars. All four have (or will have) shortly current, hot LPs.

Five new Xanadu albums have arrived. Leading the field is "Silver Blues," a collaboration to the earlier “True Blue," which features Dexter Gordon, Al Cohn, Blue Mitchell and company. Others feature Jimmy Raney ("Solo"), Sam Most ("Flute Flight"), Mickey Tucker ("Spoonful" with Bill Hardman and Ronnie Guber) and an anthology titled "Bebop Revisited Volume 2," which features Dizzy Gillespie, Kai Winding, JJ Johnson and Terry Gibbs.

As the last batch of Stelshire LPs appeared in less than a month. Apart from the Booker Ervin (see Jazz Picks), there are sets from Zoot Sims, Jimmie Noon, Herb Mann-Sam Most, and Betty Roche. Inner City's record of the week is an album by the Prez's "Bebop Revolution" tour fil "The Jeff Lorber Fusion." The second Polydor album by Teruo Nakamura is "Manhattan Special" and features Art Webb, Herb Hancock and Carter Jefferson.

The loss of Bing Crosby to the jazz world may come sharply felt than an immediately obvious. Crosby got his first major break with the White Man band in the 20s, and although Whitman was hardly the King of Jazz, his monochromatic young Crosby was always an admired and frequent employer of great jazzmen, including Eddie Lang, Joe Venuti and Bix. The LP had Crosby touring with featured Joe Bushkin, Johnny Smith, Milt Hinton and Jake Hanna. His last recording session for Concord, features him with a number of other great singers and jazzmen in a special album for the Duke Ellington Cancer Fund. Jazz fans will likely remember his appearance with Louis Armstrong best. Whether it's "Pennies From Heaven" or the immortal "Gone Fishin,'" or "High Society," surely one of the great film musicals, there was a natural spell between the two performers that sparkled greatly.

Woody Herman has signed an exclusive three year recording contract with the Great American Gramaphone Co. Herman will record direct disc and regularly recorded albums for the label. Producer Larry Fuller is set to record under his own name. Renzo Fries or on an album for AVI. While it’s first solo LP, jazz fans may know him from his piano work on Van Morrison’s "Asial Week." A new book and a new album Rosie Clooney is released simultaneously by PlayBoy Press and Concord. The new book is an autobiography and the new album will feature Jake Hanna, Scott Hamilton, Bill Berry, Monty Budwig, and Nat Pierce Rosiny will also be an October special release by Concord entitled. "A Tribute To Duke Ellington" which also features Bing Crosby, Tony Bennett and Woody Herman.

Aito Moreira played by the west coast office and gave us the rundown about his latest from Warner Bros. entitled "I'm Fine How Are You." Aito told us that this album represents a new beginning in his career in that the music represents authentic Brazilian rhythms, what Aito refers to as Brazilian street music. The album provides him with an opportunity to sing in English, something he has not done.

Several records, an active label with product from Italy, is releasing four albums for October. They include albums by Sam Rivers, Randy Weston, Red Mitchell and Lee Konitz.


This huge release features nine albums of Ellingtonia. The history of the collection cannot be overemphasized as lovers of the Duke will surely want these priceless recordings, many from original 78 rpm acetate recordings. The band swings through dozens of classics and preserves the aura of the musical period better than any other-day tribute.


This LP contains several Pablo regulars (Joe Pass, Milt Jackson, Oscar Peterson, Clark Terry) with guest (Ronnie Scott, Niles Pederson, Bobby Durham) in a spirited set from this summer’s Pablo show at Montreux. Everyone performs up to capabilities, and Scott’s robust tenor is a nice surprise. The material is familiar but, it is the blowing that matters. If the remaining LPs from this source are up to the standard of this one, Pablo jazz coming from Pablo.

COMIN’ FROM A GOOD PLACE — Harry James And His Big Band — Sheffield Lab LABC-6 — Producer: Lincoln Mayorga and Doug Gray — List: 12.00.

This follow-up to Harry’s first project for Sheffield, "The King James Version," continues in the same vein, with some big band touches, such as "Two For The Jump," "Tuxedo Junction," and "Opus One," as well as some lesser known but equally as exciting tunes. Besides the accessibility of the upbeat tunes, the lazy swing arrangements know no bounds in this 33 1/3 record, but the rhythm section, stands out. The recording, which utilized a single stereo mike and the no-tape, direct-disc method, puts Harry’s band right in the listener’s living room.

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FREEBIE AND THE SINGLE — Providing small numbers of free singles to retail outlets in certain tertiary and secondary markets has turned into a significant research tool for most record companies, as well as a way of lifting local airplay patterns to retail action.

Kurt Cooper, New York promotion rep for Elektra/Asylum, explained how this strategy helped break Andrew Gold’s “Lonely Boy” in the Bangor, Maine market. “You’ve got a chain of a few small stores buying through a distributor who’s buying off the record companies. The company will give him the single free, plus a second that’s the radio station is likely to be right out front with a record, but the distributor is probably slow in reacting. We have to do something if we want to make it happen.”

By shipping each of the stores with four or five singles to back up the airplay, the label is able to gauge the potential of the record. The fact that the stores sold their four or five Andrew Gold singles in a week told E/A they had it in that market. “At that point,” said Nurnberger, “it goes to my salesman and we go back to the distributor and give him five more singles. New singles are sent out the next day. He then receives a handful of complimentary copies, to turn around and make the full dollar on them. Therefore, they keep the records under the counter, giving them only to customers who come in and specifically ask for that song they heard on the radio.”

“The problem with that,” Shomby says, “is many customers are afraid to go out and ask for a record that they don’t see displayed. If they hear the record on the radio, they’ll buy it if they see it anyway. But if they don’t, the idea loses its purpose.”

Often the singles are shipped to the radio stations for distribution to selected “reliable stores” which will be committed to move the product. The singles come with full instructions for reordering, if that is desired.

“All in all,” said John Shomby, program director of WXXI in Birmingham, Alabama, stressed the importance of dealing with retailers who know how to merchandise singles. Many retailers, he said, see little profit in 45s, are too lazy to follow airplay patterns, or are simply apiarist, me.

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KEY FOR FM LP CHART 1. NORTHWEST REGION 2. SOUTHEAST REGION 3. MIDWEST REGION 4. CENTRAL REGION 5. WESTERN REGION 6. NATIONAL AIRPLAY
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1-1 - Debby Boone
21 To 25 - Barry Manilow
26 To 30 - Debby Boone
31 To 35 - Paul Nicholas
36 To 40 - Laura Branigan
41 To 45 - Bee Gees
46 To 50 - Barry White
51 To 55 - Kate Bush
56 To 60 - Jimmy Buffett
61 To 65 - The Weight
66 To 70 - Boz Scaggs
71 To 75 - Elton John
76 To 80 - Bob Seger
81 To 85 - Earth, Wind & Fire
86 To 90 - Meat Loaf
91 To 95 - Fleetwood Mac
96 To 100 - Jimi Hendrix
101 To 105 - Donna Summer
106 To 110 - The Guess Who
111 To 115 - Beach Boys
116 To 120 - Billy Joel
121 To 125 - Paul Simon
126 To 130 - John Denver
131 To 135 - Lou Reed
136 To 140 - David Bowie
141 To 145 - The Carpenters
146 To 150 - Chicago
151 To 155 - Doobie Brothers
156 To 160 - Boston
161 To 165 - Chicago
166 To 170 - Bob Dylan
171 To 175 - The Eagles
176 To 180 - The Beach Boys
181 To 185 - Country Joe & The Fish
186 To 190 - Paul Simon
191 To 195 - The Beatles
196 To 200 - Elton John
201 To 205 - The Eagles
206 To 210 - The Eagles
211 To 215 - The Eagles
216 To 220 - The Eagles
221 To 225 - The Eagles
226 To 230 - The Eagles
231 To 235 - The Eagles
236 To 240 - The Eagles
241 To 245 - The Eagles
246 To 250 - The Eagles
251 To 255 - The Eagles
256 To 260 - The Eagles
261 To 265 - The Eagles
266 To 270 - Elton John
271 To 275 - Elton John
276 To 280 - Elton John
281 To 285 - Elton John
286 To 290 - Elton John
291 To 295 - Elton John
296 To 300 - Elton John
301 To 305 - Elton John
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441 To 445 - Elton John
446 To 450 - Elton John
451 To 455 - Elton John
456 To 460 - Elton John
461 To 465 - Elton John
466 To 470 - Elton John
471 To 475 - Elton John
476 To 480 - Elton John
#1 DEBBY BOONE — This remarkable record continues to grow even stronger #1. #2 ELLA FITZGERALD — Sellout appearance on 1-16-17, WCAR, 15,000. #3 JIMMY STEWART — #30 Top 50 on 1-24, KSW, 15,000. #4 BEE GEES — 11,500. #5 EDDY ARNOLD — At Z93, 4,000; at 99X, 3,000; at 104-1, 2,000. #6 P.B. — Top 20 stations this week including WDRQ-13, WPGC-15, WPEZ-16, WLG-16, WCOL-16, and others. #7 KILT, KBVE, WGCL-13, KQED, KSTE, KQRR-1, KGW-12, others. #8 BRADFORD BUMMERS — At Z93, 5,000. #9 KSLQ, KXOK, WQXI-5, Z93-5, others. #10 BEE GEES — Added this week with 17 adds including WXQ, K_TLS, KSLQ, WQXI, BM, WRKO, WRTE, KBBF, KSLQ-5, KXOK, KSLQ, others. #11 KILT, KBVE, WGCL, KQED, KSTE, KQRR, KGW, others. #12 BEE GEES — Added this week with 17 adds including WXQ, K_TLS, KSLQ, WQXI, BM, WRKO, WRTE, KBBF, KSLQ, KXOK, KSLQ, others. #13 KILT, KBVE, WGCL, KQED, KSTE, KQRR, KGW, others. #14 DEBBY BOONE — Added this week with 17 adds including WXQ, K_TLS, KSLQ, WQXI, BM, WRKO, WRTE, KBBF, KSLQ, KXOK, KSLQ, others. #15 KILT, KBVE, WGCL, KQED, KSTE, KQRR, KGW, others. #16 P.B. — Top 20 stations this week including WDRQ-13, WPGC-15, WPEZ-16, WLG-16, WCOL-16, and others. #17 JIMMY STEWART — Sellout appearance on 1-16-17, WCAR, 15,000. #18 BEE GEES — Added this week with 17 adds including WXQ, K_TLS, KSLQ, WQXI, BM, WRKO, WRTE, KBBF, KSLQ, KXOK, KSLQ, others. #19 KILT, KBVE, WGCL, KQED, KSTE, KQRR, KGW, others. #20 BEE GEES — Added this week with 17 adds including WXQ, K_TLS, KSLQ, WQXI, BM, WRKO, WRTE, KBBF, KSLQ, KXOK, KSLQ, others. #21 KILT, KBVE, WGCL, KQED, KSTE, KQRR, KGW, others. #22 BEE GEES — Added this week with 17 adds including WXQ, K_TLS, KSLQ, WQXI, BM, WRKO, WRTE, KBBF, KSLQ, KXOK, KSLQ, others. #23 KILT, KBVE, WGCL, KQED, KSTE, KQRR, KGW, others. #24 P.B. — Top 20 stations this week including WDRQ-13, WPGC-15, WPEZ-16, WLG-16, WCOL-16, and others. #25 JIMMY STEWART — Sellout appearance on 1-16-17, WCAR, 15,000. #26 BEE GEES — Added this week with 17 adds including WXQ, K_TLS, KSLQ, WQXI, BM, WRKO, WRTE, KBBF, KSLQ, KXOK, KSLQ, others. #27 KILT, KBVE, WGCL, KQED, KSTE, KQRR, KGW, others. #28 P.B. — Top 20 stations this week including WDRQ-13, WPGC-15, WPEZ-16, WLG-16, WCOL-16, and others. #29 JIMMY STEWART — Sellout appearance on 1-16-17, WCAR, 15,000. #30 BEE GEES — Added this week with 17 adds including WXQ, K_TLS, KSLQ, WQXI, BM, WRKO, WRTE, KBBF, KSLQ, KXOK, KSLQ, others.
**Cash Box Pop Radio Analysis**

**MOST ADDED RECORDS THIS WEEK**

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<th>Label</th>
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<td>Columbia</td>
<td>20% 61%</td>
<td>WOZZ, WFIL, WPWG, KILT, WKLO, WZZU, WPEZ, KWAQ, WKBEQ, KDWB, KTAC, WCAQ, WBBF, KTLK, KPAM, WISM.</td>
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**SECONDARY RADIO ACTIVITY**

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**Radio Active Singles**

1. **ALL WE ARE ALL** - RITA COOLIDGE - A&M
2. **BABY COME BACK** - FLEETWOOD MAC - WB
3. **BRAZIL** - STEVE MILLER - CAPITOL
4. **CARS** - STEVE MILLER - CAPITOL
5. **DOLLAR BILL** - LINDA RONSTADT - ASYLUM
6. **EYES** - THE BEATLES - ELEKTRA
7. **EVERY TIME SHE WAKES** - STEVE MILLER - CAPITOL
8. **FREEDOM** - BANCO - RCA
9. **GET away** - STEVE MILLER - CAPITOL
10. **HERE COME THE HITS** - WINGS - EMI
11. **HIGHWAY** - STEVE MILLER - CAPITOL
12. **I'M GONNA BE STRONG** - LINDA RONSTADT - ASYLUM
13. **CALL IT EVEN** - THE OAK RIDGE BOYS - COLUMBIA
14. **CALL IT EVEN** - THE OAK RIDGE BOYS - COLUMBIA
15. **CARELESS** - STEVE MILLER - CAPITOL
16. **CALL IT EVEN** - THE OAK RIDGE BOYS - COLUMBIA
17. **DON'T IT MAKE MY EYES BLUE** - STEVE MILLER - CAPITOL
18. **DO YOU WANT TO** - JIMMY BARNES - WB
19. **DON'T TELL ME** - DON'T TELL ME - WB
20. **DON'T TELL ME** - DON'T TELL ME - WB

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**Radio Active Singles**

1. **SWINGTOWN** - STEVE MILLER - CAPITOL
2. **THE WAY I FEEL TONIGHT** - BAY CITY ROLLERS - ARISTA
3. **DAYBREAK** - BARRY MANILOW - ARISTA
4. **WE ARE THE CHAMPIONS** - QUEEN - ELEKTRA
5. **BACK IN LOVE AGAIN** - L.T.D. - A&M
6. **BLUE BAYOU** - LINDA RONSTADT - ASYLUM
7. **YOU'RE IN MY HEART** - ROD STEWART - WB
8. **DRAKE** - AEROSMITH - COLUMBIA
9. **BABY COME BACK** - FLEETWOOD MAC - WB
10. **DUSC** - BRICK - BANG
11. **HELP IS ON THE WAY** - RIVERBAND - CAPITOL
12. **WE'RE ALL ALONE** - RITA COOLIDGE - A&M
13. **DON'T IT MAKE MY EYES BLUE** - CRYSTAL GAYLE - UA
14. **HERE YOU COME AGAIN** - DOLLY PARTON - RCA
15. **GONE TOO FAR** - ENGLAND DAN & JF COLEY - BIG TREE
16. **WE JUST DISAGREE** - DAVE MASON - COLUMBIA

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**Secondary Radio Active**

1. **SWINGTOWN** - STEVE MILLER - CAPITOL
2. **THE WAY I FEEL TONIGHT** - BAY CITY ROLLERS - ARISTA
3. **DAYBREAK** - BARRY MANILOW - ARISTA
4. **WE ARE THE CHAMPIONS** - QUEEN - ELEKTRA
5. **BACK IN LOVE AGAIN** - L.T.D. - A&M
6. **BLUE BAYOU** - LINDA RONSTADT - ASYLUM
7. **YOU'RE IN MY HEART** - ROD STEWART - WB
8. **DRAKE** - AEROSMITH - COLUMBIA
9. **BABY COME BACK** - FLEETWOOD MAC - WB
10. **DUSC** - BRICK - BANG
11. **HELP IS ON THE WAY** - RIVERBAND - CAPITOL
12. **WE'RE ALL ALONE** - RITA COOLIDGE - A&M
13. **DON'T IT MAKE MY EYES BLUE** - CRYSTAL GAYLE - UA
14. **HERE YOU COME AGAIN** - DOLLY PARTON - RCA
15. **GONE TOO FAR** - ENGLAND DAN & JF COLEY - BIG TREE
16. **WE JUST DISAGREE** - DAVE MASON - COLUMBIA

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**Radio Active Singles**

1. **SWINGTOWN** - STEVE MILLER - CAPITOL
2. **THE WAY I FEEL TONIGHT** - BAY CITY ROLLERS - ARISTA
3. **DAYBREAK** - BARRY MANILOW - ARISTA
4. **WE ARE THE CHAMPIONS** - QUEEN - ELEKTRA
5. **BACK IN LOVE AGAIN** - L.T.D. - A&M
6. **BLUE BAYOU** - LINDA RONSTADT - ASYLUM
7. **YOU'RE IN MY HEART** - ROD STEWART - WB
8. **DRAKE** - AEROSMITH - COLUMBIA
9. **BABY COME BACK** - FLEETWOOD MAC - WB
10. **DUSC** - BRICK - BANG
11. **HELP IS ON THE WAY** - RIVERBAND - CAPITOL
12. **WE'RE ALL ALONE** - RITA COOLIDGE - A&M
13. **DON'T IT MAKE MY EYES BLUE** - CRYSTAL GAYLE - UA
14. **HERE YOU COME AGAIN** - DOLLY PARTON - RCA
15. **GONE TOO FAR** - ENGLAND DAN & JF COLEY - BIG TREE
16. **WE JUST DISAGREE** - DAVE MASON - COLUMBIA

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**Radio Active Singles**

1. **SWINGTOWN** - STEVE MILLER - CAPITOL
2. **THE WAY I FEEL TONIGHT** - BAY CITY ROLLERS - ARISTA
3. **DAYBREAK** - BARRY MANILOW - ARISTA
4. **WE ARE THE CHAMPIONS** - QUEEN - ELEKTRA
5. **BACK IN LOVE AGAIN** - L.T.D. - A&M
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**Daily Ratings**

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**Weekly Ratings**

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Chicago continues its steady ascension in the charts. With Record Bar reporting strong sales of its new release, Sounds Unlimited, Worldwide, Wherehouse, and Tower/S.F. Top twenty sales were reported at Disc, City, One Stop, and Tower/L.A. Strong sales were also reported at Alta and Music Plus. Key accounts showing top ten action include: Norm Cooper’s, Richman Bros., Record Department Merchandisers, Wilcox, Sieberts, Father’s Sun’s, Music Peddlers, and Music Street. Key accounts reflecting top fifteen sales activity include Harmony House/N.J., Poplar, Southern, Sound Warehouse, Tape City, Bromo, Radio Doctor’s and Galgano. Key accounts reporting top twenty sales are New England Music City, Banana, and Music Millenium. Strong sales were also reported at Waxie Maxie, Cavages, Aravor, and All. Rack action is good, with J.L. Marsh reporting top twenty-five sales, and ABC reporting top fifty sales. A new chart titled “Baby What A Surprise” moves from 15-16 bullet on the CB Top 100 Singles Chart.

#44/CHICAGO

Riding the crest of its hit single, this LP moves into the top ten in sales nationally at Record Bar and Cameltor. Major accounts reporting top fifteen sales activity are King Karol, Harmony Hut, Worldwide, Lidow, and Tower/L.A. Top twenty-five sales activity in the reports of National Record Mart and Tower/P.B. Key accounts reporting Barry in their top five sales include Waxie Maxie, Record Dept. Merch., Poplar, Sound Warehouse, Tape City, Independent, and All. Top ten sales were reported at these key accounts: Richman Bros., Record Department Merch., and Record Theater. In all, these key accounts reflecting top twenty sales include: Southern, Music Peddler, Galgano, Tower/Sac., and Banana. Strong sales were also reported at Tower/L.A., Sun’s P.B. & Son’s, and P.B. & Son’s. Related chart info: “It’s Easycast When You Lay Down Next To Me” remains number one for the seventh straight week on the CB R&B Singles chart, and jumps 17-14 bullet on the Pop Singles chart.

#35/STEVE MARTIN

“Let’s Get Small” moves into the top forty this week and especially strong sales out of the West/Northwest markets. Cameltor reports this LP as number three in sales. Major locations reporting top thirty or better sales include Disc, Licorice Pizza, Alta, Tower/S.F./L.A., Music Plus, and Waxie Maxie’s. Key accounts reflecting top ten sales are New England Music City, Waxie Maxie, Inner Sanctum, Cavages, Record Theater, and Tower/Sac. Top twenty-five sales activity is seen in the reports from Richman Bros., Sound Warehouse, TSS, Galgano, Independent, Music Millenium, and Music Street. Strong sales were also reported at Tape City, Father’s Sun’s, Banana, and All. Related chart info: This LP is number six on the CB National Breakout Chart.

#39/ELTON JOHN

This newly certified gold album has generated lots of excitement this week. Over 40% of our accounts are reporting top thirty sales or better. Major accounts reporting top thirty or better include Harmonity Hut, Disc, Alta, Dan Jay, Worldwide, Licorice Pizza, and Everybody’s. Top twenty-five sales activity is seen in the reports from Richman Bros., Music Millenium, and Music Street. Strong sales were also reported at Tape City, Father’s Sun’s, Galgano, and Tower/Sac. Top twenty sales are reflected in the reports from New England Music City, Waxie Maxie, Richman Bros., Cavages, Record Theater, and Banana. Strong sales were also reported at TSS, Record Dept. Merch., Inner Sanctum, Independent, All, and Music Street. Rack action is starting to get strong, with J.L. Marsh reporting top fifteen sales at their top fifteen accounts. These key accounts include: Harmonity Hut, Disc, Tower/S.F., and Tower/L.A. Sales were also reported at Record Theater, and Tower/Sac. Strong sales were also reported at Harmonity Hut, Richman Bros., Music Millenium, Inner Sanctum, Tape City, and Banana. At the rack level, J.L. Marsh reports this album in their top fifteen sales, and ABC reports it in their top fifteen. Related chart info: “Elton John’s Greatest Hits Volume II” is number three on the Cash Box National Breakout Chart.

#41/ELVIS PRESLEY

Continuing its exceptional sales in all markets, this new double concert album takes the biggest jump in the top ten this week moving 50 points, as Record Bar reports top twenty-five sales major. Major accounts reporting top twenty or better sales include Harmonity Hut, Disc, Sounds Unlimited, Alta, Dan Jay, Music Plus, and Tower/S.F. Top ten sales were reflected in the reports from these key accounts: Waxie Maxie, Poplar, Wilcox, Cavages, Father’s Sun’s, and Music Peddlers. Strong sales were also reported at Harmony House, Richman Bros., Music Millenium, Inner Sanctum, Tape City, and Banana. At the rack level, J.L. Marsh reports this album in their top fifteen sales, and ABC reports it in their top fifteen. Related chart info: “Elvis In Concert” is number one on our National Breakout Chart, with eight other albums moving steadily up the rack.

#45/KANSAS

After only two weeks on the album chart, this LP shows great promise, with Cameltor and Record Bar showing top fifteen sales nationally. Major accounts reporting Kansas in their top five include Harmonity Hut, Dan Jay, and Everybody’s. Top twenty sales are reflected in the reports of Disc, National Record Mart, City, Tape City, and Banana. Strong sales were also reported at Sounds Unlimited, Alta, and Music Plus. Key locations reporting top thirty sales include Richman Bros., Tower/L.A., and Music Millenium. Top fifteen sales were reported at these key accounts: Norm Cooper’s, Waxie Maxie, Bromo, Record Theater, and Tower/Sac. Strong sales were also reported at Harmonity Hut, Record Dept. Merch., Inner Sanctum, Tape City, Cavages, Music Peddlers, Independent, Banana, and All. Related chart info: “Point Of Know Return” is number two on the Cash Box National Breakout Chart this week.

#84/BOB WELDON

This LP moves 23 points this week with sales continuing very well in all markets. Record Bar reports the album at number sixteen in sales nationally. Major locations reporting strong sales include: Harrod Cooper, National Record Mart, Disc, Alta, Dan Jay, and Tower/S.F. Top fifteen sales are reflected in the reports of these key accounts: New England Music City, Inner Sanctum, and Record Theater. Strong sales were also reported at Father’s Sun’s, Waxie Maxie, Poplar, P.B. One Stop, Record Theater, Independent, Music Millenium, and Music Street. Rack action is beginning with J.L. Marsh reporting the album as a breakout. Related chart info: The single “Sentimental Lady” moves from 65-59 bullet on the CB Pop Singles chart, while the album shows up at number twenty in the CB National Breakout Chart.

#84/RANDY NEWMAN

In only its third week on the charts, this LP moves into the top 100, with very strong sales in the West/Northwest and Central South regions. Major accounts reporting this album in their top fifteen include: Harvard Cooper, Music Plus, and Everybody’s. Strong sales were also reported at Disc, Tower/S.F., and Dan Jay. Sales activity was reflected in the reports from these key accounts: New England Music City, Music Street, Inner Sanctum, Galgano, Banana, and Music Millenium. Strong sales were also reported at Waxie Maxie, Independent, All, Tape City, and Radio Doctors. Related chart info: “Little Criminals” is number thirteen on our National Breakout Chart and the single “Short People” is at 104 on the Looking Ahead List.

#86/TOWNSEND & LANE

The West Coast area continues to show strong sales for this new album with these major accounts reporting top twenty sales activity: Harvard Cooper, Licorice Pizza, Music Plus, and Tower/S.F. Strong sales were also reported at Everybody’s and Alta. Top twenty sales activity is seen in the reports from these key accounts: New England Music City, Inner Sanctum, Galgano, Banana, and Music Millenium. Strong sales were also reported at Waxie Maxie, Independent, All, Tape City, and Radio Doctors. Related chart info: “Rough Mix” is number fourteen on the Cash Box National Breakout Chart.
Cash Box/Country

Top 50 Country Albums

Weeks On Chart
10/22/77
1
MODY BLUE
ELVIS PRESLEY (RCA-AFL-1282)
2
GREAT ALMOST LIKE A SONG
WILLIE NELSON (RCA-AFL-1249)
3
OL' WAYLON
WAYLON JENNINGS (RCA-AFL-1317)
4
THE WAYFARER FRIENDS
KENNY ROGERS (UA 734)
5
LOVE IS JUST A GAME LARRY COUNTRY BOY MONUMENT-7618
6
I'VE ALREADY LOVED YOU IN MY MIND COWTOWN TIX (MCA 291)
7
CHANGES IN LATITUDES - CHANGES IN ATTITUDES
JIMMY BUFFET (ABC A6950)
8
WE MUST BELIEVE IN MAGIC
CRYSTAL GAYLE (United Artists-7710)
9
SMOKEY AND THE BANDIT
THE ORIGINAL SOUNDTRACK (MCA 9999)
10
HEAVEN'S JUST A SING AWAY
THE KENDALLS (Ovation-OD 1719)
11
EASTBOUND AND DOWN
JERRY REED (RCA -3472)
12
SHORT STORIES
STANLEY BRONK (Mercury-SRM-1.5001)
13
THAT'S THE WAY LOVE SHOULD BE
DAVE & SUGAR (RCA-12477)
14
LINDA RONSTADT'S GREATEST HITS
(Asylum-7R-1002)
15
ANYTIME...ANYWHERE
RITA COOLIDGE (A&M SP-4816)
16
TATTOO
DAVID ALLAN COE (Columbia -34695)
17
TO LEFTY FROM WILLIE
WILLIE NELSON (Columbia -34695)
18
RABBIT
HANK WILLIAMS JR (Epic-7E-1105)
19
SIMPLE DREAMS
LINDA RONSTADT (Asylum-16-6164)
20
TILL THE END
VERN GOSIN (UA -9112)
21
WELCOME TO MY WORLD ELVIS PRESLEY (RCA-AFL-1227)
22
SURFING
LINDA RONSTADT (RCA-AFL-19071)
23
COWBOYS AIN'T SUPPOSED TO CRY
BOB DYER (Columbia -34874)
24
MAKING A GOOD THING BETTER
OLIVIA NEWTON-JOHN (MCA-2288)
25
DON WILLIAMS (ABC-OD 2088)

26
THE BEST OF FREDDY FENDER
(ABC-OD 2029)
27
KENNY ROGERS
(Atlantic 7A-690)
28
LIVE AT THE SCENERY VOL 2
RICKY SPECTOR (RCA-1319)
29
HIS HAND IN MINE ELVIS PRESLEY (RCA-ACL-1321)
30
BILLY CRASH CRADDOCK
(ABC-OD 2029)
31
THE OUTLAWS
WAYLON JENNINGS/WILLIE NELSON
(ABC-OD 3469)
32
JERRY WEST RYLES MCA-3469
33
ROLLIN' WITH THE FLOW
CHARLIE RICH (Epic PE-34891)
34
WOODY COME BACK SALON
OAK ROUGE BOYS (ABC-OD-2029)
35
RONNIE MILSAP LIVES
(RCA-AFL-12683)
36
CRYSTAL
CRYSTAL GAYLE
(United Artists -6149)
37
HERE YOU COME AGAIN
DOLLY PARTON (RCA-AFL-3441)
38
RAMBLIN' FEVER
MERLE HAGGARD-MC-2687
39
YOU ARE SO BEAUTIFUL
THE TEMPTATIONS (Columbia PC-34733)
40
BLUES HEARTACHE
KENNY DAVIS (Capitol-11873)
41
THE RED HEADED STRANGER
WILLIE NELSON (Columbia KC-34597)
42
LOVERS, FRIENDS & STRANGERS
BAMBULLA MANDREL (ABC-OD 2076)
43
B.J. THOMAS
(MCA-2296)
44
DON'T LOVE YOU ME FREDY FENDER
(ABC-OD 2029)
45
LIVE IN THE STAGE LEAGUE
RICKY SPECTOR (RCA-1224)
46
I WAS A SING GEORGE JONES (Epic PE-34717)
47
WAGING WAR MAN CAN'T EVEN BE WHERE TODAY
JERRY REED (Columbia -3472)
48
BLIND OFF YOUR SATIN SHEETS
JOHNNY RAVICH (Capitol KC-34893)
49
COUNTRY SWEET STELLA PARTON
(EMI-7E-1111)

NASHVILLE — Boasting a nearly 100% in- crease in disc jockey registration over last year, the 52nd annual Grand Ole Opry Birthday Celebration and CMA Week came to an end Saturday evening, October 16 with a special performance of the Opry's top performers. A highlight of the week for the disc jockeys in attendance was Friday night's presenta- tion of the CMA's Annual Country Music Awards Show held at the Municipal Auditorium. The three winners: small markets — Shannon Reed of KJWT in Fort Dodge, medium markets — Tiny Hughes of WROZ in Evansville, In- diana; major markets — Bill Robinson of WSM in Nashville. The 10-day event, which began Friday, October 7 with the opening of the CMA Talent Buyers Seminar, featured a steady succession of shows, parties, receptions, dinners, hospitality suites, and awards presentations.

Expanded — Although originally planned as a modest get-together strictly for disc jockeys, (hence the commonly used name, the “DJ Convention”), the event has expanded and become somewhat of a total country music industry convention. In fact, of this year's 3,200 registered delegates, less than half were DJs.

It is basically a convention for the pur- pose of meeting people, socializing, and establishing contacts to be followed up on later; and the atmosphere is one of showing off and partying. However, the growth of the work-oriented Talent Buyers Seminar, which this year had its largest registration ever, includes speakers, rap sessions, seminars, could spell more of a working orientation for future conventions.

Len Far held true in 1977 (and originally established to divert fans from attending the DJ Convention), the birthday celebration took on a more international flavor this year, and by the time the disc jockeys returned to their major markets in Canada, New Zealand, Ireland, and Sweden attending. This partially reflects the CMA's push this year for the international growth of country music.
The week's social/awards functions

Top RCA Artists Get 'Golden Boots' — NASHVILLE — RCA executives presented 30 "Golden Boot" Awards here last week to the company's deserving country artists. "Golden Boots" Awards are given to artists whose albums have received outstanding sales, or whose single records have at- tained a No. 1 position in two or more of the trade publications' chart listings.

RCA president Louis Couttoicen presented Porter Wagoner with a 25-year plaque representing his years as an RCA artist. RCA country-music division vice president Chet Atkins and RCA Opry opera- tions division vice president Jerry Bradley hosted the ceremony at Jerry Reed's Coun- try Club in Clifton.

The Golden Boot recipients included: Jim Ed Brown (2) for his single with Helen Cornelius, "Saying Hello, Loving I, I Love, Saying Goodbye," and for his album with Helen, "I Don't Want To Have Marry You." Helen Cornelius (2) received her own individual award for her title song, "You're My Feet," the album being Jim Ed Brown. Dave & Sugar received (2) awards each for their single began with the Nashville Songwriters Association dinner Sunday (9th), the 11th Annual Country Music Awards Show Mon- day, the BMI Awards Dinner Tuesday, and the ASCAP Awards Dinner Wednesday (Cash Box, Oct. 22).

Riverboat Party

Also held Wednesday evening was the Ovation Records Riverboat Party which topped Ovation's first country record and the number one country record in the na- tion the week of the convention, "Heaven's Just A Sway Away," by the Kendalls. New to the convention schedule this year was Wednesday night's black-tie dinner held by FICAP, an organization dedicated to

Cash Box/October 29, 1977

www.americanradiohistory.com
Twenty-five years ago we first honored the world's greatest Country songwriters. We're still doing it!

Our heartiest congratulations to the writers of the 101 most performed BMI Country Songs from April 1, 1976 to March 31, 1977.

John Adrian
Hoyt Axton
Rasie M. Bailey
Jim Beck
Rory Bourke
Roger Bowling
Bobby Braddock
L. Russell Brown
Bradley Burg
Billy Joe Burnette
Hal Bynum
Toy Caldwell
Al Cartee
Tommy Collins
Jessi Colter
Douglas Cox
Paul Craft
Jan Crutchfield
Vic Dana
Charlie Daniels
Bobby Darin
Mac Davis
Neil Diamond
Lola Jean Dillon
Connie Ethridge
Don Everly
John Farrar (PRS)
Ron Fraser
Lefty Frizzell
Don Gibson
Tom Gmeiner
Bobby Goldsboro
Roger Greenaway (PRS)
John Greenebaum
Tom T. Hall
John Hartford
Tony Hazzard (PRS)
Tommy Hill
Wayland Holyfield
Fred Imus
Wade Jackson
Mark James
Phillip Jarrell
Waylon Jennings
Wayne Kemp
Baker Knight
Kris Kristofferson
Dennis Lambert
Dickey Lee
Irwin Levine
Dennis Locorriere
John D. Loudermilk
Gene MacLellan (PRO Canada)
Richard Mainegra
Glenn Martin
Naomi Martin
Barry Mason (PRS)
Bob McGill
Ken McDuffie
Bob Montgomery
Earl Montgomery
Geoff Morgan
Willie Nelson
Kenny O'Dell
Buck Owens
Barbara Ozen
Dolly Parton
Jimmy Payne
Ray Pennington
Ben Peters
Brian Potter
Eddie Rabbitt
Don Reid
George Richey
Kent Robbins
Marty Robbins
William Roberts
Dale Royal
Billy Joe Shaver
Billy Sherrill
Lawrence Shoberg
Catherine Smith
George Soule
Red Sovine
Bobby Springfield
Red Steagall
Even Stevens
Glenn Sutton
Philip Sweet
Sonny Throckmorton
Allen Toussaint
Conway Twitty
Rafe Van Hoy
Jim Webb
Sterling Whipple
Don Williams
Hank Williams
Norro Wilson
Scott Wiseman
Tammy Wynette
Neil Young
Jim Zerlace
William Zerface

BROADCAST MUSIC INCORPORATED
The world's largest performing rights organization.
Country Artists Participate In Series Of FEC Public Service Radio Spots

WASHINGTON, D. C. — The Federal Energy Commission turned to well known country music recording talent for a series of radio spots to be ready for airing by Thanksgiving as part of an on-going effort to make the public aware of the energy crunch.

Twelve artists recorded two public service spots each for the national campaign encouraging energy conservation, all using the slogan: “Save Energy. The difference we make, makes all the difference” — with suitable music behind each artist’s voice-over donated by the record companies. All the artists contributed their time free and support from the record companies was “exceptional” according to an FEC spokesman.

The participating artists are: Don Williams, Marvel Felts, Roy Head, Freddy Fender, Barbara Mandrell, Daylene Allen, (Oak Ridge Boys,) R. W. Blackwood (Blackwood Singers), Larry Ballard, Diana Williams, LaCosta and Marsha Ball.

TV Spots Next Month

The FEC campaign includes TV spots also, to be mailed to stations within three weeks. The budget for the radio campaign was about $5,000 and about $45,000 for TV. Three television artists’ spots will be sent to all stations — featuring Gloria DeHaven, June Allsion and Harry Garduno. Five others will air on the artists’ respective network and network affiliates — featuring Henry Winkler (ABC), Penny Marshall and Country charts (ABC), Jack Albertson (NBC), Will Geer (CBS), and Carol Burnett (CBS).

Country Singles Reviews - Album Reviews

FRIDAY HART AND THE HEARTBEATS (Capitol P-4498)
The Search (3:05) (Channel Music Co. — ASCAP) (Sheb Wooley)
It’s only right that Freddie Hart should do this song. Written by Sheb Wooley, this somber story must come straight from the Heart. The ending has a strong and touching recitation.

DAVE & SUGAR (RCA JC-11141)
I’m Knee Deep In Loving You (2:34) (Tree Pub. Co. — BMI) (Sonny Throckmorton)
Dave & Sugar captured many of these past years, including the Cash Box New Duo of the Year. This up-tempo swinger is sure to garnish more fans across the country and add another tune to their Best Of series.

TOMMY CASH (Monument 45-239)
There’s More To Her Than Meets The Eye (2:47) (Chappell Music Co. — ASCAP) (Rory Bourke/Gene Dobkins/Johnny Wilson)
Tommy’s clear and present vocal is predominant and this material and production show that he is not to be classified as pure country. This single is a good sample of the wide spectrum of music which Tommy Cash can adhere to.

JIMMIE ROGERS (Scrimshaw S-1315-JBM)
A Good Woman Likes To Drink With The Boys (2:37) (Chappell/Brown Shoes Music — BMI) (Dave Ellington)
A chanteuse of old Jimmie, but if listened to a couple of times it will catch you. Should ring phones at radio.

SUSIE ALANSON (Warner Bros. WBS 8473)
Baby, Last Night Made My Day (2:40) (House of Gold Music — BMI) (Bobby Springfield)
Susie’s last single reached the top 20 of Cash Box country charts and was for 15 weeks. Now established as a chart artist, this bouncy tune should follow suit.

Additional Releases

MARCIA ROUTh (Epic 6-50470)
If You Needed Me (2:35) (United Artist Music/Columbia Music — ASCAP) (T. Van Zandt)

WENDEL ADKINS (MC 5002F)

JIM GLASER (MCA MCA-4081)
Don’t Let My Love Stand In Your Way (2:28) (Acoustic Music — BMI) (Ken Jones)

LARRY NOLEN (Vivo IRDA-429)
Dark-Eyed Cajun Queen (2:45) (Pennymaker — BMI) (Paul Russell)

GEORGIA ROBERGER (Fish Hook FH-1003)
Just Close The Door (2:48) (Country Dream Music/Robchris Music — BMI) (Bob Jenkins)/

JERRY WALLACE (BMA J-7005)
I’ll Promise You Tomorrow (2:27) (Edwin H. Morris & Co./Chipp n’ Dale — ASCAP) (Frank Stanton/Stanzeigler/Andy Badale)

Country Artists Participate In Series Of FEC Public Service Radio Spots

WASHINGTON, D. C. — The Federal Energy Commission turned to well known country music recording talent for a series of radio spots to be ready for airing by Thanksgiving as part of an on-going effort to make the public aware of the energy crunch.

Twelve artists recorded two public service spots each for the national campaign encouraging energy conservation, all using the slogan: “Save Energy. The difference we make, makes all the difference” — with suitable music behind each artist’s voice-over donated by the record companies. All the artists contributed their time free and support from the record companies was “exceptional” according to an FEC spokes

The participating artists are: Don Williams, Marvel Felts, Roy Head, Freddy Fender, Barbara Mandrell, Daylene Allen, (Oak Ridge Boys,) R. W. Blackwood (Blackwood Singers), Larry Ballard, Diana Williams, LaCosta and Marsha Ball.

TV Spots Next Month

The FEC campaign includes TV spots also, to be mailed to stations within three weeks. The budget for the radio campaign was about $5,000 and about $45,000 for TV. Three television artists’ spots will be sent to all stations — featuring Gloria DeHaven, June Allsion and Harry Garduno. Five others will air on the artists’ respective network and network affiliates — featuring Henry Winkler (ABC), Penny Marshall and Country charts (ABC), Jack Albertson (NBC), Will Geer (CBS), and Carol Burnett (CBS).

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Capitol Cookin' In Country

CAPITOL IN NASHVILLE — Executives and artists of Capitol Records were in Nashville with members of the executive staff of Cash Box to celebrate Country Music week. Pictured (l-r) in the top row of photos are: Dan Davis, vice president of artist relations for Capitol Records; La Costa, Capitol artist; George Albert, president and publisher of Cash Box; Zell Miller, Lt. Governor of Georgia; Pei Rose, Capitol artist; Dan Zimmermann, Capitol executive vice president; Marcia Ball, Capitol artist; Catelyn Roszell, southeastern press and artist relations coordinator for Capitol Records; Bruce E. Garfield, director of press and artist relations in Los Angeles for Capitol Records, and Rupert Perry, vice president of A&R for Capitol Records; Neil Reshes, (manager of Willie Nelson, Waylon Jennings and Capitol artist Jessi Colter.) Zimmermann, Frank Jones, ceo president and general manager of Capitol's Nashville country division, and Jessi Colter; Jim Sharp, director of operations for Cash Box in Nashville; George Albert; Linda Fergrooe, Capitol artist; Mel Albert, Cash Box general manager; and J. B. Carmicle, Cash Box east coast general manager. In the second row (l-r) are: Jones, George Albert; and Connie Cato, Capitol artist; Fredyty Han, Capitol artist; Mel Albert; Carmicle, Diane Williams, Capitol artist; and George Albert; Ray Ceriff, Capitol artist; George Albert, and Mel Albert; and Carmicle with Mr. and Mrs. P. N. Blackwood; George Albert and Mel Albert. Capitol artists shown in the third row (l-r) are: Larry Bala de; Colleen Peterson, Mel McDaniels, Ray Ceriff, Michael Clark and Kenny Delis. Each artist performed live for label executives during the week.

Warner Bros. Greets Its Artists

WARNER BROS. IN NASHVILLE — Pictured at the Warner Bros. Records party at the Nashville City Club are (l-r): Barbara Farnsworth, vice president of Top Billing, Inc.; Jerry Clower, comedian and recording artist; Billy Carter, Bob Harris, Warner Bros. director of publicity; and Robin Rothman, Warner Bros. general manager; Michael O'Shea, WLOL music director in Minneapolis; Buck Owens; and Merle Wilson, Ow.'s producer; Ray Stevens, Warner Bros. country A&R director; Merle Wilson, Donna Fargo, Mel Albert, Cash Box general manager; J. B. Carmicle, Cash Box east coast general manager; George Albert; president and publisher of Cash Box; Bob T. Shepard, Warner Bros. country national sales and promotion director. Local artists and trade personnel were on hand for the label's celebration.

ABC Welcomes Its Country Roster

ABC IN NASHVILLE — Three presidents pose for a photo during the CMA's annual Disc Jockey Convention. From (l-r): Jim Fogleston, president of ABC/Dot Records; George Albert, president and publisher of Cash Box; and Steve Dienner, president of ABC/Country Records. Also pictured at the gathering are (l-r): Fogleston; Roy Margenstern, president of ABC Music Publishing; Roy Head, ABC/Dot artist; George Albert, Larry Baun and, ABC/Dot vice president of sales and promotion; Dienner; Mel Albert, Cash Box general manager; and J. B. Carmicle, Cash Box general manager (East Coast). Others shown are (l-r): Bau's, Jim Fogleston, George Albert, David Van Crenshite, Rancy Gurley, Ray Clark, Tim Fogleston and Mel Albert. Other ABC recording artists were also on hand for the convention.

Cash Box/October 29, 1977
Polydor artist Bob Luman came around the office last week and he had high hopes for "The Pay Phone," his second single release on his new label. The song has been on the charts and in the air for months and in the coming months it will be the cornerstone of the album "No. 10 And Still Movin' On," which was released last week.

RCA artist Gary Stewart is in town working on a new album with Roy Dea doing the production work. Dea also produces RCA's Steve Wariner and Jerry Reed, another RCA artist, seems to excel in every field. Along with his recording work, songwriting and instrumental prowess, Reed has made a name for himself as an actor in several movies with his friend Burt Reynolds. Lately Reed has been working on a role in an upcoming segment of the television show "Dallas.

MCA's Mel Tillis will guest star on NBC's "Just For Laughs," a comedy series of six episodes that will air this season. This is his first television appearance in a musical role.

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**Twitty And Lynn Sign Vegas Pacts**

NASHVILLE — MCA artists Conway Twitty and Loretta Lynn signed contracts here last week for a series of four weekly appearances by each artist in Las Vegas' Aladdin Hotel in 1978. Ms. Lynn will begin her stint slightly earlier on Dec. 27 with a holiday performance.

The pair will make separate engagements in the Aladdin's expanded Bagdad Showroom, one of the hotel's three entertainment venues, according to MCA sources. Ms. Lynn has recorded several albums together and in the past has performed shows together in Las Vegas in the Aladdin Hotel. However, earlier this year the two artists broke all Las Vegas records for a single country concert which they played in the Aladdin's 7500-seat Theatre for the Performing Arts.

Aladdin executive show director James Tamer said, "Loretta Lynn and Conway Twitty fell right into the greatest success of live attractions ever seen in the Metro area.

The Aladdin Hotel has added several new attractions to its complex in the past year, including a computerized ticketing system, a new restaurant called "The Aladdin's Restaurant," and a new high-tech show called "The Aladdin's Rodeo Show." The hotel has also added a new "The Aladdin's Dinner Theatre" and a new "The Aladdin's Casino," which opened in November.

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RCA AND BMI IN NASHVILLE

RCA FESTIVITIES — RCA artists and executives shared in festivities at the recent CMA week. In the top row pictured (l-r) are: Jim Sharp, director of Cash Box Operations; Mel Albert, general manager, Cash Box; Ronnie Milsap, and George Albert, President and Publisher of Cash Box; Charlie Pride seems to have hit his hands full as he receives a bundle of RCA Golden Boot Awards; Ronnie Milsap is shown backstage discussing the evening's progress with Tom Collins, Ronnie's producer (l) and Louis Couttolenc, president of RCA Records (r), backstage after the awards are (l-r): Jerry Bradley, Ronnie Milsap and Chet Atkins; and performing at the RCA show at the Opry House is Tom T. Hall.

In the middle row: Tom T. Hall, Ronnie Milsap and Faron Young are seen at BMI's C&W awards; also at the festivities were Eddy Arnold, Louis Couttolenc, and Ronnie Prophet; congratulating Chet Atkins on his Golden Boot award (r) is Dave Wheeler; pictured at another BMI C&W awards reception are: Frances Preston, vice president, BMI; Waylon Jennings, Jess Colter and manager Neil Reshen; and congratulating each other for their Golden Boot awards are Jim Ed Brown and Helen Cornelius. In the bottom row, Louis Couttolenc, president of RCA Records, visited Nashville for the first time, and he is shown getting acquainted with RCA's Nashville roster. He is shown with (l-r): Waylon Jennings, and David Wheeler, national director of country sales; Couttolenc with Chet Atkins and Porter Wagoner, pianist Floyd Cramer, Jerry Bradley, division vice president, Nashville operations, and Couttolenc, and Harry Warner, manager of Jerry Reed, Mel Berman, RCA Records division vice president, creative affairs, Reed and Couttolenc.

BMI PRESENTS COUNTRY AWARDS — Executives of BMI gathered in Nashville during Country Music Week to present their annual C&W awards during a reception dinner party. Pictured (l-r) in the top row of photos at the awards ceremonies are: Danny Davis, Mayor Beverly Briley and Eddy Arnold; Don Gant, Jack Stapp, Mac Davis, Frances Preston, BMI vice president; Buddy Killen; Bob Montgomery and Edward Cramer, BMI president, and Preston; Cramer, Al Gallico, Tammy Wynette and Kent Robbins. Shown in the middle row of photos (l-r) are: Preston; Cramer; Lester Still and Paul Tannen; Cramer; Geoff Morgan; Chet Atkins, Charlie Pride, Barbara Mandrell and Tom Collins and shown arriving for the award ceremonies are: Bobby Braddock; Waylon Jennings and Bob McDill. In the bottom row of photos (l-r) are: Preston; Cramer; Russie Bailey and Bill Lowery; Cramer; John D. Loudermilk; Wesley Rose and Ray Baker, and Preston; Cramer; Bob McDill; Wayland Holyfield; Don Williams; Bill Hall and Dean Kaye.

Cash Box/October 29, 1977
ASCAP Salutes Its Winners

ASCAP COUNTRY AWARDS PRESENTED — Songwriters, publishers and producers gathered in Nashville during Country Music Week for ASCAP’s annual Country Music awards presentation at the Municipal Auditorium. Pictured (l-r) in the top row of photos are: Bill Rice, songwriter; Stanley Adams, ASCAP president; Jerry Foster, songwriter, and George Albert president and publisher of Cash Box; Dave Connell; Tom Collins; Ronnie Milsap, who was named entertainer of the year; Adams; Charley Pride and Ed Shea, ASCAP southern regional director; and Nashville Mayor Richard Fulton, who presented Shea with the Metronome Award for outstanding service to Music City USA. In the second row of photos (l-r) are: Adams; Foster; Rice; Bruce Gold; Todd Brabec and Shea; and Adams; Pat Rolfe; Shea; Norm Weiser and Henry Hurt gather on stage as Chappell Music receives awards; and Adams; Ray Griff, who received the most awards as a writer/publisher/producer, and Shea. In the bottom row of photos (l-r) are: Fulton; Olivia Newton-John; Adams and Shea; Shea; Wesley Rose, publisher; Adams and Ray Baker, publisher; and Adams, Carol Anderson, and Shea.

Phonogram Family Gathers

PHONOGRA M HOSTS CMA PARTY — Phonogram/Mercury and Monument executives co-hosted a cocktail party during the labels’ recent gathering in Nashville for Country Music week. Pictured (l-r) in the top row of photos are: Irvin Steinberg, president of the Polygram Record Group; Jerry Kennedy, vice president of Nashville A&R, Phonogram; Reba McEntire, Mercury artist, and Stewart Harris, Mercury recording artist; Mel Albert, general manager of Cash Box; J.B. Carmicle, east coast general manager of Cash Box; George Albert president and publisher of Cash Box; and Tom Rodden, vice president/general manager, Monument Records; Steinberg; Jimmie Peters, Mercury artist; Jerry Gillespie, Nashville A&R, Phonogram; Charlie Fach, executive vice president/general manager, Phonogram; and Nick Nixon, Mercury artist, and Monument artist Larry Gatlin, who was the featured entertainer at the FICAP banquet and show. Shown in the second row of photos (l-r) are: Jerry Lee Lewis, Phonogram/Mercury artist; Bruce Nelson, KENR, music director; Al Privett, national singles promotion manager, Phonogram and Joe Polidor, regional sales manager, Phonogram; Fred Foster, president of Monument Records; Connie Smith, Monument artist; Tommy Cash, Monument artist, and Terry Fletcher, vice president/promotion, Monument Records, and shown together after Phonogram/Mercury recording artist Nick Nixon’s performance at Nashville’s Possum Holler are Royal McCollum, regional country promotion, Phonogram; Bruce Nelson, KENR music director, Tom Allen, KBOS music director; Nixon and Daryl Crum, local promotion manager, Phonogram.
CBS Celebrates Country Week

CBS Records Division executives and artists recently came to Nashville for CMA Week 1977. In the top row (l-r) are: Rick Blackburn, CBS vice-president of marketing, Nashville; Bruce Lundvall, president of CBS Records Division; Columbia recording artist Johnny Cash; and Jack Craig, CBS senior vice-president and general manager, marketing. Shown backstage during CBS Records Show at the Municipal Auditorium are George Albert, President and Publisher of Cash Box; Columbia's Ray Price; and Lundvall. Also, Tammy Wynette is shown at a luncheon she hosted at her home. Pictured are: Craig; Jim Tyrrell, vice-president of marketing for Epic and CBS associated labels; Wynette; Ron Alexenburg, senior vice-president of Epic; Blackburn; and Lundvall. In the second row, CBS artists and executives got together at a "Presidential Party" and at the Municipal Auditorium for CBS Records' Show. Pictured (l-r) at the "Presidential Party" are (l-r): Theresa Neal, Playboy artist; Marcia Routh, Epic artist; Blackburn, Marshall Chapman, Epic artist, Lundvall; David Allan Coe, Moe Bandy and Janie Fricke, Columbia artists; and Julie Jones, Epic artist. Backstage at the show are: Billy Sherrill, vice-president of A&R, CBS Nashville; George Albert, Alexenburg; and Norro Wilson, producer of Epic's Joe Stampley. Also: George Albert; Lundvall; Janie Fricke and Johnny Duncan, Columbia artists. Pictured in the third row (l-r) are: Craig; Ray Baker, Bandy's producer; Joe Casey, national director of country sales and promotion, Columbia; Moe Bandy, Columbia; Blackburn; and Bob Sherwood, Columbia's vice-president of national promotion. Also: Craig; Jo Walker, executive director of the CMA; and Tyrrell. And: Zim Zemarel, regional country marketing manager, Epic; Roy Wunsch, director of sales/promotion for Epic and associated labels, Nashville; Epic's Charlie Daniels; and Alexenburg. In the fourth row (l-r): Bruce Lundvall presented platinum awards for Willie Nelson's "Red Headed Stranger" album. Shown at the presentation are Neil Reshen, Nelson's manager; Barry Fey, Denver concert promoter; Lundvall; and Blackburn. Also shown. Lundvall; R.C. Bannon and Bobby Bare, Columbia artists; and Sherrill. At the CBS "Presidential Party" are: Allen Reynolds, producer; Marcia Routh and Charlie Daniels, Epic artists; Alexenburg; Epic's Joe Stampley, Blackburn; Joe Sullivan, president of Sound Seventy Management Group; and Epic's Jim Owen. In the bottom row, some CBS artists are pictured during performances. They include (l-r): Mary Kay Place and Marshall Chapman; Jim Owen, Tina Rainford, Johnny Paycheck; and Barbara Mandrell. CMA week concluded October 13.
Rick Nelson, Now With Epic, Reflects On 20 Years In Rock

(continued from page 2)

circled the globe for about 100 days out of the year touring and said, "In the last six months, we have spent five of them on the road." He said he and the Stone Canyon Band play the usual clubs and halls, such as Los Angeles' Palomino Club and New York's B.B. King's. "The idea is to be playing at some out-of-the-way ordinary venues as well, such as Knott's Berry Farm and country fairs and different months, he said. "We still do songs like 'Travelin' Man' and 'Duelin' at the Old Corral,'" he commented. "There are certain songs which we go back and do in the show, but I've always done them. We still do songs like 'Travelin' Man' and 'Hello Mary Lou' because I feel there are a certain amount of people that know for those songs and I think a certain segment would feel cheated if I didn't do them. It's not something that I'm ashamed of. A couple of those songs, I hang in there pretty well. Some of them have a real distinct sound to them."

Younger People

He also said some people come to the shows who "are younger people that maybe don't even know where they have heard those, so they don't necessarily equate them with me. That's not the reason they are there. A lot of people who are familiar with the songs since 'Garden Party' came out, or maybe since 'She Belongs To Me.'"

"That's a whole different group of people that would be interested in seeing me. It's a real nice feeling to be able to play to that large of a demos group. If anything, we've gotten a broader acceptance with people of all ages."

Importance Of Live

He said constant live performances are helpful to his studio work, since there is more to the show in order to try different things with a song in concert than in the studio. "I really need that live feedback you get from the audiences." Nelson said. "Having the vantage point of 20 years in rock music from which to judge, he said he thinks the biggest change in the music scene has been in the musicianship."

"When I started, there was just a handful of people who fit into that category, who are really great musicians. Those guys back during that time were really innovators; now there are an awful lot of good guitar players.

He does think, though, that too much concentration on technical ability can result in less effort. "There is so much to learn what he and others produced in the '50s."

Better Musicians Today

"There are a lot of really excellent players who are coming through. It's a trap anyway can fall into, where they know exactly what they have to play to do the job, and I think this is where the really good things happen."

The future for Rick Nelson the actor, he said, is nebulous. Despite guest appearances in recent years on dramatic shows such as "Owen Marshall" and more recently, "The Hardy Boys," Nelson said because the people at Epic "were so involved and interested in what I wanted to do, I get behind what I was doing more than ever."

That doesn't mean, though, that he might not be seen on television in the near future. "We were recently in Monroe, Louisiana and did a big fair down there. It was filmed with a special in mind and that is the one I've seen from it have been real good. It's almost like a documentary — they shot about 14 hours of film all around the fair, backstage scenes and then the concert. I was really happy with what I saw, so hopefully that will be on early fall."

You Get Tired

After 20 years of playing music, is Nelson getting bored? "I get tired," he said. "But I'm sure not getting tired of playing. If anything, it just keeps getting more and more interesting for me. I'm still getting interested, so you can bet I'm even happier with what I saw, so hopefully that will be on early fall."
Bar Coding For Records Gets Final OK By UPC Council
(continued from page 28)

the jacket spine, but not closer than N-1 to each other. Place bar code signs for eight-track cartridges or cassettes have yet been made.

Size — The normal size of the series of lines making up the bar code is 1/8 of an inch wide by 1/16 of an inch high, referred to as the 100% size. In such cases, the capacity of the code number is reduced proportionally. The industry optimum guideline adopted by the Industry Code Committee is 100% size, which offers maximum scalability.

OCR And Human Readability — The OCR is different than the machine code. The OCR digits and are to be placed immediately below the UPC symbol, not imbedded in the lower portion of the code, as is done in some other industries. Positioning of the digits will be in a 4-5-1 configuration, i.e., 1204-56789-0.

The UPC system also embraces a supplemental or suffix code and symbol, usually lesser in height than the main code. The suffix code has rejected any uniform industry utilization of this suffix code and symbol, since it usually is a machine code and is a same equipment that can scan the basic symbol. Any use of the suffix code would be at the discretion of the manufacturer for uses of their own determination, subject to meeting UPC technical requirements.

Cost To Participants

Besides the cost of UPC membership, manufacturers and retailers also face other expenses to make the UPC system operational in the record industry, although most of the initial costs will be offset in the long run by the potential savings in labor, inventory costs and money lost due to errors at the check-out counter. For example, the UPC symbol and number must be obtained to be included with the L/P's artwork, and can cost an average of $15. Such a film master is necessary for each separate code number, therefore for each separate product, a separate master.

An electronic device used in-house to verify quality control and readability will cost $300-$500 per manufacturer and its dealers, and some additional costs for the design, development, testing and purchasing of the device for each manufacturer and its dealers, or $1,500-$1,800 for the design, development, testing and purchasing of the device for a group of manufacturers and their dealers, on a cost-sharing basis.

For wholesalers and retailers, major expenses may be farther away than those for the manufacturers, if only because it would be uneconomical for manufacturers to install scanning equipment until enough recorded product carries the UPC symbol.

Such equipment will cost an average of $700-$3,000 or more, with keyboards costing between $3,000 and $6,000, while supermarket-type checkout scanning stations, $15,000 to $40,000, including registers and in-store mini-computers for data translation.

European Compatibility

It is also stated that the UPC system will be compatible with European code systems with a minimum of adjustment. European scanners can read the UPC symbols, although UPC scanning cannot at this time read European codes, which carry an extra digit. Adoption of the European recording industry itself is only beginning to use the code system, it is believed the problem can be remedied, since many products originating in Europe for importation and sale in the U.S. are first marked with the UPC symbol, not the European code.

Five areas remain in which action has not yet been taken by the industry and are still under discussion, including cassette symbol placement; quad disc and tape configuration designation; case and jacket symbol use; evaluation of symbol size reduction test results by printing suppliers; and application to other configurations, such as seven-inch single records, 12-inch records, etc.

According to Gorikov, the joint RIAA/NARM Recording Industry Code Committee will “continue as an ongoing national committee, meeting when needed” and its first priority should be the completion of the rule.

Although earlier in the year, Gorikov’s projections stated the first product with bar codes might be on the market by fall 1977, the committee stated that following UPC Council approval of the suggested system, manufacturers could receive their numbers from DCI in a relatively short time.

At the June 7 bar coding meeting, some manufacturers said they could implement bar coding within a matter of two to three months after being granted manufacturer identification numbers.

A letter from Gorikov’s statement to the industry said, “any company, on a voluntary basis, may apply for membership and for assignment of a manufacturer code number, the application fee will be $200.00 per manufacturer (or group) plus $20.00 per additional manufacturer (or group). The application fee will be paid in 1/2 of the numeric code and the related machine readable bar symbol.”

Capitol 3rd Qtr. Profits Down
(continued from page 8)

The corporation’s net sales for the three months ending Sept. 30, 1977 were $51,091,000. For the same quarter last year, sales were $50,011,000, $800,000 less than in 1977.

Net income, however, was $2.04 million for the first quarter of fiscal 1978, down $1.12 million, or 35%, from first quarter income in 1977 of $3.16 million. Net income amounted to $.62 per share.

According to Bhaskar Menon, president and chief executive officer of the company, “Higher recording and manufacturing expenditures and increased provisions for obsolescence adversely impacted profits in this quarter as compared to the same period last year.

Gold Records

“During the past quarter, gold records were achieved on albums by Carole King, Maze and Gino Campbell. The Beatles’ ‘Abbey Road’ and Carl Cotch’s ‘Southern Gentlemen’ were also gold.”

The financial statement reported that there were 3,298,951 average shares outstanding this year versus 3,303,805 last year. It also said the board of directors declared a quarterly cash dividend of eight cents per share payable December 15, 1977 on shareholders of record Nov. 25, 1977.

Jukebox Hearings
(continued on page 9)

Wall Boxes, Other Items

Other areas of contention include fees to be charged for replacement certificates (it was generally agreed in conference that they should be supplied, but the costs remain in question), and assignment of a standard listing for each jukebox manufacturer and serial number. But “where else the witnesses will do battle is uncertain,” said Baumgarther, who on the office has specifically invited testimony is what provisions should be made in the regulations covering systems of multiple “wall boxes” operating from a remote master unit.
One Song Meets And Seminars

LOS ANGELES — “One Way Flight” was named “Song of the Year” at the annual SESAC Gospel Music luncheon Oct. 4 at Nashville’s Hyatt Regency Hotel as part of the week-long National Convention.

Approximately 300 gospel music writers, publishers and industry executives witnessed the presentation of six awards for “Songwriter of the Year,” “Song of the Year,” “Distinguished Service in the Field of Gospel Music,” “Humanitarian,” “Broadcast Media” and “Black Gospel Music.

The Reverend Courtney B. Hewitt, Jr. received the “Broadcast Media” award and the National Singing Convention was given the “Lifetime Achievement” award by SESAC.

Dallas Holm was selected as “Songwriter of the Year,” while Brock Speer was honored with the “Humanitarian” award. The Cuen, president of Word, Dave Will and Russ Taff. Seated (l-r) are: Jim Murray and Armond Morales.

New Label BowS — Word, Inc. has added DaySpring Record to its family of labels.

DaySpring’s first release will include albums by the Imperials, Walt Mills, The Shareatts and Jimmy Miller. Pictured at the signing ceremony are (l-r, standing): Buddy Husky, director of Ad

New Sparrow Records To Sold To Candle And Hearn

LOS ANGELES — Sparrow Records, Inc., a contemporary gospel music company, has been sold to Candle and Hearn, Inc., a firm recently formed by Candle Company Music of Texas and Billy Ray Hearn, former executive vice president and founder of Sparrow.

Sparrow was a subsidiary of CHC Corp., a company based in Towsland, Maryland, with diversified publishing interests. Hearn will become president of Sparrow and Adeline Griffith and Steve Potriz will become assistant to the president and sales manager, respectively.

According to Hearman, since Sparrow’s first release 15 months ago, the company has generated more than $1 million in sales from the distribution of 20 albums and six music publications.

Artists recording on the Sparrow label include Barry McGuire, Anne Herring, Keith Whiten, Damien Elie, Janey Gynne, Terry Talbot, John Talbot, Mike and Kathie Deszy and Children of Light. Two other groups, Candle and Kids Of The Kingdom, record for Birdwing, a division of Sparrow.

Sparrow recently announced an agreement with Noel Paul Stookey’s Neworld Records and we expect to distribute records and tapes on the Vesper label, whose artist roster includes Shirley Caesar and James Cleveland.

Jewel Raises LP Prices

Shreveport, LA — Jewel Records announced that all its gospel albums will now be priced at $1.98, up from $1.50.

Also announced was that Jewel will distribute records and tapes on the Vesper label, whose artist roster includes Shirley Caesar and James Cleveland.

Cash Box Gospel

Gospel Music Assn. Sets Meetings And Seminars

NASHVILLE — The Gospel Music Association will hold two days of meetings and seminars beginning November 28. The meetings will precede the annual Dove Awards ceremony at the Hyatt Regency Hotel in Nashville, Tennessee.

According to Hal Spenser, chairman of the GMA Special Projects Committee, the activities will begin Monday with a general membership meeting to elect the GMA’s new board members. The newly-elected members will, in turn, elect officers for the coming year.

Monday evening, a program of choral music recital will be presented. The participants will include Don Marsh, Benson Company; Jessie Peterson, Lifelines Company; Elynn Ramey, Truime Music Company; and Jeffrey, Manna Music Company.

The program is designed for choir directors and minister’s music and is from 7-10 p.m.

On Tuesday, preceding the Dove Awards ceremony, two GMA-sponsored seminars will be held on songwriting and recording. Participating in the songwriting seminar will be Hal Spenser, Manna Music; Jay Erin Brown, Caananland Music; Ed Benson, Benson Company; Gordon Jensen, songwriter; Mosie Lister, songwriter; and Dottie Rambo, songwriter.

In the afternoon, the seminar on recording will include Marvin Norcross, Caanan Records; Jessie Peterson, Tempo Records; Dave Benson, Sr., Heartwarming Records; Joe Huffman, Mark IV Records; and Bob McKenzie, Paragon Records.

Ala Enterprises, Otis Form Gospel Label

LOS ANGELES — Ala Enterprises, Inc. and Johnny Otis have jointly established a new gospel label called Gospel Tone. All records released by Johnny Otis and product will be distributed by Ala Enterprises, Inc.

The label’s first release will be an album by the Cavaliers.

Sesac Awards

The Sixth Gospel Radio Seminar To Be May 1978

LOS ANGELES — The sixth annual gospel radio seminar is scheduled to take place May 5 and 6 at the Airport Hilton in Nashville and expects to draw more than 100 participants.

“We had 100 seminar registrants last year and we expect to have many more than that this year,” according to Jim Black, director of gospel music for SESAC and chairman of the seminar’s steering committee.

An open reception will be held the night of May 4, with the seminar scheduled to begin with registration the following morning. A banquet will close the two-day seminar the evening of May 6, with several gospel acts scheduled to perform.

Other members of the steering committee include Matt Stenhauer, Dave Wortman, Tom Walls, Lou Hidrehed, Sylvie Mayes, Charlie Monk, Biff Colie, Ed Allen, Ken Harding and Don Cusick.

Rev. Morganfield LP Out

CLARKDALE, MISS. — Rev. Willie Morganfield, the first gospel artist to sign with Jewel Records in 1962, has a new album on the label with the Bell Grove Choir.

Top Spiritual Albums

1. First Lady Shirley Caesar (Word/RS 74749 [UA])
2. Live at Carnegie Hall James Cleveland (Savoy 7014 [Arista])
3. Tonight’s the Night: The Gospel Keynotes (Harvest 1787)
4. Love Alive Walter Hawkins & the Love Center Choir (Light 5705) (Word)
5. From Augusta With Love Swanee Quintet (crest 3077) (Harbor)
6. He’s Standing by Institutional Radio Choir of Brooklyn, N.Y. (Savvy 14459) (Arista)
7. The Comforter Edwin Hawkins Singers (Bruno/Brts 4202)
8. Joy Rev. Milton Brunson & The Thompson Community Church Choir (crest 3077) (Harbor)
10. Stand Up for Jesus Savannah Community Choir (crest 2076) (Nash)
11. Myrna Myrna Summers (savy 14464) (Arista)
12. We’re in the Rapture Sensational Nightingales (Peacock 59207) (ABC)
13. Jesus Christ Is the Way Walter Hawkins (Light 5707) (Word)
14. Gotta Find a Better Home Angelic Gospel Singers (Nashover 7178)
15. The Night Civilization Comes (Light 3077) (Harbor)
16. The York Community Choir (RCAPPLE 2293)
17. Live!: The Dixie Hummingbirds (Peacock 592013) (ABC)
18. The Soul and Spirit Concert Rev. Maurice Woods & the Christian Tabernacle Choir

Top Inspirational Albums

1. Home Where I Belong B.J. Thomas (Myrrh 56517) (Word)
2. Mirror Evie Touquist (Word/WST 8759)
3. Lady Reba (Gospeline RY 1340)
4. Gentle Moments Evie Touquist (Word/WST 8714)
5. Dassas Holm & Praise Live (Gentree/3451)
6. Alleluia Through It All, Gailather Choir (Impact/R 3399)
7. For Him Who Has Ears to Hear Keith Green (Warning 1015)
8. Evergreen Nancy Honeytree (Myrrh MSA653)
9. This Is Not a Dream PAM MARK (Hawker/B Primetime)
10. Praise Be to Jesus Bill Gailather Trio (Impact/R 3348)
11. Praise II Maranatha Singers (Maranatha M 508)
12. Live From Nashville Jimmy Swaggart Ministries (Primetime)
13. Love Broke Through Phil Kaeggy (New Song No 502) (Word)
15. Have Returned Ken Copeland & Gospel Productions/KCP 1002
16. Rambo Country Rambos (Impact/R 3349)
17. Alive! Mike Warnke (Myrrh MSA651) (Word)
18. Where I Stand in Mine Elvis Presley (RCA 11519)
19. The Word Ken Copeland & Gospel Productions/KCP 1002
20. Songs of the South Pat Terry (Myrrh MSA666) (Word)
**TOP 75 R&B ALBUMS**

**Weeks On 10/22 Chart**

| #1 | BARRY WHITE SINGS FOR SOMEONE YOU LOVE | 13 11 7 | 3 9
| #2 | BRICK (Bang BLP-4095) | 3 9
| #3 | IN FULL BLOOM | 3 9
| #4 | SOMETHING TO LOVE | 4 14
| #5 | TOO HOT TO HANDLE | 5 14
| #6 | STAR WARS AND OTHER GALACTIC FUNK | 6 14
| #7 | ACTION | 7 14
| #8 | PATTI LABELLE | 8 14
| #9 | SHAKE IT WELL | 9 14
| #10 | COMEBACK | 10 14
| #11 | FEELIN' BITCHY | 11 14
| #12 | CANDIDAR ARREST | 12 14
| #13 | POWER AND LOVE | 13 14
| #14 | I REMEMBER YESTERDAY | 14 9
| #15 | PART 3 | 15 7
| #16 | FOREVER GOLD | 16 7
| #17 | SECRETS | 17 7
| #18 | STARVE | 18 7
| #19 | BABY IT'S ME | 19 7
| #20 | THE BLACKBERRY | 20 7
| #21 | ODYSSEY | 21 7
| #22 | COME GO WITH US | 22 7
| #23 | REJOICE | 23 7
| #24 | GÖIN' PLACES | 24 7
| #25 | MAZE | 25 7
| #26 | SLICK | 26 7
| #27 | RIGHT ON TIME | 27 7
| #28 | THE FLOATERS | 28 7
| #29 | BERNY AND US | 29 7
| #30 | NIGHTLIGHTS | 30 7
| #31 | LIFELINE | 31 7
| #32 | EXODUS | 32 7
| #33 | SERGIO MENDES AND THE NEW BRASIL 77 | 33 7
| #34 | TURNIN' ON | 34 7
| #35 | CREAM CITY | 35 7
| #36 | SEND IT | 36 7
| #37 | PLATINUM JAZZ | 37 7

**Weeks On 10/22 Chart**

| #38 | DELUSIONS | 38 7
| #39 | ANGELIC BELL AND THE DRILLS | 39 7
| #40 | OPEN UP YOUR LOVE | 40 16
| #41 | BIG TIME | 41 14
| #42 | THAT'S ALL | 42 14
| #43 | DEVIL'S GUN | 43 14
| #44 | REEL DOWN THE HILL | 44 14
| #45 | SATURDAY NIGHT | 45 14
| #46 | BILLY WILLOWS (Columbia JC 43903) | 46 14
| #47 | LET'S CLEAN UP THE GET TO | 47 14
| #48 | THE TWO OF US | 48 14
| #49 | BILLY WILLOWS | 49 14
| #50 | THE BEST OF TASTES | 50 14
| #51 | REACH FOR IT | 51 14
| #52 | MORE STUFF | 52 14
| #53 | TURN THIS MOUTH OUT | 53 14
| #54 | THE BLACK PEOPLE | 54 14
| #55 | GET UP AND DANCE | 55 14
| #56 | STARTING ALL OVER | 56 14
| #57 | BEHOLD THE MOBILE ARMY | 57 14
| #58 | THE JACKSONS (ECM 4306) | 58 14
| #59 | THE BLACK RHYTHM BAND | 59 14
| #60 | THE KEY BAND | 60 14
| #61 | DO IT TO THE BONE | 61 14
| #62 | BRIDES | 62 14
| #63 | THE ROY CROPPERS | 63 14
| #64 | LOVE IN ALL FLAVORS | 64 14
| #65 | RICKY | 65 14
| #66 | GOT TO HAVE YOUR LOVE | 66 14
| #67 | JACQUIN | 67 14
| #68 | TRUE TO LIFE | 68 14
| #69 | THE KITCHE FAMILY | 69 14
| #70 | COCOMO | 70 14
| #71 | NEVER LET GO | 71 14
| #72 | LOVE IN ALL FLAVORS | 72 14
| #73 | RICKY | 73 14
| #74 | RICKY | 74 14
| #75 | LOVE AND KISSES | 75 14

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**CASH BOX R&B**

"The Kat": A New Direction, New Image for Black Radio

by Carita Spencer

LOS ANGELES — Three months of research in the Los Angeles Black community has resulted in an entirely new direction for Black radio — totally committed to community involvement, helping find solutions to community problems. On October 10, 1977, a new life form came into existence on Los Angeles AM radio. The new life form is "The Kat," located at 1230 on the AM dial.

"The concept of "The Kat," explained Don Mac, program director at the station, "was selected from a computer printout of available call letters and from there, the idea of "The Kat" developed as sort of an acronym.

New Approach

The new approach to programming which will be part of the station's complete image change will entail a broader spectrum of music allowing exposure of more product with potential to expose new talent but not distancing from the main objective to entertain.

"Some radio stations have a tendency to just play records," Mac said. "We want to make people aware, let them know that 'The Kat' is here to help them and to get them to take part in what we are doing here."

The station's complete approach to both the music and its community is "The Kat," as advertised on billboards throughout the Black community, is not meant to have a negative connotation. The advertisement, consisting of a black cat closely resembling the beauty, and a woman holding the animal, depicts the cat as being very well cared for, with no need of damage. "It displays the beauty, strength and pride of the Black community," Mac explained.

This is a very ambitious project. People have been reluctant to believe after years of

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**White Single Goes Gold**

LOS ANGELES — Barry White's latest single for 20th Century Records, "It's Ecstasy When You Lay Down Next To Me," has achieved gold status. The label recently reported.

**MCA Signs The Wallers**

LOS ANGELES — MCA Records has signed The Wallers Family, a group of five brothers and sisters from Richmond, Virginia, whose first release is expected to be disco oriented.

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**ACUFUNKTURE SIGNS**

Acufuncture recently signed with Sagittarius Records and have released "Boy Blue" as a single while they are working on their debut LP which is scheduled for release in mid-December. Pictured (l-r) are: Otis Courtney, vice president of Sagittarius Records, and Acufuncture members, Steve Wonder, The Commodores and the Captain And Tennille. The disco volume contains material by The Four Seasons, The Miracles and Diana Ross.

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**Two Jobe Folios Out**

** LOS ANGELES — Jobe Music Company, Inc. recently announced the publication of two new song folios: "Superhits Of The Superstars" and "Hits Of The Disco Superstars." The superstars publication features a compilation of current songs by contemporary artists such as Linda Ronstadt, Diana Ross, Stevie Wonder, The Commodores and the Captain And Tennille. The disco volume contains material by The Four Seasons, The Miracles and Diana Ross.
OLIVIA NEWTON-JOHN
SAM / CHANGES / IF NOT FOR YOU / LET ME BE THERE / COME ON
SOMETHING BETTER TO DO / HAVE YOU NEVER BEEN MELLOW

OLIVIA NEWTON-JOHN'S GREATEST HITS

A DREAM O

OLIVIA NEWTON-JOHN'S GREATEST HITS

www.americanradiohistory.com
Increased Prices Affect Sales At VIP
by Carita Spencer

LOS ANGELES—The move to sell $7.98 to $8.98 per cd by most record manufac-
turers has, according to Cletus Anderson, president of VIP record stores, decreased his stores' sales by 12 percent but at the same time increased profits by 10 percent, based on figures for August.

The fact that there is a one dollar difference in the shelf price of some albums sometimes prompts consumers to ask questions concerning the prices. And that question should like to the manufac-
turers print the list price on albums because, in his opinion, that would cut down on their questions before they even have a temporary solution to the problem. VIP has had to make their own labels which list the manufacture suggested retail prices.

All eight VIP stores in California sell $7.98 and $8.98 albums for $5.98 and $4.98, respectively, in addition to a weekend special featuring current LPs for $3.99. VIP advertises the special radio on wkst during the week, and the store even just to browse around. Chances are they will hear something they like and subsequently make a purchase.

Anderson explained.

Advertising

A major source of advertising for VIP is radio, which averages about 300 a week. Advertising is paid for on a cooperative basis in conjunction with the manufacturers whereby VIP is guaranteed money for putting it through advertising. The store also advertises in "Scopn and "What's Go-
ing On?" three weekly publications free to the public. In store merchandising displays, produced by manufacturers, can sometimes present a problem because of limited space. This necessitates changing the displays more often, usually every two weeks in order to exhibit them again.

It means that when a VIP hears about an artist, he calls the store and puts it in the window display, but there are times, Anderson pointed out, when this is not applicable.

"We like to spend when people are spending," he said. "When sales are down, we advertise less. When people have less money, generally aren't in the mood for spending and advertising dollars can easily be wasted."

Profitable Sales

Advertising for this past weekend's "VIP's Going Crazy" sales, however, proved to be quite profitable. The store featured a special low price on 10 12 inch disc LPs, including Barry White's Ecstasy, Do You Want to Get Funky, by Peter Brown, Brick House by the Commodores and the Brothers Johnson's "Sweet" Letter 23.

A lot of people weren't actually familiar with the 12 inch disc LPs, but the ad ap-

"We specialize in how to sell," explained Anderson. "We cater to our customers' needs. They want to listen to the song, they want to know what they are buying.

In addition to the sales in California, VIP also has two stores in Jackson and Prentiss, Mississippi where albums retail for one dollar off the list price, because the demand is not as great.
**RETAIL LP SELLING PRICES**

*by Mark Meher*

**MINNEAPOLIS, Minn. — In an effort to increase communication between store managers in the Pickwick Retailing Division and branch buyers in the Rack Services Division, a meeting was held here three weeks ago at which a number of new programs were initiated.**

At the recent Pickwick Retail Convention in Cleveland, Pickwick store managers explained that they were occasionally forced to buy direct for their individual outlets in order to fill backroom and frontroom requests. Pickwick officials have generally discouraged direct buying by branch managers but during one meeting confided that "you either buy from Minneapolis or stick your neck out." Jordan, the buyer for the distribution division, Minneapolis, also said that store buyers for the racks, the recent session with branch buyers from both the distribution group and the rack personnel. "It was a problem that had to be alleviated, this lack of communication between the rack buyers and their respective buyers. In some cases, the managers have found it necessary to buy certain products themselves. We don't encourage that," he said. "The answer is for the buyers to have a feel for each store and what it needs." Jordan noted that examples of this direct buying were Pickwick Records store managers purchasing certain hot, classical albums, or esoteric "off the wall" items, like bluegrass, in order to fill local requests.

"We've started an open-line communication program with a regular newsletter going into the stores," she said. "Plus we've made changes in systems allocations (that will allow more flexibility in buying)."

The problem was "resolved much of the problem," she concluded.

**At the Wisconsin convention, store managers were informed of a new policy by which, in rare instances, Discount Records store managers could get products by calling national headquarters instead of their local branches. Headquarters personnel would purchase the product and arrange for it to be shipped to the discount store.**

The following items will insure continued trouble-free operation of Atari games:

1. A new microphone for the ATDA-1004. During normal operation this device generates considerable heat. It is therefore important to have the microphone in a good heat sink. The correct heat sink is a U-shaped piece of copper approximately 1 inch tall. Atari P/N 009470-0. The heat sink is also available from Atari under the name of BIPAC TRA-Bond. Atari P/N 78-13016. The incorrect heat sink could result in damage to the PCB due to excessive heat.

2. To insure that the potentiometers will work properly in the Atari game on the Starship 1 controls, perform the following procedure:
   a. Set the potentiometer (10,000 ohm meter) and set the dial to R X 100 (ohms scale).

**Pickwick Branch Buyers Dealers To Eliminate Bottlenecks**

**Tampa**

**At the Wharehouse (12 locations), same ad with identical features and prices that appeared in Los Angeles, with Carpenters (LP) and Novelties (LPs) omitted. (San Diego Union).**

**San Francisco**

At the Wharehouse (19 locations), same ad with identical features and prices that appeared in Los Angeles, with Carpenters (LP) and Novelties (LPs) omitted.

**Washington**

At via Maxie (16 locations), "Elvis in Concert" (2 LPs/$13.98 list) for $7.78/$9.88. At Discount Books and Records (3), all latest releases and five additional LPs for $5 off list price. At Korvettes (5), same ad with the identical features and prices that appeared in Baltimore. At Harmony Hut (7), same ad with the identical features and prices that appeared in Baltimore. At Harmony Hut (7), same ad with the identical features and prices that appeared in Baltimore. At Harmony Hut (7), same ad with the identical features and prices that appeared in Baltimore.
AMOA 1977

From October 28-30, representatives from all levels of the coin operated amusement industry will converge on Chicago to take part in the annual Amusement and Music Operators Association convention. It will be the first held under the sponsoring association’s new name, which was changed in 1976 to more accurately define its function.

The nucleus of AMOA was a 14-member committee elected in January of 1948, by a fledgling group of concerned operators, for the purpose of combating adverse legislation which was presenting a threat to the coin operated music industry. Music Operators of America, as it was then known, prevailed as a committee until 1951 when it was incorporated as a national association.

Over the subsequent 26 year period, the association grew and prospered, as did the industry it represented. Music, the jukebox, continued to remain a vital factor in the industry’s growth pattern but coin operated games took on added significance with the emergence of the sophisticated technology which gave birth to a whole new generation of machines. The infancy of technical terms like “video,” “micro-processor,” “solid-state.”

The display of exhibits at the 1977 AMOA exposition, dramatically reflecting this tenure of progress, is expected to be the largest, and most diversified, in the association’s history. Three halls of the Conrad Hilton Hotel will be utilized to house a most substantial product array. All three American phonograph manufacturers – Rock-Ola, Rowe and Seeburg – will be showing their new equipment lines; and German manufacturers, Lowen Automaten (NSM) and Deutsche Wurlitzer, will also exhibit their current models.

Games products, both traditional and new, will abound in the numerous exhibits being hosted by the various game manufacturers. With the recent advent of the electronic pinball machine, there will be a great deal of emphasis on solid-state – and some new electronic pins being premiered expressly for the AMOA audience.

In 1951, the first official MOA convention was held in Chicago’s Palmer House and the three-day event attracted less than 500. In 1974, during former president Russ Mawdsley’s term of office, the association’s membership passed the 1000 mark. A record 5,279 attended the 1976 convention, to shatter all previous records. You’ve come a long way, baby!

See you at the show.

A Statement From G. Garrett

This year, our 29th, has been one of activity and change for AMOA. We began the year with a new name. We moved the association’s offices to larger quarters. We launched new training schools for mechanics. We continued to promote the development of state associations, and we worked on implementation of the new Copyright Law affecting jukeboxes.

The AMOA Mechanics Schools on Schematics and Flippers, developed in response to membership surveys, have been praised by operators, and the schools are still in demand. The new Copyright Law is a fact of life and will go into effect January 1, 1978. Our recommendations to the Copyright Office on a simplified method of compliance with the new $8 jukebox royalty were mailed to all members last June. Our Washington legal counsel, Nicholas E. Allen, will give us a detailed report at the membership meeting.

This year’s Exposition Seminar will bring back a distinguished Notre Dame professor who became very knowledgeable about our industry. Dr. John R. Malone will conduct a seminar on “Salesmanship: The Road to New Business Development” and this will be followed by a premier showing of the new AMOA audio visual public relations program on the industry. There will also be a regional seminar next March, conducted by the University of Notre Dame. This will be held at the airport in Chicago, and I urge you to register during this Exposition.

During this very active year, it has been my pleasure to visit many of our state associations. I have also seen the formation of two new associations during the year – Tennessee and Georgia. Our goal is one day to have an association in every state, and AMOA is always ready to help in that endeavor. I thank all state associations for their support of AMOA. We would not be so strong without that support.

I wish to express my deep appreciation to the members, the board of directors, the Expo 77 committees and the staff of AMOA for making this one of our most successful years.

Garland B. Garrett, Sr.
National President

AMOA Banquet Show Stars

CHICAGO - Hirsh de la Vie, producer of the annual AMOA banquet show, has booked an array of talented artists to perform during the entertainment portion of this year’s event, being held on October 30 in the Grand Ballroom of the Conrad Hilton Hotel.

The roster includes Frankie Avalon (Vigor/Delites), Bud Randolph (Monumental), Del Reeves (United Artists), Dave and Sugar (RCA), Ray Grill (Capitol), Nick Nixon (Mercury), Frankie Randall (RCA), Jeanne Napoli (Vigor/Delites), the Sunshine Express, and, making a return appearance this year, emcee Jerry Cox.

Where To Go In Chicago

As a convenience for the many out-of-town visitors who will be in Chicago for the AMOA convention, Cash Box has compiled a list of some of the city’s popular restaurants and entertainment establishments, which are located in close proximity to the Conrad Hilton Hotel.

Dining
ADOLPH’S – 1045 N. Rush – 337-7313
KOSTOS – 7 E. Delaware Pk. – 642-8540
ARMANDO’s – 100 E. Superior – 337-7672
BENIHANA OF TOKYO – 166 E. Superior – 664-9643
BERGHOFF’s – 17 W. Adams St. – 427-3170
CAPE COD ROOM – 140 E. Walton – SUT-2200
CHEZ PAUL – 660 N. Rush – 944-6680
THE CONSORT – 909 N. Michigan Ave. – 945-7200
DIANNA’S – 212 S. Halsted – 332-1255
DON THE BEACHERMILL – 101 E. Walton – 787-8812
DON ROTH’S BLACKHAWK – 139 N. Wabash – 726-0100
GREEK ISLANDS – 766 W. Jackson Blvd. – 787-8557
JOHN HANCOCK CENTER “99th” – 875 S. Michigan – 787-1732
KON-TIKI PORTS – 505 N. Michigan – 627-4286
THE MAGIC PAN CREPERIE – 60 E. Walton – 943-2456
THE MAVIN – 701 N. Michigan – 337-1717
PUMP ROOM – 1301 N. State – 266-0360
THE RITZ CARLTON – 160 E. Pearson – 726-5100
RON OF JAPAN – 230 E. Ontario – 644-6500
71 CLUB – EXECUTIVE HOUSE 71 E. Wacker – F16-7100
TRADER VIC’S – 17 E. Monroe – 726-7500
THE WATERFRONT – 1015 N. Rush – 943-7594
ZAVEN’S – 260 E. Chestnut – 787-8260

Entertainment
ARIE CROWN THEATRE – McCormick Place – 791-6500 (Oct. 30, Steve Martin)
AUDITORIUM THEATRE – 70 E. Congress – 922-2110 or 922-6634
THE BLACKSTONE – 60 E. Balbo – 431-0660 (Oct. 28, 29, Nefertiti)
DON REMES – 175 E. Chestnut – 266-0500 (Oct. 28-30, Side By Side By Sondheim)
ORCHESTRA HALL – 220 S. Michigan Ave. – 427-7711 (Oct. 28-29, Chicago Symphony)
RATSO’S – 2464 N. Lincoln – 935-1505
RICK’S CAFE AMERICAN – Holiday Inn Lakeshore – 943-9200 (Jazz)
SECOND CITY – 1616 N. Wells – 337-3992 (Satirical Revue)
SHUBERT THEATRE – 22 W. Monroe – 943-8440 (Oct. 28-30, Pippin)
STUDEBAKER – 418 S. Michigan – 292-2973
THE BOX HAS CHANGED
SO HAVE WE.

Sandy Baron
Beloyd
Electric City
Richard Fields
Dan Hill
Ahmad Jamal
Jigsaw
Keane Brothers
Linda Laurie
Tommy Leonetti
Love Unlimited

Love Unlimited Orchestra
Peter McCann
Mose McCormack
Nite City
Kenny Nolan
Edwin Starr
Gary Tanner
Barry White
Tony Joe White
Michelle Wiley

and The Remember Series

20th Century-Fox Records
**WELCOME OPERATORS TO**

**Williams** A.M.O.A. BOOTHS

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**66/167/168/183/184/185**

**FOR ACTION-PROFIT-GAMES & SHUFFLE ALLEYS**

**Williams**, Inc.

3401 North California Avenue
Chicago, Illinois 60618
Tel. 312-267-2240
Music & Games Execs Discuss Importance Of AMOA Expo

LOS ANGELES — The 1977 AMOA Expo position should establish new records in both attendance and exhibitor space — certainly a noteworthy distinction for the first convention to be held under the association’s new name. Indeed, this year’s annual meeting and trade show will include many events of special interest to all operators: exhibits, seminars, guest speakers and a definite talk on the new copyright law and how it affects music operators by AMOA counsel Nick Allen.

But operators aren’t the only segment of the industry with a vested interest in the convention. A recent Cash Box survey of music and games executives indicated that manufacturers view the AMOA show as an indispensable showcase for new products and, of equal importance, as a forum for one-on-one discussions with operators and distributors.

Ross Scheer, director of marketing for Bally Manufacturing Corp., stressed the international scope of the AMOA event. “The convention is significant because we are able to get together with all the important people in the industry — not just from the United States but from many parts of the world,” he said, adding that “an awful lot of information is garnered at this time.”

While noting that electronic pinball games would receive a lot of attention at this year’s show, Scheer said Bally will hold a service school on solid-state equipment in conjunction with the AMOA meet.

Paul Jacobs, vice president of marketing for Exidy, emphasized the importance of direct contact between manufacturer and operator during the AMOA convention. “This is really our one opportunity in the 12 months to sit down and chat and show our products directly to the ultimate consumer, as far as retention of title,” he said. “And it’s that one opportunity in the year to talk to him and get some feedback.”

Jacobs believes that operators will be a lot more selective in shopping for new equipment this year.

“We’re not coming off the greatest summer, and we’re not coming off the greatest year in the coin machine business. So I think what we’re going to be catering to now is a very discerning buyer, and we’re going to have to inject some enthusiasm this year.”

Bally
eight-ball

best pinball pool table in history

Amazing Memory & Recall

ELECTRONIC
4-PLAYER FLIPPER
CONVERTIBLE TO ADD-A-BALL

Ask Your Distributor to Demonstrate
Memory & Recall
and Solid or Striped Ball Competition

See Distributor or write Bally, 2640 Belmont Avenue, Chicago, Illinois

(continued on page 76)
Some Things Just Never Change

After much careful listening, BRUNSWICK has made the changes you asked for.

However, some of the features stayed the same simply because there is no better way to build them into a billiard table.

One-piece, 3/4" slate is machedined smooth to within 10/1000 of an inch at their factory. Brunswick's the only U.S. manufacturer that does this.

Die-cast metal corner castings and anodized aluminum rail trim keep the table in shape by protecting those highly susceptible areas. Corner castings have a wipe-clean, pebble-grained finish.

Brunswick's Professional Coin-op Billiard Table is durable and practical. And in 7 and 8-foot sizes, it's quite a collector.

Professional Model
With New Features,
It's a Natural!

SKOKIE, IL—BRUNSWICK® took their best coin-op billiard table, and made it even better! It's professional, it's dependable, and it's BRUNSWICK!

New features have been added for player and operator convenience. Features that both players and operators have asked for.

The ball receiver box has been moved from the side to the foot of the table. This permits easier ball racking and easier access to the ball box.

Both rails and aprons are now covered with MELAMINE for a burn, stain and mar-resistant finish. Smudges and fingerprints wipe clean with a damp cloth.

Tough extruded aluminum trim surrounds the table at the bottom edge of the apron. This will help prevent damage to the table when in storage and when moving the table on location. It also prevents nicks and scrapes from cues.

FOR COMPLETE INFORMATION ON THIS COIN-OP WONDER, JUST FILL OUT THE COUPON AND MAIL TODAY!
Power Of Earnings Determines AMOA Jukebox Winners

CHICAGO — AMOA members annually vote for the association’s coveted Jukebox Awards. The awards, which are based solely on a record’s earning power in jukeboxes, are presented at the annual AMOA Banquet — the climax of the three-day exposition.

The following list of the AMOA Jukebox Award winners for the past 10 years:

1967
- Most Popular Record — Release Me by Engelbert Humperdinck (Parrot Records, div. of London)
- Most Popular Artist — Dean Martin (Reprise)
- Most Consistent Supplier of Good Records — Capitol Records

1968
- Record of the Year — Honey by Bobby Goldsboro (United Artists)
- Artist of the Year — Glen Campbell (Capitol)
- Record Company of the Year — Epic Records

1969
- Record of the Year — Harper Valley P.T.A. by Jeannie C. Riley (Plantation Records)
- Artist of the Year — Glen Campbell
- Record of Company of the Year — MGM Records
- Great Friend Award — Boots Randolph (Monument)

1970
- Record of the Year — Country & Western Record of the Year
- Artist of the Year — Kenny Rogers
- Record Company of the Year — MGM

1971
- Record of the Year — Pop Record of the Year
- Artist of the Year — Glen Campbell
- Record Company of the Year — MGM

1972
- Record of the Year — Soul Record of the Year
- Artist of the Year — Rose Royce
- Record Company of the Year — MGM

Kenny Rogers
- Artist of the Year
- Record of the Year
- Country & Western Record of the Year
- Pop Record of the Year

Glen Campbell
- Artist of the Year
- Record of the Year
- Country & Western Record of the Year
- Pop Record of the Year

Rose Royce
- Artist of the Year
- Record of the Year
- Soul Record of the Year

(continued on page 74)

Glen Campbell’s success and popularity are due not only to his top-quality and well-loved recordings, but because he has a universal musical appeal. He’s one of the few artists of our time who transcends strict categories and reaches straight to the soul of each listener.

Even so, Campbell has never lost his downhome, country boy, easygoing ways which he developed while he was growing up six miles outside of Delight, Arkansas (population about 280 when he left, now about 440).

Because of his roots, his singing and playing style has helped bridge the gap between country and pop music, but when labelers try to limit him with definitions, he is quick to retort, “I’m not a country singer, I’m a country boy who sings.”

This country boy was the seventh son in a farm family of eight boys and four girls. His parents and older brothers and sisters all played the guitar and sang. He learned to

(continued on page 76)

C.A. ROBINSON & CO.

2301 W. PICO BLVD., LOS ANGELES, Calif. 90006/ Tel: (213) 380-1160

The best friend Southern California operators have had for over 40 years and the largest games distributor in the West.

Representing only the finest equipment in the industry:

Americon
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Arati-Kee
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Micco
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Tourament Soccer
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Hank Tronick
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Andy Lanziloro
Bally Mengers
Dan Walsh

Contact us for the best prices on the best equipment anywhere.
SMASH IS OUR GAME

DIANA ROSS
Baby It's Me
"GETtin' READY FOR LOVE"
M1427F
FROM DIANA ROSS
"BABY IT'S ME" M7-890F1

THELMA HOUSTON
The Devil In Me
"I'M HERE AGAIN" TS4251F
FROM THELMA HOUSTON'S
"THE DEVIL IN ME" TY-3388T1

HIGH INERGY
Turnin' On
"YOU CAN'T TURN ME OFF"
G1155E
FROM HIGH INERGY'S
"TURNIN' ON" G6-37551

RARE EARTH
"IS YOUR TEACHER COOL?"
FROM RARE EARTH'S "RAREARTH"
P6-101161

JERMAINE JACKSON
Feel The Fire
"YOU NEED TO BE LOVED"
M4488K
FROM JERMAINE JACKSON'S
"FEEL THE FIRE" M6-88851

CHARLENE Songs of Love
"I'VE NEVER BEEN TO ME"
FROM CHARLENE'S
"SONGS OF LOVE" P6-1001651

Mandre
"SOLAR FLIGHT" M1429F
FROM "MANDRE" M6-88651

SYREETA & G.C. CAMERON
Rich Love, Poor Love
"LET'S MAKE A DEAL" M1425F
FROM SYREETA & G.C. CAMERON'S
"RICH LOVE, POOR LOVE" M6-88161

THE COUNTRY SIDE
OF PAT BOONE
"WHATEVER HAPPENED TO THE
GOOD OLD NONKY TONE"
MC501F
FROM THE COUNTRY SIDE
OF PAT BOONE" M6-66161

JULIEANNE" MC5002F
FROM WENDELL ADKINS

DYNAMIC SUPERIORS
Give & Take
"YOU'RE WHAT I NEED" M1428F
FROM THE DYNAMIC SUPERIORS
"GIVE & TAKE" M6-87951

1977 Motown Record Corporation

THE MAGIC OF MOTOWN!

HITS SCORED

1 2 3 4 5 6 7 8 9 10 11 12

www.americanradiohistory.com
**Bally Four-Player 'Eight Ball' Includes A Memory System**

CHICAGO — "The vast new horizons of play appeal, possible only with electronic technology, are perfectly illustrated in the Bally 'Eight Ball' pinball," commented Paul Calamari, sales manager at Bally Manufacturing Corporation, in announcing volume delivery of the new solid-state four player flipper game. The name of the new model, and the graphics and design, characterize the game of pool.

In defining the various features of the machine Calamari placed special emphasis on the "amazing memory and recall system" built into the new model. "Regardless of the numbers of players -- one, two, three or four -- as each ball of each player exits via the out hole and the playfield is reset to start position for the next player, the status of the player whose ball went in the out hole is 'remembered' by the machine and 'recalled' when the player is 'up' again; actually set to the exact status when the player’s previous ball entered the out hole. Thus, rather than starting over with each ball, the player can continue from where he left off and build his score on scoring advantages remaining 'live' from previous balls. This also means that no player can ever 'cash in' on another player's achievement."

"Another electronic triumph in Eight Ball is the solid or striped ball competition between players." Calamari continued. "First and third players shoot to light solid pool balls, 1 through 7, in the triangular 'rack' depicted on the playfield. Second and fourth players shoot to light striped balls 9 through 15. The black 8-ball is 'neutral' and is lit by a skill shot, after a player’s 1-7 or 9-15 sequence is lit. Distinctive skill objectives for successive players adds tremendously to appeal, particularly in competitive games.

"The name of the machine is perfectly illustrated of the player's previous ball. The player exits via the out hole, and the game. The name of the game. The name of the game."

**AMOA SPECIALS**

Brand new Dynamo CB tournament soccer tables with ball counter used 2½ days in St. Louis tournament. Call collect for special price.

**ARCADES:**

<table>
<thead>
<tr>
<th>Name</th>
<th>Price</th>
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<tbody>
<tr>
<td>Atari Cops 'n' Robbers</td>
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<td>Exidy Outlaw Basketball</td>
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<td>Exidy Death Race</td>
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<td>Midway GunFight</td>
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<td>Shark (new)</td>
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<tr>
<td>Chi Coin Shoot Out</td>
<td>995</td>
</tr>
<tr>
<td>Midway Top Gun</td>
<td>1,045</td>
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Over 100 late model flipper pinballs ready for location!

**COCKTAIL TABLES:**

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<tr>
<th>Name</th>
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<td>Atari Goal 4</td>
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<td>Univen Electro Dice</td>
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<td>Fun Games Take-5</td>
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<td>Exidy Score</td>
<td>1,295</td>
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<tr>
<td>Atari Breakout</td>
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**Frantz Shows Antique Game**

CHICAGO — "Big Top" is a pinball game which does not look like a contemporary machine and is actually patterned after the models of early 1900s vintage, according to John Frantz, president of J.F. Frantz Mfg. Co., who designed the piece. The machine is purely mechanical and is contained in an antique cabinet of solid oak, with red and blue cast aluminum sign and various other circus type colors complementing the design.

The play concept is also reminiscent of an earlier era: shoot the ball and keep it in action by moving the clown to avert the ball’s exit. The player scores when the clown catches the ball. Big Top has been extensively tested in such locations as bowling alleys, drug stores, dime stores, ma and pa establishments, and even gift shops, as pointed out by Frantz's sales rep Mike Donley, and the results have been excellent. "The machine's uniqueness and antique appearance automatically attract people to it," Donley said. "We've had one on location at the Seven Acres Museum in Union, Ill., and it's been one of the biggest earners in the place!"

Big Top will be prominently displayed in the J.F. Frantz exhibit at AMOA, along with other machines. The factory’s current product line includes: U.S. Marshall, Challenge, New Frontier and Kicker and Catcher in stand-up and variation counter top models.
New Seeburg Phonograph: Cascading Lights And Colors

Release expressed in phonograph, introduced domestically in Hillside, International obtained by distributors on an individual basis, with similar response expressed by operators.

Visually, the Seeburg-160 is adaptable to the decor of any type of location. The model is designed with colorful backlit panels in shades of blue, orange, red and magenta, trimmed in chrome and, as an added enhancement, a cascading light fountain flickers dramatically down the front center panel, from top to bottom.

Our designers and engineering team have created super product marketability into the new Seeburg-160 phonograph," stated William F. Adair, president. "A fascinating new visual approach to design, superb engineering and quick servicing capability combine with our great accessory line and inclusive warranty program... all elements specifically geared to operators' needs.

I want to stress the fact that the new Seeburg-160 at the location means more entertainment, more play, more music, and importantly, more income. To back-up these points, Adair continued, "I want to remind operators of the selection of Seeburg accessories that is available in keeping with today's market needs: outstanding speaker components designed to satisfy any location size, Seeburg Dollar Bill Validator, Remote Volume Control, our Paging Kit, Auto Speed Kit, to mention only a few.

"There is also Seeburg's Warranty Policy, which is one of the most comprehensive available anywhere. Through it, the operator is provided with extended protection of our Microlog circuitry and is able to reduce duplication of component inventory.

"We're justly proud of our built-in 'interchangeability factor," he said, stressing the fact that the Microlog packs are interchangeable with both the new Seeburg-160 console and Consolettes, as well as 10 past and present Seeburg model phonographs. The "interchangeability" factor also applies to the Seeburg Electronic Digital Selector, the 200 watt stereo amplifier and the Digital Control Center.

In appearance, the model reflects an outstanding new look but the basic stereo sound system, proven very successful in previous Seeburg phonographs, has been retained. To achieve a quad sound, a Quad Conversion Package has been designed for the new machine. The package consists of four lit speakers, exclusive Quadaphonic Decoder and Quadaphonic Lower Assembly Panels.

Music Selection Play Center: This unique concept brings all of the "play" features on the Seeburg-160 into one centralized area, so that customer play is easier and more convenient. The Music Selection Play Center features the 10-button digital selector, com slot, provisions for Dollar Bill Acceptor and All Coin Accumulator panel.

10-Button Digital Selector: A feature that permits customers to make selections of music with the ease of using a push button.

(continued on page 78)

Dynamo’s AMOA Exhibit To Focus On ‘Matching Pairs’

GRAND PRAIRIE, TX. — The popular “Matching Pair” pool and soccer tables will dominate the Dynamo Corporation exhibit at AMOA, with particular emphasis on the mirrored tables, premiered by the firm at the 1976 exposition and raved as “star attractions” this year by company president Bill Rickett and marketing vice president John Lewis. Also on display will be the Rosewood and Black on Black “matching pairs.”

The mirrored tables have been enthusiastically accepted by the industry," Lewis said, "and although Rosewood has always been a favorite of the operator, more and more requests are being taken for the mirrored matching pair. "Lewis added that the factory’s current line gives operators three distinctive finishes to choose from: Rosewood, Black on Black and Mirrored and Black.

Our Dynamo tables continue to offer unique features not available on any other tables currently on the market," he continued. "Players have been especially pleased with the regulation size 2½ cueball, which is homogeneously cast and perfectly balanced to eliminate any imbalancing weight.

Built To Last

"We build our tables to endure a lot of intense play, without sacrificing good looks so that operators can be proud of their handsome appearance and pleased with their performance. Another feature

Universe Introduces 8-Track Remote Control Robot ‘Robocon’

HILLSIDE, N.J. — "Robocon" is a unique, radio-wave controlled robot currently being imported by Universe Affiliated International for marketing in the U.S. and Canada.

The model walks, talks, nods, shakes hands, has flashing eyes, is very humanlike and is a natural for amusement parks, theme parks, malls, arcades and similar locations, according to Universe's president Barry Feinblatt. It can be operated by a small hand held remote control unit, from a distance of 75 yards. The sound system is an 8-track which can be re-recorded.

Robocon was originally developed in Japan, as Feinblatt noted, and has been successfully marketed throughout the Far East. "To our knowledge," he said, "it is the only remote control robot of its kind available in the marketplace today." Other companies have shown prototypes of similar looking robots, he explained, but have been unable to provide delivery for "at least a two or three year period." Robocon is available for immediate delivery from Universe.

The model is shipped with a complete set of spare parts. Further information may be obtained by contacting Universe Affiliated International at 609 N. Union Ave. in Milliside, New Jersey 07005.

Dynamo Pool Table

Dynamo Fassball Table

operators appreciate is the special leg leverers designed for the Dynamo tables. These do not have to be removed during installation which means it takes less time to set up the table and it’s a lot easier, as well.

“Our First Totally Electronic Pinball Machine”

PINBALL’ By STERN is the name of the game.

STERN ELECTRONICS, INC.

1725 Diversey Parkway, Chicago, Illinois 60614 (312) 935-4600, Telex 25-4657
Dramatic Design Idea Marks Rowe’s New Phonograph Line

WHIPPANY, N.J. — Rowe International, Inc. recently premiered its new phonograph line before a full assemblage of distributors, gathered at the Sheraton National Hotel in historic Arlington, Virginia for the factory’s 1977 national meeting. The line, consisting of the models “Woodhue” and “Black Magic,” reflects a dramatic new concept in design to create a unique, and completely new physical appearance.

A further enhancement to the visual as well as functional aspects of the machines is the exclusive “Playmaker” merchandising feature, or “automatic merchandising of number of times each record has been played and displays, through a digital readout, the “most popular” as well as the “least popular” records, plus the total number of selections made. This feature is an excellent tool for assisting operators in programming their phonographs. Each of the new models is contained in a distinctly designed cabinet. The Woodhue is of warm woodgrains accented with sparkle. Its subdued color tones and sculptured graphics give it an elegant, sophisticated look. The Black Magic is very much now in design. Concentric circles of brilliant color provide a stark contrast to the disco-black background of the cabinet.

Features

The new phonographs offer 200+ selections, are of 100% solid-state, and contain all of the proven features synonymous with the Rowe product line. The machines can be easily converted, in the field, to either 160, 120 or 100 selections. The record title rack flips down for fast record changes. Front door servicing permits full access to all components.

Wurlitzer Spotlight Shines On ‘Niagara,’ ‘X-7,’ ‘Lyric’

CHICAGO — Among the current Wurlitzer phonograph models being featured at the AMOA convention is the “Niagara” 160-selection, which has undergone considerable cosmetic and technical changes since it was shown at the 1976 exposition. Additional artwork enhances the appearance of the machine and the frontal area has been redesigned around a completely changed program holder. The model has a microprocessor selection and credit system.

“X-7”

Another in the new Wurlitzer series is the “X-7.” Also a 160-selection phonograph, the X-7 has 6 speakers and an outstanding cabinet design dominated by a galaxy of color and contemporary art. It is considered to be a top model in the current collection.

The “Lyric” is also being spotlighted at the AMOA convention, with emphasis on the subdued but colorful cabinet design and the various modifications in the top lid and speaker board. Lyric is equipped with four speakers for outstanding sound reproduction.

The full line of Wurlitzer phonographs was presented to the international trade when Deutsche Wurlitzer of Hullhorst, Germany sponsored its annual distributors meeting October 3-4 in Malaga, Torremolinos, Spain. Included in the factory’s present lineup are: “Niagara,” “X-7,” “Lyric,” “Baltic (160),” “Baltic (100),” “Cabaret” and the new full view wall box.

More Magic.

The magic continues. The wizardry of new concepts, colorful new realism. And new profit opportunities. See our Magic at AMOA, October 28, 29, 30. The Conrad Hilton, Chicago, IL Boats 16-23 and 26-33. And at IAAPA, November 19, 20, 21, at the Rivergate Exhibition Center, New Orleans, LA.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Album</th>
<th>Track Title</th>
<th>Producer</th>
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<tbody>
<tr>
<td>Conway Twitty</td>
<td>MCA-40805</td>
<td>Georgia Keeps Pulling On My Ring</td>
<td>Produced by Owen Bradley</td>
</tr>
<tr>
<td>Merle Haggard</td>
<td>MCA-40804</td>
<td>From Graceland To the Promised Land</td>
<td>Produced by Fuzzy Owen</td>
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<tr>
<td>Olivia Newton-John</td>
<td>MCA-40811</td>
<td>I Honestly Love You</td>
<td>Produced by John Farrar</td>
</tr>
<tr>
<td>Cal Smith</td>
<td>MCA-40789</td>
<td>Helen</td>
<td>Produced by Snuffy Miller for Twitty Bird Prods.</td>
</tr>
<tr>
<td>Bill Anderson</td>
<td>MCA-40794</td>
<td>Still The One</td>
<td>Produced by Buddy Killen</td>
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<tr>
<td>B.J. Thomas</td>
<td>MCA-40812</td>
<td>Still the Lovin' Is Fun</td>
<td>Produced by Chris Christian</td>
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<td>Geof Morgan</td>
<td>MCA-40803</td>
<td>She's Out There Dancin' Alone</td>
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<td>MCA-40817</td>
<td>Hold Tight</td>
<td>Produced by Jerry Crutchfield</td>
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<td>MCA-40813</td>
<td>Don't Let My Love Stand In Your Way</td>
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<td>Jerry Clower</td>
<td>MCA-40774</td>
<td>Steel Marbles</td>
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1977 Jukebox/Games Route Survey

This survey was compiled from questionnaires that were sent to operating companies coast to coast. It is indicative of operating trends throughout the country but is in no way an absolute method of measuring these trends. The Cash Box feature cannot be reproduced in any way without the expressed permission of the editors of Cash Box.

Average number of coin-operated phonographs purchased annually by individual operating companies . . . . . . . . . . . . . . . . . 20 (This figure compares exactly with the 1976 figure. 85% of the responding operators reported that they purchased the same amount of new models this year as last; 10% said they bought more and 5% less, than last year.)

Average weekly music gross ...... $39 (An increase over last year. Our survey also revealed taverns to be the most profitable locations for phonographs.)

When asked how long a phonograph is kept on the route, the number of years reported spanned from a minimum of five to as many as 10, but averaged out to seven.

A high 98% of the operators polled said they own furniture style phonographs, and this reflects an increase over the 1976 figure of 95%, and the previous year's 90%. We went a step further and asked how many units were on location and the figure averaged out to 10 per company.

The predominant pricing on phonographs continues to be 2-25c, as indicated by the majority of responding operators.

Average number of records purchased weekly ........................................... 400 (According to the survey, this averages out to about three records per machine per week. However, two operators noted that they buy five new records a week for each machine in order to maintain a proper programming balance.)

Programming Singles

In programming their jukeboxes, operators rely heavily on an employee-programmer to select the singles for their machines, according to 60% of those polled. 30% said the responsibility is handled by a route man and 10% reported that they make the selections themselves. These results are in line with last year's poll. We asked operators to list in order of importance the five most useful sources as guidelines in selecting new records. Here are the findings:

1. Trade magazines
2. Location requests
3. Personal selection by route personnel
4. One Stops
5. Local radio station charts

The poll revealed an increased emphasis on location requests and a diminishing influence of radio station charts. Trade magazines recaptured the top position after dropping to second place in last year's survey.

Operators were asked if phonograph collections this past year were more than last year, the same or less. 50% reported collections to be lower this year, 40% said earnings were the same as last year and 10% reported increased collections.

Promoting Phonograph Play

"Provide a good sound system and be certain the jukebox is programmed properly" was one response to the question "What do you do to promote more play on phonographs?" Other suggestions were "colored title strips," "periodic highlighting of particular recording artists, accompanied by display signs on the machines," "encourage location requests," "leave request sheets in every location and be sure to provide the right kind of music for that specific location," "marked money" for location personnel to use to stimulate increased play.

Location Commissions

50/50 continues to be the most widely used commission split, with 80% of the operators reporting it. However, 20% indicated that 60/40 (operator's advantage) is being applied on a percentage of the route and one operator reported 60/40 all the way.

Games

Estimated weekly gross on the following games was reported as:

Pool Tables .................................. $43.
Pingames ................................... $41.
Video Games ................................ $40.
Shuffle Alleys ................................ $28.
Soccer Tables ................................ $22.
Shuffleboard Tables ......................... $15.

Popularity chart

The most popular tavern games mentioned were:

1. Pool Tables
2. Pingames
3. Video Games
4. Shuffle Alleys
5. Soccer Tables

The most popular games in locations that are mainly in business to serve food are pinball machines and video games.

Scoring in arcades, or other off street locations, are pinball machines (with 2% of the operators reporting, specifying electronic models), video games, soccer tables and multi-player machines which accommodate four or more persons.

Wallgames

40% of the operators surveyed stated that they do operate wallgames, predominantly in tavern locations, priced at straight quarter play.

Play Pricing

The majority of the responding operators reported 2/25c pricing on flippers; however, a good 60% said they also use straight quarter play on flippers. The predominant pricing on video games is straight quarter play, according to 95% of the responding operators. Shuffle alleys, on the other hand, reflected a departure from last year's results with 55% of the operators pricing them at 2/25c and 45% at straight quarter.

The Machine Purchase Graph

When asked about new purchases for the past year, 70% of the ops surveyed reported their new game purchases to be

(continued on page 72)
THANKS TO THE MUSIC OPERATORS OF AMERICA
1977 Jukebox/Games Route Survey

(continued from page 70)

the same as last year; 30% said they bought more. No operator reported a decrease in purchases. In our 1976 survey, 90% reported buying "more games" than the previous year.

Earning Power
The present earning power of games is "satisfactory"; according to 45% of the operators polled; 25% feel it is the "same as last year"; 10% said it's "inferior" to last year.

Electronic Pinball Machines
Surprisingly, 80% of the operators polled said they operate electronic pinball machines. When asked how many are currently installed on the route, the answers ranged from one to 21 spread over an individual route. Ops agreed, by a margin of two to one, that the earning power of the electronic pin exceeded that of the electromechanical unit. But, on the question of service and maintenance, a small percentage said the electronic machines are easier to service with most respondents expressing an opposing view attributable, admittedly, to a "lack of knowledge" on their part.

General Trade Information
When asked to report on new locations added to the route this year, 85% of the operators responded that new additions were "satisfactory"; 15% reported they were "good" (as opposed to 75% last year).

Our survey revealed that only 10% of the operators bought more used equipment this year than last. 40% said their used equipment purchases were the "same" as the previous year and 42% reported buying fewer used machines.

The question "how do you feel about tournaments?" generated a rather lukewarm response. A couple of ops admitted to having had no personal experience with tournaments and conveyed a "remains to be seen" attitude. One operator said they'd be worthwhile if "you can find the time to do it." However, 30% said they had participated in tournaments, mainly pool, and felt them to be an excellent means of bolstering collections.

"Surprisingly, 80% of the operators polled said they operate electronic pinball machines. By a margin of two to one, they agreed that the earning power of the solid-state pin exceeded that of the electromechanical unit."

Attesting to the merit of national and state associations, 90% of the operators polled said they are members of both AMOA and their local state association.

When posed the hypothetical question, "If you could operate only one type of machine, which would it be?" the jukebox ranked number one this year with pinball machines dropping to second place and pool tables as a third choice.

We asked operators to list by model name their three highest earning machines, but the response was inconclusive because many misunderstood the question and specified the type of machine rather than the specific name.

The following comments were made in response to the question, "What can factories do to improve equipment and service to operators?"
1. Sponsor more territorial service schools.
2. Cut prices so that operators can buy more new equipment.
3. Help improve pricing per play.
4. Produce more solid-state games.
5. Improve quality control.
6. Provide a faster turnaround on parts by expediting the shipment of parts from manufacturer to distributor, so that the operator doesn't have to wait so long for a needed part. Elaborating further on point number six, the operator who submitted that comment noted that "so many different manufacturers do the same job." The only belief they try to do a good job.

In forecasting what lies ahead for the music and games industry, some operators submitted rather dramatic comments, like "innovation," if operators don't wake up they'll price themselves out of business with the 50/50 split. "more electronic games, which means doom for me unless I find the time to go to school." But, on the other hand, some very astute observations were also submitted: "Operators should educate themselves to increasing costs and act accordingly in conducting their own businesses to maintain a profitable level of operation," "We must learn to increase our price per play and reduce excess costs of doing business, and make each machine pay its own way." "With games being accepted as a major form of entertainment, we are entering a period of prosperity." The final question in our survey asked, "If there is room for improvement (in the industry), what improvements would you suggest?" Here are some of the responses:

Operators should concentrate on profitably running their own businesses and not be hesitant about eliminating non-profit locations. "Let's follow the lead of Bally and do more public relations work."

Operators should learn to communicate with each other, help each other and thus benefit from the experience of others.

"State and national association membership is a must if we want to gain better insight into our industry."
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Bally Bows New 4-Player Flipper

(continued from page 66)

tion, and the 'rack' is the key to specials, bonus scores and other high scoring goals.

"Of special significance," he added, "is the bonus function of the 'rack'. A ball entering the out hold scores 3,000 bonus for each pool ball hit in the 'rack'; and 'rack' balls lit, while adding to bonus are 'remembered' and 'recalled' for continued bonus building later on.

"Probably the most startling solid-state novelty in Eight Ball is the new 24,000 Super Bonus, which is collected when 'Super Bonus' is lit, as the ball dives in the out hole. Surprisingly enough, this is accomplished by the player's skill in previous ball play and, once again, the memory and recall system is at work.

Atari Features Games

(continued from page 66)

There are two types of submarine targets that travel at different speeds and depths below the destroyer. Scores vary from 25 to 200 points per hit, depending upon the level of difficulty and are flashed on the screen when achieved.

Earnings Decide Jukebox Winners

(continued from page 67)

1970

Record of the Year — Raindrops Keep Fallin' On My Head by B. J. Thomas (Scepter Records)

Artist of the Year - Johnny Cash (Columbia)

Artists of the Year - Creedence Clearwater Revival (Fantasy)

1971

Record of the Year - Rose Garden by Lynn Anderson (Columbia)

Artist of the Year - Charley Pride (RCA)

Artists of the Year - Dawn (Bell)

1972

Record of the Year — Shaft by Isaac Hayes (Stax)

Soul Record of the Year - Shaft by Isaac Hayes (Stax)

Country & Western Record of the Year — Easy Lovin' by Freddie Hart (Capitol)

Pop Record of the Year - American Pie by Don McLean (United Artists)

Artist of the Year - Charley Pride (RCA)

Artists of the Year - Sonny & Cher (MCA-Kapp)

1973

Pop Record of the Year — Tie A Yellow Ribbon Round the Old Oak Tree by Dawn (Bell)

Soul Record of the Year — Killing Me Softly With His Song by Roberta Flack (Atlantic)

Country & Western Record of the Year — Funny Face by Donna Fargo

Artists of the Year - Helen Reddy (Capitol)

Artists of the Year - Dawn (Bell)

1974

Record of the Year — Most Beautiful Girl in the World by Charlie Rich (Epic)

Pop Record of the Year — Sundown by Gordon Lightfoot (Reprise)

Country & Western Record of the Year — Let Me Be There by Olivia Newton-John (MCA)

Soul Record of the Year — Show And Tell by Al Wilson (Rocky Road Records)

Artist of the Year — Carl Douglas (20th Century Records)

1975

Record of the Year — Before The Next Teardrop Falls by Freddy Fender (ABC-Dot)

Pop Record of the Year — I Can Help by Billy Swan (Monument)

Country & Western Record of the Year — Thank God I'm A Country Boy by John Denver (RCA)

Soul Record of the Year — Kung Fu Fighting by Carl Douglas (20th Century Records)

Artist of the Year — Freddy Fender (ABC-Dot)

1976

Record of the Year — Wasted Days And Wasted Nights by Freddy Fender (ABC-Dot)

Pop Record of the Year (tie) — Love Will Keep Us Together by Captain & Tennille (A&M) and Feelings by Morris Albert (RCA)

Country Record of the Year — Convey by C.W. McCall (Polydor)

Soul Record of the Year — That's The Way I Like It by KC & The Sunshine Band (TK)

Artists of the Year — Captain & Tennille (A&M)

1977

Record of the Year — Lucille by Kenny Rogers (United Artists)

Pop Record of the Year — Southern Nights by Glen Campbell (Columbia)

Country & Western Record of the Year — Lucille by Kenny Rogers (United Artists)

Soul Record of the Year — Car Wash by Rose Royce (Whitfield)

Artist of the Year — Kenny Rogers (United Artists)

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Music & Games Execs Discuss Importance Of AMOA Expo

(continued from page 62)

"For instance, I had lunch recently with an operator and he mentioned that they are kind of in a losing situation right now. Because they've bought in this inflationary spiral right now, the manufacturer thinks he can raise his prices to keep up with things in general. By the same token, the distributor raise his prices since he's got to buy the equipment from the manufacturers. When it gets down to the operator, he's having a heck of a time making more money on the equipment he has.

So it was this operator's idea that we'll have to go to a higher profit per play — but it will have to be a universal thing. And that means there is going to have to be a lot of cooperation among operators, street operators. Universally they'll have to say, 'Let's raise our prices on jukeboxes, pin-balls, video games, whatever.'" Zinter concluded by saying that from a manufacturer's standpoint, "You have to try and capture some of these large operators and let them know where your company is on the day after day, or you're really not accomplishing that much. Although you're talking to the person who's going to represent you, the question is whether your words ever get out to that end-user."

Mel McEwan, director of sales for Ramtek, commented: "If you have something that you think is a hot new product, it's going to have a lot of impact if you show it there (at AMOA). Otherwise, it's important to attend from the standpoint of PR.

"You get to see all the people you only run into once a year," he continued. "In our case, it's primarily distributors whom we talk to all the time on the phone but we don't see too often.

If there is one sore spot among manufacturers about this year's AMOA convention, McEwan pointed out, it is that it follows the annual NAMA show by only two weeks — with both events taking place in Chicago.

"Why don't they run these things concurrently?" he asked. "Then it would be more feasible for manufacturers to show at both.

Similarly, Bill Currier, sales manager for Irving Kaye Co., said: "We weren't happy about NAMA holding its convention when it was where it was. It doubles our work, but I don't think it doubles our exposure because they are holding two conventions in the same city two weeks apart, and a lot of potential customers who would have come to AMOA not going to come because the bulk of their business is in vending?"

"Dissiminate information" "It's more or less forces us to display at both shows," he continued "which is a tremendous cash outlay compared to the results that will be achieved.

However, Currier was quick not to downplay the importance of exhibiting at the AMOA show.

"Actually, this is the only opportunity to get all the amusement people together at one time so that they can talk about any new developments. In the case of pool table manufacturers, it's extremely important. It's going to disseminate information about innovations within the table. So without a doubt, this is the most important show.

Kenny Rogers

(continued from page 64)

which over the next few years provided eight gold singles, including "Ruby," "Just Dropped In To Say I Loved You" and four gold albums. A television series called "Rollin" followed, but the success of The First Edition began in decline. "We'd gotten to a point where we weren't going anywhere," explained Rogers. "We had reached a plateau that was comfortable; we were making a good living, but nothing was exciting anymore." Kenny Rogers and The First Edition finally split up in February of 1976. In 1976, two decades after his first gold single and one decade after the formation of The First Edition, Kenny Rogers embarked on what was to be his most successful change in his musical career. Rogers signed as a solo performer on United Artists Records.

After the release of his first album entitled "Love Lifted Me," some critics labeled him country, some labeled him folk, and some labeled him pop. "I'll tell you what I am," the singer stated. "I'm an entertainer. He is an entertainer. Kenny Rogers will not have to wait another ten years for musical success... it is here now."
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LOWEN LAND — An aerial view of the massive NSM factory complex, which encompasses production and administrative facilities as well as a swimming pool, the company’s tennis club, a sports club and a housing estate. The conversion to solid-state might have necessitated a reduction in the work force, since the microprocessors are imported from America, Peer von Oerzen stated, but such was not the case. “We have increased our production and maintained all of our personnel,” he said, “only now, a seasoned toolmaker is assembling amplifiers.”

NSM To Show Solid State Phonograph Line At AMOA

CHICAGO — NSM of Bingen, Germany, made quite an impact at the MOA ’76 convention with its unique display featuring the firm’s notable phonograph mechanism, completely submerged in water.

At the 1977 exposition, the company will concentrate its major promotional thrust on the new line of NSM solid-state phonographs, with the renowned mechanism contained therein and still playing a major role in the exhibit. Individual models to be featured will include the “Century 21,” “E-160,” “The Prestige E-160,” plus two 120-selection economy models and a new NSM 160 wallbox console. The firm’s U.S. representative Bert Davidson noted that the new machines will be available in various color combinations. On October 2 of this year, the company celebrated its 25th year of existence. It was founded in 1952 by Messrs. Herbert Nack, Ulrich Schultz and Wilhelm Menke and registered for operation in Brunswick, a town in Northern Germany, under the name NSM which is derived from the first letters of the founders’ last names. For 11 consecutive years NSM product has been exhibited at AMOA.

Initially, the company manufactured slot machines but by 1956, after relocating to larger facilities in Bingen, its present site, and expanding operations considerably, NSM commenced production of phonographs.

“The last two years have brought tremendous changes,” according to Peer von Oerzen, manager of international sales. During this period the company “put aside the traditional electromechanical games and jukeboxes to start mass producing microprocessor controlled equipment.” The line has been very successful marketed throughout the firm’s international sales sphere, he pointed out, and has become exceedingly popular in the U.S.

On Display At AMOA
Booths #191 - 192 - 193.

Glen Campbell (continued from page 64)
play on the family guitar and was given a $5 Sears and Roebuck guitar when he was four-years-old.

He left Arkansas in the early 1950s as a teenager and lived in New Mexico and Houston. Texas. His first musical jobs were with his uncle, Dick Bills, and they toured the southwest playing at what Campbell describes as “dance and thriftin’ clubs.” Soon he formed his own band.

At the age of 22, Campbell moved to Los Angeles with $300 cash and a small trailer filled with his belongings. He soon cut some tunes such as the hit “Tequila” with a studio group called The Champs which included Jimmy Seals and Dash Crofts. He also began working studio sessions with recording stars such as Frank Sinatra, Dean Martin, Bobby Darin, Rick Nelson, Elvis Presley, Nat King Cole, The Mamas And The Papas, The Association, Merle Haggard and others. In 1965, he toured with The Beach Boys for six months.

After achieving a modest hit, “Turn Around, Look At Me,” on a small label, Campbell signed with Capitol. His first Capitol album was “Big Bluegrass Special” by The Green River Boys featuring Glen Campbell (released Nov. 12, 1965). After several albums and singles as a solo artist (including a Top 50 hit in 1965 with “The Universal Soldier”), Campbell finally broke into the national consciousness in 1967 with “Gentle On My Mind,” penned by his friend John Hartford. Campbell followed it up four months later with another smash hit, “By The Time I Get To Phoenix,” which kept him on top of the popularity charts in 1965. He had four hits beginning the year with “Hey Little One” and ending it with the top-of-the-charts “Wichita Lineman.” Campbell has since sold over 160 million records.

He recently released his latest album, The World of Glen Campbell featuring Kenny Copeland singing. The album has been a hit in both the U.S. and Canada.

Rose Royce (continued from page 54)
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Cal's Coin College: One Of The Industry's Best Schools

by Frank Manners

CHICAGO — No one would seriously dispute the premier importance of repair service in the coin machine business. But where are the new mechanics coming from? Vocational and educational programs are popping up all over the country, attempting to fulfill this need. Probably the most publicly recognized, most representative, and one of the best is Cal's Coin College in Nicoma Park, Oklahoma, a suburb of Oklahoma City.

Cal's, a private, vocational school, a two person operation, was established in 1971. Cal Clifford, owner, instructor and janitor, started as a pinball mechanic 40 years ago and says that he's still learning. He, his wife, runs the office, and Cal.

Cal got the idea for the school by watching new mechanics trying to learn by the confusing, guessing, trial and error technique. "There were no schools and very little good printed material on the subject," he says. He decided "to teach people systematic methods in isolating problems via the schematic, to develop a step by step, concise, and condensed course, from electrically through games and music, that fills the gap we've always had with newly hired or untrained apprentices."

His philosophy is to build up the student's confidence. Give him specific manuals. Let him train directly and pragmatically on the phonographs and games themselves and not be confused with abstract concepts or confusing mathematics. Classes are intimate, no more than six at a time, so the student does not get lost in the impersonal shuffle of an overpopulated classroom.

The crash courses are two or three weeks, 40 hours a week. "The first two weeks consist of fundamental electricity, components used in coin machines, schematics and trouble shooting techniques," Cal notes. In this basic class, pinball is used to demonstrate schematics because "no other coin machine offers the convenience for observing circuits at work," he says.

"After the student completes this two weeks basic course, he then proceeds to apply his knowledge of schematics to the specific machines he has chosen (i.e. jukebox, bingo, arcade machines including video). Each is one week," Cal explains. So convinced of his effectiveness of his methods, Cal offers a warranty: "a student who feels he has not mastered the subjects covered, may within sixty days, take these subjects again at no extra charge, provided he has not missed more than one hour total on subjects covered.

Entrance Requirements

What kind of student does Cal's Coin College attract? How does one get in? Cal's entrance requirements are simple: a "desire to learn," a desire to better yourself, a willingness to work, and with a $325 weekly tuition, the student better be serious. No prior electrical or mathematical knowledge needed. Cal doesn't actively recruit students. He relies on word of mouth. "I send notices to people who are in the business and let them tell each other about it," Cal says. "A man in the business will tell a person everything about it, the bad as well as the good. Not everyone can do this business, and not everyone likes it."

The response to the school has been all that Cal could hope for. Several hundred have already attended. Sometimes classes are held six months in advance, and many companies have taken 10 or more men. They come from all over the world: Hawaii, France, Germany, Canada, the Bahamas; and they come from all backgrounds, according to Cal. "I've had lawyers and teachers take the course," he says. "They wanted something more challenging. Besides, the opportunities are unlimited." Even a few women have ventured into the service business, but only a few. Although the money is good and women are just as capable as men in learning the trade, Cal believes that women face more problems in some of the less desirable business locations which house coin operated machines.

After his crash course, if a person is still interested in the profession, Cal will introduce him to companies with jobs.

The future of service schools and repair men looks rosy and robust. The industry desperately needs capable mechanics. According to Cal, "it's one of the most depressed proof jobs I've ever known. In 40 years, I don't recall any qualified mechanic in this business being out of work, unless he wanted to be. I suppose I should qualify that statement. If he is a good quality man, he will have a job whenever he wants it."

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Cash Box/October 29, 1977
Bally Electronic Flippers

by Bernie Powers

(Ed note: Bally Mfg. Corp.'s field service manager Bernie Powers is notably one of the industry's most knowledgeable experts in the field of electronics. He, colleague Jack O'Donnell, and various members of Bally's marketing and engineering staffs have conducted schools on the subject since Bally's initial efforts into solid-state technology began to materialize. Cash Box asked Powers to convey to our readers some of the differences between the electronic and electromechanical pinball machines and outline a few of the points most frequently covered in instruction classes. His statement follows.)

The questions posed to me by Cash Box encompass the entire program of electronic pinballs: their advantages, and instruction on their. I will attempt to first discuss the never ending argument of "Why electronic pinballs?" Then, discuss the specifics of instructing service people on how to handle them.

The best way to begin is to draw on my own experience in the operating end of this business. When there were nothing but electromechanical pinballs on the street. I worked in many facets of operating games, including some time as a street mechanic. It is very frustrating to be working a route and to have the responsibility for maintaining "X" amount of machines and to have little time to do the job perfectly. This is one dilemma that mechanics have lived with for years.

Two Hats

To explain a little further: the typical route mechanic wears two hats, one is the standard golf style hat that he uses in his normal daily routine of checking his stops. The second is his fire hat, which is used for putting out fires — that is, every time his "best" customer calls complaining about a machine that's out of order. It has always been my aim to try to eliminate the "fire hat" as often as possible and allow the mechanic enough time per stop to do the thorough job that is required. However, with an electromechanical pinball, there is too much time expended in defining the problem. Most good mechanics can repair and properly troubleshoot a game to make a repair, but, because of the extreme amount of complexity in the features of each individual game, I find that the process of properly defining the problem or each of the problems, on a machine can be very time consuming. The isolation to an individual circuit is relatively easy, after the initial problem is defined.

The other aspect of the electromechanical game is to properly check it out to determine if there are any problems. The procedure is to coin the game and activate each switch and correlate the switch's function to insure assembly activation, proper scoring, and that the lights are illuminated. This little routine simple as writers sometimes take up to 30 minutes per machine to just simply check out the machine. That time, however, does not include the time it takes to troubleshoot or repair any problems found.

Down Time

The bottom line to this is that down time — waiting for the fireman — causes loss of revenue and, with not all of the features working properly, the machine more often than not, won't get a player's second quarter.

This is where one of the main advantages of electronic pinballs over electromechanical comes in. Bally's game has been designed and manufactured with "serviceability" built in. In short, serviceability means ease of servicing for less non-productive hours on the machine. The simplest way to put serviceability into perspective is to point out that the machine has five test cycles from which a problem can be defined. These are automatic test cycles which encompass each one of the major areas of the machine: microprocessor module, lights, score displays, solenoids and switches. This would take a maximum of five minutes as compared to approximately 30 minutes on an electromechanical game, just to look for problems. This leaves most mechanics the time needed to do a thorough check of a machine on location.

Serviceability

The above only looks at one aspect of electronic vs. electromechanical games but, perhaps, one of the most important — serviceability.

The other aspect of serviceability which is still cause for question and discussion with a great number of mechanics is that most mechanical adjustments and assemblies have been removed and replaced by much more reliable electronic components. This lessens the likelihood of failure.

What all this brings us around to are the many Bally schools we have conducted on the solid-state devices. We, meaning Jack O'Donnell and myself have spent a few hours of classroom work on the electronic game into our schools back in January of this year. Until May 1977, we only devoted a portion of the electromechanical games in our normal pinball schools. May of 1977 marked the break-off point for Bally, between having electromechanical pinball schools and electronic pinball schools. We had three separate, three-day Bally pinball schools during the month of May conducted by Chuck Wellestall from our engineering department, and Jack O'Donnell and myself from marketing. Since then, we have conducted over 25 schools for our distributors throughout the country.

We plan on continuing this effort, to familiarize and train mechanics on the solid-state game. This is exemplified by the fact that we've added another member to our teaching staff Darrel Blendskow, who is not unfamiliar with teaching a coin-operated school.

As a follow-up to our May program of service schools, we scheduled a two-day school in Chicago just prior to the AMOA convention. We will also conduct 20 more schools for distributors before the year is up.

The regular eight hour schools we hold are broken down in the following fashion. The first hour is used to loosen up the class and talk about basic differences between the electromechanical and electronic games. The next portion of the morning session deals with familiarization of the system and how to set-up and approach the game on location. The morning session basically focuses on the easy way to look at the machine and is designed to generate interest on the part of the solid-state skeptic.

The afternoon classes are devoted to actual troubleshooting and diagnostic and repair procedures required to solve those problems on location. This is conveyed by placing defective modules of the game and selecting class members, at random, to come to the machine and troubleshoot the game.

This usually gives even the biggest skeptic the confidence that he can actually work on the machine, and find and make the necessary repairs.
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Steve Miller • Swingtown
(4496)
Tavares • More Than A Woman
(4500)
Carole King • Simple Things
(4497)
Little River Band • Help Is On Its Way
(4428)
The Sylvers • Any Way You Want Me
(4493)
Bob Welch • Sentimental Lady
(4479)
Kraftwerk • Trans-Europe Express
(4460)
Maze • Lady Of Magic
(4456)
CALIFORNIA CLIPPINGS

Portale Automatic Sales' recent week-long open house celebration at its new San Francisco showroom was an unqualified success, according to executive vice president Tom Portale. "We were quite enthusiastic with the operator response," he said. "They had nothing but compliments for our showroom, which reaffirmed our optimism." The games which seemed to attract the most operator attention, as Tom noted, were Ramtek's "M-79 Ambush" and Atari's "Starship 1."

DATELINE SUNNYVALE — Home of Atari, where the spotlight is on two new games that will be featured at the AMOA show: "Destroyer," a one-player video sea action piece, and "Airborne Avenger," a four-player solid-state flipper. In addition, Atari's surprise master magician will be at the firm's booths on Saturday, October 29 to draw attention to the new games as well as currently popular attractions such as "Starship 1," "Super Bug," "Breakout," "Sprint 2" and "Time 2000." The Atari booths are located in the West Room of the Conrad Hilton, numbers 16-23 and 26-33.

ON THE EVE OF THE AMOA convention and trade show, Chris Lounmakis of Pico Indoor Sports in Los Angeles was predicting an upsurge in phonograph and pool table sales. He said his prediction is based on the fact that many operators have neglected to update their equipment in this area for the past two or three years while gobbling up the "glamor products" — video and pinball games. While noting that "new and used" phonos and pool tables have been "the most active part of our business lately," he said there could be a "boom in the coming year as operators catch up on their (phono and pool table) buying.

C.A. ROBINSON'S Sandy Beltelman reports that distributors' staff will be out in full force at AMOA. See you there.

1978 State Association Calendar

Feb. 3-5: South Carolina Coin Operators Assn., annual mtg., Carolina Inn, Columbia.
June 2-3: Ohio Music & Amusement Association, annual conv., The Columbus Hilton Inn, Columbus.

CHICAGO CHATTER

At the end of this week, coin machine people from throughout the world will be in Chicago for the 1977 AMOA exposition, being held in the Conrad Hilton Hotel. The show will officially open on Friday morning, October 28; but, as a special service, AMOA has arranged for the coin games to be officially open to registered exhibitors, Thursday, October 27 from noon to 6 pm. This accommodation, instituted a few years back, helps immensely in easing the traffic at the registration desk on Friday morning. Among association-sponsored events highlighting the three-day convention will be a Ladies Luncheon at noon on the 28th, with noted psychic Irene Hughes, filmmaker guest; the AMOA Industry Seminars; the 3:30 that afternoon, featuring University of Notre Dame's Dr. John Malone conducting an in-depth presentation on salesmanship; and the annual AMOA Membership Brunch on Saturday morning (29).

Exp'o's climaxing event will be the annual banquet and floor show on Sunday evening — with an all star cast of entertainers.

VISITORS TO THE BALLY exhibit can look forward to a lot of surprises this year. For openers, hockey great Bobby Orr will be at the booth on Friday, in behalf of the newly Bally "Power Play" electronic pin, which is being revealed at Expo. The game's theme, of course, is hockey and Orr, himself, figures prominently in the machine's graphics. "Eight Ball" will also be featured, and the gigantic "Big Foot" pinball machine — of television fame. The entire décor of the booth will be different this year — and don't be surprised if another national celebrity makes an appearance during the course of the convention.

THE RECENTLY DEBUTED "Laguna Racer" will be in the spotlight in the Midway exhibit — along with three, or possibly four, brand-new releases. Mums the word, however, as to further specifics — but Stan Jarocki extends an invitation to stop by and see for yourself.

LARRY BERKE, director of sales for Midway Mfg. Co., and Steve Heckmyer, marketing services manager for Brunswick's Briarwood Division, found themselves in a rather unique position a couple of weeks back. Would you believe, roommates at Sokkie Valley Hospital? Who says competitors can't live together in harmony — and how can you avoid it within the confines of a hospital room. At any rate, both were doing nicely when we spoke with them on October 17 and, by this time, should be back at their respective posts making ready for AMOA. Hope you didn't talk in your sleep, fellows.

BALLY MFG. CORP.'s national "Super Shooter — Battle of the Pinball Wizards" contest got underway this month at the world-famous Castle game rooms. The finals are slated for the Playboy Towers hotel next February. Among the other participants are Faded Glory sportswear, AMF Voit, MAC Records, Pioneer Electronics and Tixtix.

A JUKE BOX MUST!

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CRISTY LANE

JUST SHIPPED AUG. 1ST - RED HOT! UPTempo!

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ORDER NOW FROM YOUR FAVORITE DISTRIBUTOR!

A JUKE BOX SMASH!

The Juke Box Programmmer

Top New Pop Singles

1 SWINGTOWN STEVE MILLER (Capitol P-4266)
2 YOU MAKE LOVIN' FUN FLEETWOOD MAC (Warner Bros. 848)
3 HARD TIMES BOZ SCAGGS (Columbia 3-10686)
4 SLIP SLIDIN' AWAY PAUL SIMON (Columbia 3-10530)
5 SENTIMENTAL LADY BOB WELCH (Capitol P-4479)
6 MONEY, MONEY, MONEY ABBA (Arista 3434)
7 YOU'RE IN MY HEART ROY STEWART (Warner Brothers WB-8478)
8 GO BACK HOME AGAIN ANDREW GOLD (Elektra E-43439-A)
9 LIFE STILL GOES ON BACHMAN-TURNER OVERTURE (Mercury 73951)

Top New Country Singles

1 GEORGIA KEEP PULLING ON MY RING CONWAY TWITTY (MCA 42075)
2 HERE YOU COME AGAIN DOLLY PARTON (RCA PB 11123)
3 SWEET MUSIC MAN KENNY ROGERS (UA WX 1096)
4 QUITS GARY STEWART (RCA PB 11121)
5 IT SHOULD HAVE BEEN EASY DOTTSEY (RCA PB 11138)
6 MOTHER COUNTRY MUSIC VERN GODWIN (Elektra E-45436)
7 I'M KNEE DEEP IN LOVING YOU DAVE & SUGAR (RCA PB 11141)
8 RAYMOND'S PLACE RAY GRIFF (Capitol F-4492)
9 CHAINS OF LOVE MICKEY GILLEY (Poly 2y5815)

Top New R&B Singles

1 RUNNIN' FOR YOUR LOVE BROTHERS JOHNSON (A&M A-3045)
2 VOYAGE TO ATLANTIS THE ISLEY BROTHERS (Verve 2562270)
3 LOVELY DAY BILL WIThERS (Columbia 3-10627)
4 BELLE AL GREEN (Jive 77050)
5 GETTING READY FOR LOVE DIANA ROSS (Motown 1427)
6 SERPENTINE FIRE EARTH, WIND & FIRE (Columbia 3-10253)
7 DO YOU WANNA GO STRONG WHERE CURTIS MAYFIELD (Curtom CMS-3213)
8 SORRY DOESN'T ALWAYS MAKE IT RIGHT GLADYS KNIGHT (Atlantic E-5484)
9 FUNKY MONKEY MANDRILL (Arista ASO 274)

Top New M&O Singles

1 WHAT A NIGHT TOM JONES (Capitol 34568)
2 JUST YOU & ME TOGETHER LOVE HENRY MANCINI (RCA PB 11142)
3 SHOWTIME SAMMY DAVIS, JR. (Warner Brothers WB 8471)
4 THE HAPPY GIRLS HELEN REDDY (Capitol 8447)
5 SEND IN THE CLOWNS JUDY COLLINS (Elektra 45253-A)
Thank you AMOA for making our record "Soul Record of the Year"

Rose Royce
CLASSIFIEDS

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Want something special for your game room? We have the machine you’re looking for. Call or write for details on all our available machines.

COIN MACHINES FOR SALE

CONVERSION CARTRIDGES – Play stereo records on Seeburg or monaural records on Bally. Many models available. High-quality, high-fidelity sound. Ask for our full line of conversion cartridges. $12.95 each (some models more).

LARGE SELECTION OF GAMES FOR SALE

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- Local delivery available.
- Prices vary depending on condition.

CALL OR WRITE FOR MORE INFORMATION

COIN MACHINES FOR SALE

JUST OUT!: Bally CONVERSION CARTRIDGES 7813.

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WE BUY RECORDS, VINYLS, AND CD'S.

FOR SALE AND TRADE: Seeburg, AMI, National, and other coin-operated game machines. All in good working condition.

WE BUY ALL COIN-OP MACHINES

WE BUY ALL COIN-OP MACHINES

CLASSIFIED POWER!

Got machines to sell? Is there something you're looking to buy? Maybe you'd like to move some used 45s or need a route mechanism? See ad rates above.
EXECUTIVES ON THE MOVE

Guevara Johns P.D. Ent. — Paul Drew Enterprises has announced the appointment of Raymond Johns to PDE Music. Most recently, she was music director of KHJ Radio. Previously she was a secretary at RKO Radio for over two years.

D’Imporio Appointed At Paramount — Joseph E. D’Imporio has been appointed director of recording operations for Paramount Music. He replaces Dominic Frontiere who resigned last week. Having joined RCA Victor Records as an attorney in 1955, D’Imporio became counsel for their record division during the past five years. He joined from 1963 to 1965 he was division vice president, business affairs, and until February 1971, when he left RCA Records, he held the titles of division vice president for three subsequent divisions, product and talent development, talent services & music publishing, and pop music. In March 1971, D’Imporio was president of Ringling Bros. and Barnum & Bailey Records and Feld Brothers Management Corporation, as well as several music publishing firms owned by Ringling Bros. and Barnum & Bailey.

Stark Named At Filmmakers — Terry Stark has been named president of Filmmakers/Heider Recording Inc. He began his career in the recording industry at Heider in 1971 as a night shift salesman building and outfitting studios. Stark has been active in the recording field, both in music and television.

Harrison Named At Press Office — The Press Office has announced the appointment of Julia Harrison as director of tour publicity for the organization. Prior to joining The Press Office she was director of tour publicity for Rogers & Cowan, Beverly Hills and was associated with Atlantic Records, previous to that.

Gomez Named At WEA — Warner-Elektor-Atlantic Corp. announced the appointment of Dee Grant as national travel manager. Grant, who was with WEA for five years at its Los Angeles Branch prior to joining the Home Office staff one year ago, has extensive experience in the industry.

Two Named At Rosenthal — Art Becker, Jr., and Marvin Haas were named vice presidents of Albert Jay Rosenthal Advertising, New York. Both men are account supervisors.

Music Matters Named Malinder — Lynne Malinder has joined McMichael and Porter as an artist representative. Malinder, of the Kent-Kovac group, will act as liaison between jazz educators in high schools and colleges across the country and professional Los Angeles musicians in the company's music college program.

Baldwin Named At Frontiere — John Bailey has been appointed director of financial planning and analysis for Paramount Pictures Corporation. He joined Paramount Pictures in December, 1973. Prior to his new appointment, he had been manager of financial planning and was budgeting Bailey in the capacity of manager of financial planning will be Robert Salerno.

Frontiere Leaves Paramount — Dominic Frontiere has submitted his resignation to Paramount Pictures Corporation as director of music of the studio division. He has resigned in order to devote all of his time to composing music for motion pictures, television and records. He recently composed the score for "Washington, Behind Closed Doors" which debuted on ABC Television last month. On November 5, 1977 he will conduct the Rochester Philharmonic Orchestra in the world premiere of a piece he composed for the New York Philharmonic, the "Officers' March".

Changes At Record Bar — Norma Laughton has been named director of personnel for Record Bar, Inc., and Jill Barthelemy has been promoted to managing director of AD-Ventures Associates, the Record Bar advertising agency. Laughton joined the chain on a part-time basis in May 1976, while she attended graduate school at the University of North Carolina in Chapel Hill. Barthelemy joined the AD-Ventures staff as media buyer when the agency was formed in June 1975. She is a graduate of the School of Journalism at Pennsylvania State University.

Moore Elected At NARAS — Ray Moore has been elected president of the New York Chapter of the recording Academy, (NARAS) by its board of governors. He succeeds Allan Stecker, who had served two terms, and who was asked to serve as first vice president. Other newly-elected officers include Anne Phillips as second vice president, Jay Sacks as secretary and Larry Reiner as treasurer.

Hoffman To Be Inducted — Richard Holland has joined BNB Associates and Tattoo Records as director of in-house public relations and also will be involved with Tattoo's music publishing company, Big Heart Music. He formerly was a management executive with BNB Associates from 1970 to 1975. He was president of Hollywood Film Consultants, and a firm executive for Universal Pictures.

Connie Pappas — has joined Ken Fritz Management.

Elliott Upped At AVI — Robin Elliott, administrative director for American Variety, Independence operations, has been promoted to managing director of AD-Ventures Enterprises. He has served the company for five years, and was associate executive director of the entertainment conglomerate. Elliott, who has been with the company for 12 years, will continue in his executive capacity for all AVI subsidiaries, including recording, studio operations, and personal management, as well as general supervision of the publishing division.

Morales Leave Platinum — Clancy Morales, staff artist with the creative services department of Platinum/Chess Records, has departed the company. He can be reached at P.O. Box 1005, Englewood Cliffs, N.J. 07632.

Terry At Cream-Hi — Cream-Hi Records has named Stan Terry southwest regional promotion and marketing manager. He was most recently national director of marketing and sales for Fantasy Records. He started in the record industry in 1960 as a salesman for Liberty Records and went on to become national promotion director for Hi-Records and soon afterwards for Neuro Records.

Markham At Presser — The Theodore Presser Company has announced the appointment of Henson Markham as vice president, director of publications. He joined the Presser organization in January, 1977, with the initial assignment of coordinating the transfer of the print and distribution division of Chapell Music Company to the Presser Company, Chapell's newly-appointed distributor.

Bing Crosby, Whose Career Spanned 50 Years, Is Dead

Surrender Dear," "Just One More Chance" and "The Blue Of The Night," which became his theme.

This led to his first record contract with Brunswick, which later became Decca. Records, now under MCA.

Bing married Dixie Lee in 1929, when she was 16, and the married couple began singing on CBS radio where he performed for 29 weeks at the Paramount Theater in New York doing five shows a day.

Crosby said this heavy schedule was responsible for the "one and only symptom near death," which was "high blood pressure." He developed edema of his vocal chords and took a break from singing for two or three weeks. When he returned, his voice was somewhat lower.

Because of the change it made in his voice, the nodes later became famous as "the million dollar watt.

He appeared in his first feature-length movie, which he said his brother Everett was responsible for "edging him" into, in the Big Broadcast of 1932.

From there, he went on to star in more than 50 pictures. In 1948, he was selected, for the fifth consecutive year, as the top money-making star of motion pictures in the annual poll of exhibitors conducted by the Motion Picture Herald, a trade paper.

In his recording career, he became the first artist to be awarded a platinum record, which he received in 1960 recognizing his worldwide sales of over 200 million records.

In his singing and acting, Crosby became involved with other business interests, which included a television production company, oil company, a trailer company, a cattle ranch in Texas and a publishing company. He also owned about 15% of the Pittsburgh Pirates baseball team and about 51% of the Detroit Tigers.

Golfing But golfing was the interest other than singing and acting with which Bing was associated. He died shortly after completing 18 holes in Madrid.

His exhibition golf matches with Bob Hope, Johnny Carson and others were for charity, and the annual Pebble Beach Bing Crosby Pro-Am Tournament also donated its proceeds to charity. The Pebble Beach Tournament was financed entirely by Bing.

During World War II, Crosby helped sell War bonds and donated the proceeds from his recording of "Silent Night" to his brother Larry's show troupe, enabling it to tour military installations in the U.S.

Bing organized the Crosby Camp Shows, and traveled more than 50,000 miles on tours of England, France and Germany entertaining troops.

THANKS — UNICEF's annual Halloween fundraising campaign, which featured recorded radio announcements and grata personal appearances by Polydor recording artists Gloria Gaynor and Roy Ayers. They were, in return, presented with Certificates of Appreciation by Andrew Young, United States Ambassador to the United Nations. In the presentation ceremony are (from left): Gary, Rick Stevens, vice president of A&R, east coast, for Polydor, Young, Ayers; Dave Shein, vice president of finance for Polydor, and Matt Parsons, director of R&B promotion for Polydor. Pictures were broadcast on radio stations across the nation, and are expected to reach 300,000 schoolchildren expected to "Trick or Treat for UNICEF."

Bing Crosby, Whose Career Spanned 50 Years, is Dead

Crosby's "White Christmas" album alone, Passamano was quoted as saying, has generated orders for half a million copies last Friday (Oct. 14, the day Crosby died).

A greatest hits album, which was only released in England for five years, was rushing to stores next week, according to the Post's sales vice president, who said, "We are looking to grab a Decca, is where Crosby recorded during the time of his biggest hits in the 1930's and 40's.

The paper said a spokesman for London Records, which brought out Crosby's latest recordings earlier this year, said within five days of the death, "We were wiped out of on-hand inventory and are re-ordering in six figures."

Most New York-area record stores have reported increased demands for Crosby's albums, but several have said that demand is not as great as that which followed the death of Elvis Presley last Aug. 16.

He was born May 2, 1904 in Tacoma, Washington, as the fourth in a family of seven children of Harry Lowe Crosby and Kate Harrigan Crosby. The other children were Larry, Everett and Ted, who were older than Bing, and Catherine, Mary Rose and Bob, who later became a famous big band leader.

The family moved to Spokane in 1910, and it was there that Bing, then 6, said he became "Big." He said he got the name from a comic strip character he liked named "Bingo" and the name stayed with him from the time when he started to school at Webster Elementary School until he graduated from high school.

Bing was active in sports in high school but never studied music formally. He took part in election contests in high school, as well as drum major for three years at Gonzaga University.

First Drum Set

He got a set of drums in his first year in college and joined a friend, Al Rinker, in a band called the Muiscalidians. In 1924, he and Rinker bought a car and moved to Los Angeles.

They played vaudeville dates around the country for nearly two years, then joined another singer, Harry Barris, to form the band. By 1932, the band was hired by band leader Paul Whiteman and toured with him for three years.

Bing and Whiteman's band moved back east. The Rhythm Boys stayed in California and joined bandleader Gus Arnheim at the Coconut Grove. Mace Short of the Savoy Bebe Crosby there and signed him for a series of short subjects to be distributed by Paramount.

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DENVER — Sound Unlimited recently acquired the operations of Mile-High, Pan Am, Dist. and the Denver office of American Distributors here with plans to consolidate operations into a newly purchased building. The company president, Noel Gimbels says there is three times the size of Sound Unlimited's present facility.

Sound Unlimited Gets Mile-High, Pan Am, Dist.

DENVER — Sound Unlimited recently acquired the operations of Mile-High, Pan Am, Dist. and the Denver office of American Distributors here with plans to consolidate operations into a newly purchased building. The company president, Noel Gimbels says there is three times the size of Sound Unlimited's present facility.

Sound Unlimited Gets Mile-High, Pan Am, Dist. —
The 3rd Annual International Record & Music Industry Market

Doral Hotel Miami Beach
Oct 26-Nov. 1, 1977

300 Record Labels Set To Participate In Third Musexpo

NEW YORK — This year’s Musexpo will feature an increased participation from record companies, publishing firms and radio personnel. Record label participation has increased over last year, with the 300 record labels worldwide having confirmed their attendance at this year’s third annual record and music industry market held October 26-28-November 1 in Miami.


Overseas Labels

Overseas based record labels participating include: Decca Records (U.K.), Bellaphon (Germany), Jupiter Records (Germany), Phonogram (Holland), Jet Records (U.K.), Able Records (Germany), Universal (Spain), and Teidec (Germany), Nippon Phonogram (Japan), Splash Records (U.K.), Direction Records (Canada), Discotek (Canada), Arola Benelux (Holland), Guemma Records (Canada), Domenica de Discos (Dominican Republic), Emerald-Mint Records (U.K.), Fab. de Discos Columbia (Spain), Trema (France), Gull Records (U.K.), Heathrow Record Export (U.K.), Image Records (Australia), Release Records (Ireland), Kebec Disc (Canada), Solo Records (Canada), Boni Disc (El Salvador), Nevis Recording (U.K.), Pilto (U.K.), Rainbow Records (Germany), Royalty Records of Canada (Canada), Sonet Records (U.K. & Sweden), Toshiba EMi (Japan), Velvel de Venezuela (Venezuela), Wizard Records (Australia), Zartos (Spain), Down-Stairs Records (Canada), Leo Records (El Salvador), Major Records (Australia), 3rd World Records (U.K.), State Records (U.K.).

This year again shows a steady increase in publishers participating at Musexpo ’77, with over 280 music publishing companies worldwide having confirmed their participation. From the U.S.A., participating publishing companies include: Screen Gems/EMI, MCA Music, RCA Music Publishing Int’l, Acuff-Rose Publications, April Blackwood Music, Irving/Almo and Rondor Music, Chappell Music, Burlington Music, Columbia Pictures Publications, and Universal Music Publishing Group.

Great Britain Music Industry Represented At Musexpo

NEW YORK — Great Britain’s music publishing and record industry personnel will also be predominately represented at Musexpo. 26 firms will exhibit under the sponsorship of British Phonographic Industries Ltd. and The Music Publishers Association Ltd. Another eight British companies will show independently.

Two important participants will be the British Broadcasting Corporation and the Decca Record Co. which will be meeting with its affiliate company London Records in U.S. business contacts. The BBC will demonstrate its wide range of product and John Ross-Barnard of the BBC has been invited to head the international section of the Radio Programming seminar at Musexpo.

Wilson Editions has attended the two previous events. These produced music publishing and record deals for the firms from many parts of the world, but were especially valuable in opening up the U.S. market for both popular and classical material. Musexpo ’76 offered the first introduction to American radio and background music possibilities resulting in ITW Productions establishing Carson West and the Chartson Orchestra specifically to record for the U.S. 24 titles have been completed since March of this year and have been syndicated coast to coast. Further recordings by the orchestra and their soloists will be one of the primary objectives in Miami.

Jet Records

Jet Records, established in 1974, has reached the point where it is no longer a new company but has crossed into adulthood, says director Don Arden. Jet has produced many new names and has big worldwide sales. The roster now includes Alan Price for North America and Kingfish who have had a record hit in the States. Also known here is the Electric Light Orchestra, described as Jet’s $10 million superstar, which has built up a reputation as an exciting, entertaining and innovative force in rock music. Their latest LP is the fourth album in a row.

Cary Shone has built in nine years one of the most successful independent publishing houses in Britain and claims to have been responsible for making more continental hits than any other British publisher. The Cary Shone Organisation comprises 10 publishing companies which have had many successes recently with hits from Cliff Richard, Peter And Lee and Shirley Bassey among others. The firm also has recently signed a publishing deal with Ray Thomas of The Moody Blues.

Japan’s Four Big Labels To Unity For Distribution

TOKYO — After long, prudent examination, and confabulations about cooperation in the distribution-field, Japan’s four main record manufacturers, Victor Musical Industries Co. Techikku, RTC and Trio have decided to establish a “commodities center,” both in Tokyo and Osaka.

The many old distribution mechanisms of the four labels are to be absorbed by these commodities-centers to unify their distribution businesses. According to an executive of Victor Musical Industries Co., the purpose of the new-commodities center is the rationalization of their distribution businesses by saving cost and labor. At the same time, another executive of one of the four labels said as follows, “It has been epoch-making news that the four companies had success in reaching an agreement to join hands with each other in the distribution business. Through these actions, we can expect to save waste and double out investments. In another words, we will be able to supply records and tapes to users with lower prices by these rationalizations. However, we are ready at any time to receive proposals from other record manufacturers to join us if they are willing to.”

AUSTRALIAN GOLD FOR 10CC — 10cc were presented with gold albums for each of their three album releases “How Dare You,” “The Original Soundtrack” and “Deceptive Bends” during their recent Australian tour. The presenters were Johnny Green, manager of Ross Barlow at a reception held by Phonogram for Australian media during a break in the hectic tour. 10cc’s latest release “Deceptive Bends” is still top 5 in Australia and heading towards platinum. Pictured (l-r): John Helliwell, Rick Fenn, Graham Gouldman, Paul Burgess, Eric Stewart, Ross Barlow, Tony O’Mally.

Triplet Header Concert Is Set For Australia

AUSTRALIA — The Paul Dainty Corporation is to stage what promises to be the most spectacular rock event ever presented in Australia — a massive triple-header co-headlining rock legends Fleetwood Mac and Lynyrd Skynyrd and Australia’s own Little River Band.

The concerts which will be presented under the name “Rock Arena” will bring together three groups currently playing at the peak of their respective careers. The concerts are not just music presentations, says Paul Dainty. “The quality of the lineup ensures they will be events, and the staging will be the most spectacular ever seen in Australia.”

Little River Band will fly direct from their second successful tour of America.

Riviera Exits Stiff With Two Acts

LONDON — Jake Riviera, who founded the new wave label Stiff with former Brinsley Schwartz manager Dave Robinson in August last year, has left the record company to gain managerial rights to a couple of its acts, Elvis Costello and Nick Lowe.

Riviera, originally known as Andrew Jakeman, was previously road manager for Dr. Feelgood, and launched Stiff in collaboration with Robinson with financial backing from Feelgood’s Lee Brilleau and rock photographer Keith Morris. The label originally operated through specialist specialist sales and broke through to the U.K. market with distribution deal with Island Records at the beginning of this year. Another of its successful acts is The Damned.

Costello and Lowe will fulfill their current recording contractual commitments, but a label change is anticipated later.

Agency With Red Ryder

TORONTO — The Toronto based booking firm The Agency has announced the signing of an exclusive booking agreement with the Red Ryder Band.

Negotiations are presently underway to obtain a recording contract for the band, who are managed by Franklin House Management. The band recently has performed with Pure Prairie League in a Toronto concert appearance.
We're happy you're here and growing.

We're happy we're here and sharing.
Scottish Company To Expand Song Division

EDINBURGH — Pan Audio is expanding its music publishing activities here by the formation of a new commercial song publishing division, believed to be the first of its kind based in Scotland. The new division is headed by Alexander Rosie and David Wharton, and its objectives are to establish and maintain a strong catalog of popular, rock and country, and to give record companies and artist management access to writers, mainly from Scotland.

King To Push The Carpenters

TOKYO — King Record Co. is expected to promote the Carpenters heavily this autumn. The company has released the Carpenters’ LP, “Passage,” on Oct. 5 and their 45, “Sweet Smile” on Oct. 10. To sell these records throughout the country, the company has launched a strong sales campaign beginning the middle of Oct. The plan incudes 500 TV spots, and 100 radio spots.

West End Race To Stage Elvis Shows

LONDON — A keen contest to stage musicals around the life and career of Elvis Presley has been developing here, with impresario Ray Cooney and an Irish rival, Noel Pearson. If present plans proceed, London will have two competing productions with the same theme to choose from before Christmas.

Cash

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International Executives On The Move

Dave Tollington has been appointed to the position of public officer, WEA Music of Canada, Ltd. Andy Abbate has been named to the position of National Sales Manager. Len Beadle has been named managing director of April Music, the CBS publishing subsidiary, by CBS U.K. managing director Anthony Reed.

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7. Employment on U.S. Government Ships "MERCHANT MARINES!"


9. List of U.S. DEFENSE CONTRACTORS with operations OVERSEAS that EMPLOY Americans!

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Master Charge Account No.

Expiration Date

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If you are dissatisfied with our Overseas Employment Guides, for any reason, simply return our Guides to us within 30 days and your $10.00 will be refunded to you immediately. NO QUESTIONS ASKED.

Cash Box International

Cash Box October 29, 1977

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VISIT WITH US AT BOOTH 515
United Kingdom Christmas
Sales Surge Is Anticipated
by Nigel Hunter

LONDON — After a summer in the sales
doldrums, music industry spirits and optim-
ism are rising at the outset of the fall sell-
ing season, leading up to Christmas. Britain’s economic situation is healthier now than at any time over the past 20 years, thanks largely to economic policy sanctions imposed by the international Monetary Fund in return for massive credit crunches, and with North Sea oil funding. At the same time, the U.K. is ex-
sisting in an economic health that is far better than that of many other countries. The heavy cost of oil imports are removed from its balance of payments.

There are several factors impeding around which could still rock the boat and spoil the voyage. The unilateral ending of the social contract by the trade union movement and the return at its behest to free collective bargaining on pay is fraught with uncertainty in view of the Govern-
ment’s declared intention of imposing any rises and a year’s interval between claims. Nobody expects the more powerful unions to remain come what may, but a break out of industrial stoppages and unrest this fall and winter could swiftly negate the improving balance of payments situation and arrest Britain’s precarious situation.

Political Influence

The music business is affected by these political influences in many other ways, such as any other industry. The Labor and Tory party conferences have been indulging in their usual, almost sidesplitting predictions and prediction of Utopia if their respective plans and policies are implemented, but they are no longer the sole arbiters of what actually happens in the marketplace, but for the first time are much more accountable. With pay rises of some amount around the corner and promises of tax cuts being made, promises from Chancellor of the Exchequer Denis Healey, some refutation is certain and an inducement to spend more before the festive season. The record com-
panies are gearing up for a good selling season, having learned some hard lessons last year.

EMI had stock problems then, but has prepared itself this year by pressing up back catalog supplies during the last sell-
ing summer season, thereby freeing capacity to cope with sudden hot sellers in the remaining months of this year. It is generally agreed that there is no spare pressing capacity available in the U.K. at this fairly early October stage, but the companies are confident they can meet require-
ments, aided if necessary by pressing ex-
facilities several of whom can call upon in an emergency.

TV promoted artists, while causing dis-
appreciation of certain results in some cases such as “The Beatles At The BBC,” which was fairly actively and forward planning. EMI alone has spent over one million pounds on this form of promotion since May, and its latest example due for October 28 release is “30 Golden Greats” featuring the Joe Loss Orchestra and the Black and White Minstrels.

RCA has been confronted with un-
precedented demands for Elvis Presley
catalog supplies during the last month, but the company is using Teixeir in Ger-
many for some pressing work and has all

Custom pressing operations such as the Polyphon Sondor Distributors and Damont are also in a healthy state due to the new capacity, as are the Polyphon-Phonogram plant Phonodisc and Decca in order to ful-
til their own and regular affiliate commit-
tments. CBS like RCA has had some in-
dustrial restlessness complicating its pressing schedules following the return to collective bargaining, but things are normal again at the time of writing.

Whatever happens in coming months, the U.K. music recession is dis-
credited and a soundly believed legend. When times get tough and money is short, the public do not rush out to buy records and tapes to console themselves.

Oz Relocates

AUSTRALIA — Oz Records has relocated to 153 Claremont Street, South Melbourne, Vic. 3205.

300 Labels Set For Musexpo

Peer Southern Organization, Dick James Music, EMI, Elektra, Polygram Publishing, United Artists Music, Schir-

Overseas Publishing

Overseas publishing companies from around the world include: Associated Music Pty (Australia), Intersos Basart (Holland), Bagatelle (France), Victor Musical Interests (U.K.), United Artists Music Companies (Germany), Melodie de Welt (Germany), Pacific Music (Japan), Bizzet Music (France), BMI, BMI/ASCAP (U.S.), Bellini Music (U.K.), Burlington Music (Canada), Heath Levy Music (U.K.), Hans Sikorski Musikverlag (Germany), Hit Music (U.K.), Intercontinental Music (Australia), Cellar Music (Australia), Cyril Shane Ltd (U.K.), Hana Gergi Musikverlag (Germany), Chapman & Co. (Australia), Warner Bros. Music (U.K.), Watanabe Music (Japan), Coombes Music (U.K.), Anagone V. (Hawaii), Brown Bros. Music (U.K.), Ewan Music (U.K.), Andrew Heath Music (U.K.), Editorial Mex-
icana de Musica (Mexico), Eleven Music (Italy), Everblue Music (U.K.), Full Moon

Music (U.K.), Interglobal Music (Canada), Offord Int (U.K.), Sonet (Sweden), Swane-

Music (U.K.), Penjane Music (Australia), P.J. Music Pty (Australia), Quaker Armstrong Ltd (Australia), Quint Ramp Music (Germany), Record Trading AB (Sweden), Rondor Music (Australia), United Artists Music (U.K. & France), Valen-
tine Music Group (U.K.), Wilson Editions (U.K.), Zomba Publishing (U.K.), Editions Phoenix (France), and Daizora (France).

To date over 400 radio and TV program directors from across America have come to see Musexpo, as V.I.P. Musexpo invites, representing a 100% increase in radio attendance as compared to 1976.

Overall participation at Musexpo encom-
passes record executives, music publishers, independent artists, record and radio TV program directors, im-
pressaries, artists, trade associations, trade publishing, investment bankers, import-
exporters, and music business professionals from every state in the U.S.A. as well as from 45 countries around the world. musexpo has become an essential part of the record and music business. At Musexpo 77, participants will be able to cover the whole world of records and music, all in four days, under one roof.

Argentinian News

BUENOS AIRES — The main publishing houses in Argentina have formed the Chamber of Music Publishers, CAEM, the nation’s first organization of professional publishers. The president is Beatriz Lupo of the Relay, the vice president, Maria del Carmen Hajdenwur-
cel of Del Molino Music, and secretary, Rudy McCluskey of Melograf its treasurer. Ana Maria Graziano is manager of the chamber.

The Agwe music publishers, Jose Luis Roma Casella and Emdndo Calzagn are the new managing team of Carmusic. Esperon comes from owning Tonodisc Records, which was sold months ago to a society headed by Natalio Garber, and Calzagn previously was associated with Cabal Records, while Laura Roma Casella was previously head of Carmusic and also owns EPSA, a tape-duplicating company. Es-
peron and his new partners in the CAEM will rely on international catalogs, and afterwards will build a roster of local artists.

CBS hosted a party at the Claridge Hotel to celebrate the arrival of Italian artist Gianni Nazzaro.

Where In The World...

Harry Belafonte will play concerts in Liverpool, Manchester and Bristol November 18-20, before commencing a five-day tour of the U.K. in December complet-
ing a 38-date European tour. Belafonte will tape a special show for transmission on the BBC-2 TV channel later this year.

Ray Stevens will play two concerts at the London Palladium on October 30 presented by the Ember Concert Division en route to Germany, where he is to star in a TV spectacular.

Fleetwood Mac will conclude its 1977 World Tour with concerts in Australia, New Zealand and Japan beginning November 13 in Sydney. The concerts, which are the band’s first ap-
pearances in the antipodes, will be followed by a five-concert tour of Japan.

Siifred E. Loch, managing director of WEA Musik GmbH in Germany and vice presi-
dent of WEA International in New York is visiting the United States to meet head of
cerns and heads of the U.S. companies.

BUCK STRIKES GOLD IN CANADA — Country superstar Buck Owens visited Toronto recently to pick up a gold record award from the Canadian Recording Industry Association for his album “Buck Owens 20 Greatest Hits.” The disc, released through Tee Vee Inter-\n
national, was certified gold October 21.

Another star is Joni Mitchell, whose personal manager for Buck Owens, Maurice Zurba, Capitol Records rep in Canada, Buck Owens, and Ed LaBuck, president of Tee Vee International.

Great Britain At Musexpo

Musexpo in the fields of publishing and music production. The firm has recently recorded new orchestral versions of current rock hits and is hoping to place these worldwide and background music users. Discussions will also be taking place on the production of new recordings of copyrights held by other major publishers.

Heath Lomo is hoping to repeat its British success on this side of the Atlantic. Songs in both master and demo form will be brought to Musexpo in the hope of getting them recorded by American artistes.

Sonet Productions has a wide selection of products for direct export and foreign licensing, including many hits singles. There is also an extensive range of blues and jazz produced by some of the world’s leading ar-
sists.

Pebble Beach will be looking for licen-
sees in North and South America, and looking to strengthen ties with its sister studio music shop.

Another participant is the Third World Recording Co. with records released on the following labels: Third World, Paradise, Penguin, Jamiel, Live and Love.

The Mechanical Copyright Protection Society will be on hand to assist partici-
pants in all areas.

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www.americanradiohistory.com
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/liquid.
  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
<table>
<thead>
<tr>
<th>No.</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
<th>Year</th>
<th>Chart Position</th>
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<tr>
<td>1</td>
<td>RUMOURS</td>
<td>Fleetwood Mac</td>
<td>Warner Bros.</td>
<td>1976</td>
<td>36</td>
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<td>2</td>
<td>SIMPLE DREAMS</td>
<td>Linda Ronstadt</td>
<td>Asylum</td>
<td>1977</td>
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<tr>
<td>3</td>
<td>FOREIGNER</td>
<td>Atomic SC 18/15</td>
<td>1977</td>
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<td>4</td>
<td>SHAUN CASSIDY</td>
<td>Warner Bros.</td>
<td>CBS 3076</td>
<td>1978</td>
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<td>5</td>
<td>LIVIN' ON THE FAULT LINE</td>
<td>Doobie Brothers</td>
<td>Warner Bros.</td>
<td>1979</td>
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<td>6</td>
<td>CHICAGO XI</td>
<td>Columbia / CBS 3486</td>
<td>1977</td>
<td>8</td>
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<td>7</td>
<td>STAR WARS</td>
<td>Original Soundtrack (20th Century Fox)</td>
<td>1977</td>
<td>3</td>
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<td>8</td>
<td>LOVE YOU LIVE</td>
<td>The Rolling Stones</td>
<td>Rolling Stones Records</td>
<td>1975</td>
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<td>9</td>
<td>MOODY BLUE</td>
<td>Elvis Presley</td>
<td>RCA A-1402</td>
<td>1975</td>
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<td>10</td>
<td>CAT SCRATCH FEVER</td>
<td>Eddy Nudent</td>
<td>Epic</td>
<td>1977</td>
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<td>COMMODORES</td>
<td>Steely Dan</td>
<td>ABC 1006</td>
<td>1978</td>
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<td>AJA</td>
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<td>ABC 1005</td>
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<td>SPACE</td>
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<td>14</td>
<td>I, ROBOT</td>
<td>Toto</td>
<td>Warner Bros.</td>
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<td>15</td>
<td>ANYTIME... ANYWHERE</td>
<td>R.E.M.</td>
<td>ABC 4166</td>
<td>1984</td>
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<td>BARRY WHITE SINGS FOR SOMEONE YOU LOVE</td>
<td>20th Century Fox</td>
<td>1979</td>
<td>18</td>
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<td>17</td>
<td>BOOK OF MORMON</td>
<td>Steve Miller Band</td>
<td>Capitol</td>
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<td>FOGHAT LIVE</td>
<td>WEA</td>
<td>Atlantic</td>
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<td>TOO HOT TO HANDLE</td>
<td>Heatwave</td>
<td>Epic</td>
<td>1976</td>
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<td>20</td>
<td>IN FULL BLOOM</td>
<td>Rose Royce</td>
<td>Warner Bros.</td>
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<td>21</td>
<td>CSN</td>
<td>Crosby, Stills &amp; Nash</td>
<td>Asylum</td>
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<td>JT</td>
<td>James Taylor</td>
<td>Columbia</td>
<td>1979</td>
<td>12</td>
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<td>23</td>
<td>BEAUTY ON A BACK STREET</td>
<td>Hall &amp; Oates</td>
<td>RCA A-1 (3000)</td>
<td>1976</td>
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<td>LITTLE QUEEN</td>
<td>Heart</td>
<td>CBS 12/1499</td>
<td>1975</td>
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<td>25</td>
<td>HERE AT LAST... BEE GEES... LIVE</td>
<td>Bee Gees</td>
<td>RSO</td>
<td>1976</td>
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<td>I'M IN YOU</td>
<td>Peter Frampton</td>
<td>A&amp;M</td>
<td>1975</td>
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<td>BRICK</td>
<td>Bang BLPS-405</td>
<td>1974</td>
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<td>Emotions</td>
<td>Columbia</td>
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<td>CARELESS</td>
<td>Stephen Bishop</td>
<td>ABC AEC 1026</td>
<td>1979</td>
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<td>30</td>
<td>CITY DREAMS</td>
<td>Robin Trower</td>
<td>Chrysalis</td>
<td>1979</td>
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<td>31</td>
<td>FLOWING RIVERS</td>
<td>Andy Gibb</td>
<td>RSO RS 19-3</td>
<td>1978</td>
<td>24</td>
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<td>32</td>
<td>I REMEMBER YESTERDAY</td>
<td>Olivia Newton-John</td>
<td>Canada</td>
<td>1978</td>
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<td>GOING FOR THE ONE</td>
<td>Yes</td>
<td>Atlantic</td>
<td>1977</td>
<td>31</td>
</tr>
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</table>

**October 29, 1977**
Elvis Costello
Signed By CBS
(continued from page 7)

The most active in the import business, albums has been receiving airplay at many FM stations and was the number 36 most active LP on last week’s Cash Box FM Record Chart. "Tremendous Excitement," Frey said. "There is a tremendous amount of interest in the import album. The import alone has gotten so much acceptance and airplay in various cities: San Francisco, Los Angeles, Chicago and New York. And the album has been increasing in acceptance.

Costello, a former computer programmer from England, first came to attention as a bass player when he turned recording artist and recorded "My Aim Is True" for Stiff Records, which is manufactured and distributed by Island Records in Great Britain.

The album has become one of the most popular in England and, as a result, Costello is one of the hottest concert attractions there as well. He recently played a six-week engagement at London’s Nashville and, according to the club’s owner, hundreds of people were turned away each night.

Recently, efforts have been made by American record companies to acquire the rights to distribute Stiff Records’ product in the U.S. Columbia, however, has now picked up Costello as a single artist, without gaining Stiff’s other acts, new-wave group The Damned, who have signed with Polygram and produced for Graham Parker and Dave Edmunds.

Frey added that the contract with CBS is not a single album deal for "My Aim Is True," but said Costello will be considered a Columbia recording artist and will record his future albums for CBS.

Presley, Springsteen
Costello’s music has been compared to that of several prominent stars, ranging from Graham Parker and Van Morrison to Bruce Springsteen and Elvis Presley, from whom he borrowed his first name.

"I think there are two changes in the album: there is a live version of ‘Blame It On Cain’ and there may possibly be strings on ‘Allison.’ He also said a song may be added which is not on the English album.

Harrigan To Speak
At NAWM Meeting
NEW YORK — The National Association of Women in Music will hold a meeting on Thursday, April 4, at 6:30 p.m. in the 12th Floor CBS Conference Room 51 West 52nd Street.

The guest speaker will be Betty Harrigan, member of the Womanoschool faculty and author of "Games Mother Never Taught" and "This Woman's Prayer." There will be a small donation charged to non-members.

Indie Manufacturers
To N.Y. Distribrs In Boston
(continued from page 7)
over the past few years, have killed the local indie. He noted that Aquarius Distributors, which operate in the Boston area, probably is the last significant independent distributor based in New England. Aquarius handles Arista, Fantasy/Milestone, among others.

Diversity Or Die
At one time, according to sources, there were 30 independent distributors in the New England area. At least seven distributors, they said, have gone out of business in the past ten years, leaving New England with only four independent distributors, following the loss of Motown to Alpha last August 30.

Salesmen, however, sales manager of Aquarius, said the key to his survival and that of other independents was to be "differ-
entially run radio and print promotions with local retailers like the Harvard Coop.

The New York distributors in the area, Altogether, are doing a good job, said one of the independents, of getting the names of the new groups and are therefore not in direct competition. Alpha, in addition to Motown and London, handles such lines as Arista, CTI, Private Stock and DJM. Malverne distributes U.A. Chrysalis and Fantasy/Mile-
stone, among others.

A&M, the biggest indie label, has a Boston sales office and ships out of the Columbia branch in Pittman, New Jersey. A&M’s distribution is centered in nationwide in nearly every U.S. market, elected to continue supplying Boston and New England out of its New York branch.

WEA Has Top 5
LPs, #1 Single
On CB’s Charts
(continued from page 7)
had 25 positions, giving WEA a total of 110 positions of the combined 665 on the seven charts.

The figure represents more positions than currently held by any other single company or family of labels.

In addition, Fleetwood Mac’s ‘You Make Loving Fun’ was the most added single on last week’s Pop Radio Analysis, while Debby Boone’s ‘You Light Up My Life’ continues in its fourth week as the number one pop single. WEA also has three other singles in the top 10, giving it a total of four, more than any other label or family of labels.

Debby Boone’s single also made the family’s debut on the WEA charts this year, making it to the top in seven weeks. The Eagles’ ‘Hotel California’ was the fastest, hitting number one in eight weeks.

“You Light Up My Life” has achieved another unprecedented feat, becoming the first record to be the number one at 100% of Cash Box’s eastern and midwest accounts.

ua pac’s with try star
United Artists Records recently signed a production pact with Try Star Productions, a Los Angeles-based firm headed by Jeff Denvore and Peter Paul, and Jeff Denvore of Try Star.

Punk Rockers Signed
New Studio In Miami
LOS ANGELES — Kessler/Grass has added their first punk rock group Christ Child, a California band which will appear on Barak Records in Europe and the Greedyly label here.

Singles Bullets
(continued from page 36)

#51 SANTANA — Added this week at WING, WZUU, WPEZ, KGW, XKOB, KJRB, KERN, KJ, B100. Jumps this week at KPAM ex-94, KYA 248, WNOE ex-30.

#52 AEROSMITH — Added this week at WKLO, WGCL, WCAO, WDRC, WAYS.

#53 PAUL McDERMOTT — Added this week in Stiff Records’ Top 20.

#54 BOB WELCH — Added this week at W2X, KBBQ, WNOE ex-37, WTIX 21-14, KXOK 31-24, KPAM ex-34, KJRB 1-1.

#57 CARRIERS — Added this week in Columbia’s #67.

#62 CITY ROLLERS — Added this week at WMX, WHHY, WLAC, WING, WMAK.

#67 HELEN REDDY — Added this week at KSLQ, WGWQ.

#78 HIGH ENERGY — Added this week at KHJ, WBOX.

EAST CoAstings / PoINts West
(continued from page 15)

Countryside... a true record of the award. ...Happy Birthday to Helen Reddy who added one more candle to her cake Mon-
day. E.J’s new jazz division is off to a flying start with the signing of Dee Dee Bridgewater and Lenny White. ...CBS has added Elvis Costello while negotiations for re-
rest of the Stiff Records roster continue. Elvis will be here Nov. 18 & 19, in SF the 15th & 16thCBS has also signed two other new acts, Chicago’s Hounds and a group called “Air
Supply,” who are opening for Rod Stewart on some dates of his national tour. ...Look for Epic to throw a big bash for Network, Nov. 2, their official LA showcase.

On the Road with Jethro — Interesting Information has come our way regarding the twice-yearly tours of the U.S. that Jethro Tull mounts with very little fanfare, a minimum of hassle and almost automatic sellouts. For one thing, the tours themselves are planned with almost battle-like logistical precision. The secret is that Tull has two complete road crews, each with their own set of instruments, lights, and other equipment. The teams, red and blue respectively, each travel by bus or truck while the band travels by plane, arriving at each venue exactly at 3 p.m. for a sound check, where a piano tuner, who also flies with the band, checks his ivory. As part of their contract, Tull stipulates that the temperature at showtime must be perfect. Where the fans gather won’t go out of tune under the heat glare of the lights. It’s a plan that would make Patton proud. ...Speaking of tours, Rod Stewart is in the midst of his first American tour since Faces in 1975 with 48 dates scheduled for 41 cities, a 47-percent increase over 85 to 95 dates. Crosby, Stills & Nash began their fall tour with a Portland date Oct. 18. The current Atlantic album of the three-reuniting is still in the top 30 this week. WBC will release “Live,” a single album composed of songs taken from a recent tour by Crosby & Nash featuring members of the Section on backing instruments. ...Blue Oyster Cult’s current tour features a Star Wars theme highlighted by a stage outfitted to look like the Death Star. Each member of the band is equipped with high end laser — there is one overall laser that covers the whole stage. The traveling Mogul! and Skulls — EX29, WNOE 30-22, WMPS 28-22, KGW, KGK ex-40.

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Cash Box/October 29, 1977
THIS IS "SPECTRES."

THIS IS THE BLUE ÖYSTER CULT.
ON COLUMBIA RECORDS AND TAPES.