Nothing beats a Z.Z. Hill album. And you can bet that his latest is a sure thing. Every song will suit you. Including his hit single, "Love Is So Good When You're Stealing It," and his new single, "This Time They Told the Truth."

When Z.Z. deals, everybody wins.
Z.Z. Hill's "Let's Make a Deal" 3-10680
One of The Hot Ones on Columbia Records and Tapes.
EDITORIAL

Yesterday And Today

A screening of the forthcoming film “American Hot Wax” at the recent R&R convention pointed out some of the differences between the radio and record industries today and the music scene as it existed in the days of Alan Freed, on whose life the film is based.

Alan Freed had no problems with Arbitron ratings. He did not have a Top 40 rotation format. He didn’t evaluate what he played by passive or active research. His show wasn’t programmed by making account calls and he didn’t have a definable format. He played rock ’n’ roll, rhythm & blues, country, and what we would consider today to be mellow rock. In short he played music.

Furthermore, he didn’t just play proven hits, but often took chances on little-known records, some of which eventually became classics and others which ultimately never made it. What happened?

Have the times changed that much? Or are we going in the wrong direction? Granted, times have changed, but the thrust for rock ’n’ roll has not. The last time this country had a popular music explosion was in the early ’60s when British music virtually invaded our shores. But that was 14 years ago, and in two more years the ‘70s will leave us without a musical revolution such as we’ve seen every other decade since the turn of the century.

In Freed’s day, radio stations had long playlists. Station jocks and PDs really had to be into the music. They relied on feelings and sound musical judgment. They didn’t need research. A high percentage of jocks programmed themselves. We didn’t have automated and packaged shows. It was OK for a pop station in San Francisco to have a totally different playlist than a pop station in Los Angeles. After all, “a record could break anywhere and at anytime.”

And today? Aren’t the music, radio and record industries still partners? Don’t we all derive our income from the art form known as pre-recorded music? If radio doesn’t expose the product, it won’t be sold. If the record company doesn’t produce the product, most radio stations would not have a reason to be in existence. Yet we are choking each other.

Perhaps executives from in both the radio and record industries should slow down and start to look a little to the rear. Mao Tse-Tung developed a theory when he was trying to reconstruct a national society that was plagued by long-standing conflicts and foreign exploitation. He went back to the past and utilized only the parts that worked well then and could benefit his people today. He took a step backward, regained his culture, refined his direction and then took a giant step forward.

So maybe we should all take a look back to the days of Alan Freed and remember that artists such as Elvis Presley. The Beatles and Bob Dylan were launched by adventurous people who were willing to take a chance.

Mel Albert
March

Joe Farrell — Farrell and his torrid tenor saxin top form for this Latin-influenced LP. An insistent, cross-rhythmic foundation propels his tenor into crossover territory. Produced by Ralph Macdonald and William Eaton. BSK 3121

Ref - release

Michael Franks — The man who gave you “Popsicle Twist” and some of the greatest lines this side of Woody Allen — returns with another study in understated brilliance. New York studio vocals make the music even harder edge. Franks gives you “Wreath Of The Greek Girl” and “In Search Of The Perfect Shampoo.” Produced by Tommy Lipuma. BSK 3167

Brian Auger & Julie Tippett — Brian Auger can arguably be given credit for starting the jazz-rock scene back in 1964 with a trio featuring John McLaughlin and later with his Trinity. He’s annual winner of the “best jazz organist” awards here in addition to the ace vocalist of The Trinity, Julie Tippett, formerly Orloco. Devastating vocals. 100 per cent COOKIN’! Produced and arranged by Brian Auger. BSK 3153

John Hardy — Appealing to just about everybody has been this man’s forte since he became the first jazz sax to play the Fillmore West. Following up his widely danced on, grooved-to Herd Work LP, another album delivers another smoking, produced by Esmond Edwards. BSK 3170

Deodato — famed for his ear-opening version of “A medida Zarathustra,” Brazilian composer/arranger Eumir Deodato evokes the suave rhythms of the tropics on his latest. This record will seduce its way into your collection with surprising, snarling ease. Produced by Deodato and Tommy Lipuma. BSK 3152
CHANGES IN LATITUDES

CHANGES IN ATTITUDES
A platinum gem
on ABC Records
Son of a Son of a Sailor
Shipping March 17th.

FRONT LINE
Direction by: IRV AZOFF
Dealers Divided On Capitol, Phonodisc Pricing Structures

(Compiled from staff reports. Written and edited by Randy Lewis.)

LOS ANGELES — Record dealers throughout the country may have vastly different opinions about the new Capitol and Phonodisc pricing structures (Cash Box, March 11), but they are virtually unanimous in the belief that it will be a short time until the remainder of record manufacturers also change their pricing policies.

In the industry, there are rumors that Capitol and Phonodisc are altering their pricing systems, as well as raising prices, and dealers feel the rest are either in the process of raising prices or will so soon.

Maduri, Mercury
Form New Label:
Midwest Records

NEW YORK — Carl Maduri of Belkin-Maduri Productions and Mercury Records have signed on a production/logo deal. The new label, Midwest Records, will be marketed through Mercury and distributed by Phonodisc, the distribution arm of the PolyGram Domestic Record Group.

Maduri told Cash Box that the deal will initially be for singles only, and will include four acts. The first release on Midwest will be a single by The Unexpected, a band out of Nashville. Another act on the Midwest roster will be Samona Cooke, a cousin of legendary recording artist Sam Cooke.

While the first release on the new label comes from a southern group, Maduri asserted that the focus of the new label would be on breaking Cleveland acts.

Maduri, who will serve as president of Midwest Records, said he was excited about the deal for several reasons, including the recent corporate Polygram moves “that show they’re putting things together” (Cash Box, March 11).

In addition to the new label, Bema Music, the publishing arm of Maduri’s Sweet City Records operation, has just been reactivated. Maduri noted that the publishing unit is now actively seeking other artists to record songs in its catalog.

A spokesperson at ABC Records said, “We are considering a price change right now. Sooner or later, the near-term future is a 10-cent increase as far as a new structure, the spokesperson said. “I am sure we would have to go with a multi-tier system. But we haven’t saved it and discussed it yet. Because we are still in transition from branch to independent distribution.” Executives at A&M Records refused to comment on the rumor regarding a 16-17 cent price increase, but retailers said they are expecting the price hike.

Likewise, officials at CBS and RCA have

PORTRAIT SIGNS A STARR — Portrait Records has announced the signing of Ringo Starr to a long-term recording contract with the former Beatle working on his debut LP for Portrait, “Bad Boy,” which is set for an April release to coincide with his first television special, “Ringo,” set to air April 26 on NBC-TV. Pictured above, taking the signing are (l-r): Hillary Girard, Starr’s manager; Larry Harris, Portrait vice president and sales manager; Starr; Lorna Sailer, Portrait vice president of A&R; and attorney Bruce Grail.

UA To Shutter New Label

by Mark Mehler

NEW YORK — United Artists Records plans the immediate closure of its New York offices on Seventh Avenue.

Arise Mogull, president of the label, told Cash Box that the closing of the small office meant “absolutely nothing. The picture (motion picture division) people need more space, that’s all there is to it.” Mogull said.

Gene Armond, who headed the New York office, will now become east coast regional promotion director, and will work out of both his home and Malverne, UA’s local distributor. Milton Allen, UA’s New York promotion man, will also be working out of his home and the distributor office.

Mogull Denies Rumors

At a meeting of the west coast UA Records staff last week, Mogull told the assemblage that he didn’t plan to leave the label, counting industry rumors that he would assume the top job at another record label. Mogull further told Cash Box that there have been no major staff or operational changes at the west coast office.

All the gossip concerning this label is a lot of nonsense,” he said.

Meanwhile, an industry rumor that UA Records’ parent firm, Transamerica, was looking to sell the label for $5 million by a spokesman for the giant insurance corporation. He said such rumors of a sell-off of the record operation have been floating around the investment and music communities since the day Transamerica acquired UA. “There’s no more truth to it now than there was at that time,” the spokesman asserted.

Similarly, a knowledgeable source at Phonodisc, which has been heavily rumored as a leading bidder for UA Records, denied that Phonodisc was planning to purchase UA “at this time.”

Wall Street View

The view on Wall Street, according to several security analysts quoted by Cash Box, is that Transamerica, “highly unlikely” to sell the label.

U.S. Publishers Are Reportedly Abandoning Millions In Unclaimed Overseas Mechanicals

by Ken Terry

(Mechanical royalties from abroad are an important source of income for many U.S. publishers and writers. In the first of a two-part series, Cash Box examines some of the problems involved in collecting these monies. In the second part, we will take a hard look at the pros and cons of signing with a large publishing house for worldwide representation.)

NEW YORK — Unclaimed overseas mechanical royalties amounting to millions of dollars annually are being lost to U.S. music publishers and writers, according to a number of sources who are familiar with international publishing.

The mechanicals go unclaimed, in most cases, because the American publisher to whom the mechanicals belong is not aware of its existence. And at present, no mechanicals are sent to the U.S. by foreign publishers outside the U.S.

Outside the U.S. and Canada, record companies normally send mechanical royalties to the mechanical rights society that is active in each country where the record was made. The Society of the Record Industry in the U.S., for example, sends payments to The Harry Fox Agency for records sold in North America. However, it is quite possible that the publisher is unaware of the U.S. publisher in some countries, for instance, a publisher is not allowed to collect mechanicals directly, as is permitted here, and even when he could collect the payments directly, as in Germany, France and Italy, the publisher would have to work out a separate mechanical rate with the local record industry. Since the European societies have already worked out a rate (usually 6-8% of retail) with the International Federation of the Phonographic Industry (IFPI), such a procedure is likely to be costly and inefficient.

As a result, most publishers collect mechanicals from the rights societies, either through a subpublisher or through the Harry Fox Agency, which has reciprocal agreements with mechanical right societies in 25 countries, and through its affiliate, the Harry Fox Agency (U.K.), in Britain.

Burkham Named—RCA Division VP Of Product Mgmt.

NEW YORK — Don Burkham has been appointed as division vice president of product management and artist tours for RCA Records. Robert Ottenberg, division vice president of RCA Records-U.S.A, commented, “This newly created position will bring Burkham’s wide-ranging executive talents to two areas of critical importance to us. In addition to planning and coordinating artist tours, we have the added responsibility of running RCA and its associated labels. Burkham will direct product management for a number of artists, including Henry Mancini, Perry Como and Bonnie Tyler. He will also act as a liaison with the Pablo label.”

Begun in 1955

Burkham has been with RCA since 1955, except for a two-year period from 1970 to 1972, when he was an executive for Famous Music Corporation. He re-joined RCA as division vice president of A&R.

The Black Box

After being paid by a record company, an overseas mechanical rights society is responsible in most cases for distributing mechanicals to either the original publisher or to their local subpublishers. If there is no subpublisher involved and the society cannot locate the original publisher, the unclaimed money goes into what is called the “black box.”

What happens to the “black box’s” contents varies from country to another. According to a leading international music lawyer, “in some countries as fast as a year, it and the money collected is divided up among all the publishers who have an interest in it. In other countries it was used to go to the senior publisher members of the performing rights society. Four or five years ago in Holland, it went to the trust fund for age-reduced performers.”

There are several reasons why the mechanical societies often cannot locate publishers. The most obvious one is that without a local representative, an American publisher
Just released the new single
"This Time I'm In It For Love"
From their "Gold" smash hit album
Phonodisc Gets New Name Plans Major Expansion Move

NEW YORK — Phonodisc, Inc. has been assigned a new name to expand phonodisc's operation and to handle the expected $240 million gross volume in 1975.

Coen Solleveld, president of the world-wide Polygram Group, and John Frisoni, president of Polygram Distribution, Inc., said plans were presently in progress to double the size of the Los Angeles facility, realign the entire Indianapolis facility, and build a new 100,000-square-foot distribution center in Edison, New Jersey. In addition, a new branch has been opened in Seattle, and new branches will soon be opened in Detroit and St. Louis.

Sales offices in San Francisco, Los Angeles, Dallas, Chicago, Atlanta, New York, Cleveland, Baltimore/Washington, Miami, Boston, and Philadelphia have all been relocated. A top source at Polygram Distribution indicated that more expansion might be forthcoming over the next year or two.

The name change from Phonodisc to Polygram Distribution Inc., was accomplished, according to Solleveld, in order to give "our Polygram" to all facets of U.S. Polygram activity.

1978 Sales Estimated

The Polygram-distributed labels currently expect 1978 sales of at least $240 million; a few weeks ago, Frisoni indicated a sales goal of $300 million (Cash Box, February 18). This compares with about $150 million in 1977.

"The product plans of the labels we distribute combined with the distribution muscle we are developing should make 1978 a great year," Frisoni commented.

Wings ‘London Town’ Contains 13 New Tunes

NEW YORK — Paul McCartney and Wings’ new LP, “London Town,” slated for shipment March 31, contains 13 new songs, nine written by McCartney, and four by the team of McCartney and Danny Laine.

According to Capitol Records, the first single from the new LP will be “With A Little Luck” (b/w “Backwards Traveler/Cufflink”).

Other songs on the album include “Children, Children,” “Deliver Your Children,” “Morse Moose And The Grey Goose,” and “Don’t Let It Bring You Down,” all by McCartney and Laine.

The double A-side features Cafe On Left Bank,” “I’m Carrying,” “Girlfriend,” “I’ve Had Enough,” “Name And Address,” and “Famous Groupies.”

Summer Sees RCA — USA Taking Aggressive Course

by Ken Terry

NEW YORK — RCA Records’ domestic division intends to become more aggressive in taking advantage of marketing opportunities, while shoppers for new labels to distribute in musical areas where the company feels it can use additional strength. These were two of the key concepts that emerged in a recent Cash Box interview with Robert Summer, the newly appointed division vice president of RCA Records-USA.

Summer, who reports directly to Louis Couttolenc, president of RCA Records, has responsibility for all the labels U.S. operations except in the areas of finance, manufacturing, personnel, legal affairs, public relations, and marketing (RCA Record Club). This is an unprecedented type of management structure for the label, and Summer seems prepared to use his relative freedom in ways that will reshape some of the domestic division’s policies.

In the marketing area, he said, "The principal goal is to have a company that can respond fully when we flash the ‘go’ signal. The growth of the business creates a scale where a response to commitment in the marketing area is usually in the range of 100,000 or more. A company that’s uncertain of its response capability is going to be in trouble at all times."

While stressing that RCA has risen to marketing challenges before, Summer noted that in the past, the label has been "less than sure of the ability to respond to multiple opportunities in any given time frame. That’s the mark of a great company, how many major projects can be undertaken at one time with full efficiency."

RCA Sales

After the death last August of Elvis Presley and the "outrageous demand" for his catalog that followed, RCA discovered that it was capable of achieving higher sales levels than ever before. Summer continued, "What I see now is a stronger company that found out just how much product it could move. Until you test your personal

Rick Smith Named CBS Pubbery VP

NEW YORK — Rick Smith, formerly acting head of April/Blackwood Music Publishing and operating head of Frank Music Publishing, has been named vice president and general manager of music publishing for CBS Records.

Bruce Lundvall, president of CBS Record Division, commented, "The outstanding leadership Rick has demonstrated in supervising the activities of our music

The android character, CR5.9, depicted on the label’s cover symbolizes the theme of the ninth annual Country Radio Seminar held March 17 and 18 in Nashville, Tenn. The theme for this year’s seminar will be "The Future of Our Country."

The seminar is designed as a workshop which will provide information and ideas that should help station operators deal with the future of country radio.

Executives from the country music and radio industry will be the featured speakers and panelists.
Boogie Shoes

(T.K. 603)®1978.

Produced by:

H. W. Casey and
Richard Finch

Sherlyn Publishing
Co., Inc. (BMI)


TK-1025-A
Vocal
Time: 2:15

From the LP
"KC & The
Sunshine Band"
T.K. 600

1025 STEREO

K

C

AND THE
Sunshine Band

Produced by:

H. W. Casey and
Richard Finch

Sherlyn Publishing
Co., Inc. (BMI)

TK-1025-A
Vocal
Time: 2:15

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Richard Finch

Sherlyn Publishing
Co., Inc. (BMI)

Jimmy Owens

All of the talented young trumpet players on the scene today, Jimmy Owens stands out as one of the most versatile and creative of the bunch.

As a young boy, raised in New York, Owens began playing trumpet at age 10 and since then has played and performed professionally in such notable locations as Lincoln Center, Hampton, Hank Crawford, Slide Hampton and Charlie Mingus, to name a few. He attended a different high school than the one where he learned to play music ("if they ever heard me playing any kind of jazz, I'd be down in the dean's office") while studying privately with Donald Byrd, Byrd was "a very important person," Owens says. "In developing a lot of the concepts that I went on to further within myself."

But the real influences behind his choice of the trumpet have been Charlie Shavers, Dizzy Gillespie and most of all the Miles Davis records he heard his father play.

"Headin' Home," his second album on the Horizon label, reflects his knowledge and experience with contemporary sound. It takes the structure of what I consider to be the jazz music of the seventies and put it in the mainstream, which has been the great masters in jazz such as Art Tatum, Charlie Parker and Duke Ellington, which I very much admire.

He continues, "These artists have left a tremendous music legacy for all of us which seemed to disappear. Artists do not take creation, which is the principal ingredient to, to the furtherest extent. Specifically, it's just the high level of musicianship that has been developed from the standpoint of performing on an instrument."

Besides arranging and composing his own tunes, Owens has written music for others, including symphonic orchestras for Symphony Of The New World, Rochester Philharmonic and Dutch Radio Orchestra. In that, he has recorded in Europe in 1968. He also has made "integral contributions in a capacity other than playing both for the David Borges band, Herbie Mann and Gerald Wilson.

Owens insists that his music must possess a quality that is challenging to a musician, thus making him want to perform it over and over with the same exuberance. This is most important, he says, because "an audience can feel if they're losing something during a performance." His music, he contends, is of the "almost artistic quality" combined with the commercial quality that is necessary but not overbearing.

He says of his latest release, "What we tried to do was give a feeling of relaxation in the music, even the music that has a lot of high intensity. It is geared to make you want to snap your fingers, put your foot and

Jimmy Owens

Saying it's a "textbook example of the March 1978 cover story on Portrait's Dragon and the Dragon photo mistakenly appeared over the story on the Tom Robinson Band.

For The Record

A printer's error resulted in the incorrect title appearing on last week's New Faces To Watch section. As a result, the picture of Capo's Tom Robinson Band, playing on Portrait's Dragon and the Dragon photo mistakenly appeared over the story on the Tom Robinson Band.

Billy Falcon

Billy Falcon feels that he's still be working on an assembly line in a light bulb factory had his parents not encouraged him through "desperate times." Their faith has never wavered. At 16, the singer-songwriter left high school to play rock 'n' roll on a full-time basis, and performed professionally both as a solo act and in various groups. Meanwhile, he was writing songs and still living at home with his parents.

Today, Falcon is the lead singer, rhythm guitarist, and arranger for Burning Rose, which he reestablished for two years in the basement of his parents' home. The group halls from the Rosedale section of New York, where its members were born and raised. Guitarist Rocky Zollo, keyboardist Michael Phal, singer/drummer Billy Milne, and bass player Glenn Eichler round out the quintet.

In 1975, an independent producer named Jeremy Leryo Tannenbaum spotted Falcon performing his songs at a Greenwich Village night club. Six months later, when he called Falcon, Burning Rose had already taken shape. Tannenbaum heard them perform, and was impressed enough to arrange a label deal for the group.

Before signing with Manhattan Island Records, Falcon wrote a song called "Another Lonely Night," which came out of his frustration at being unable to land a recording contract for so long. "It's about the desperation of feeling trapped by a dream you feel might never materialize. Believing in myself wasn't enough. I had to make the band believe in themselves as well."

Falcon, who likes his songs to "mini-movements" with high points that burn Rose. Don Kirshner heard his "Save Away" and wanted him to meet with Norman Lear in Hollywood for a part as a "Barbarino Fonse" type in the series, "A Year at the Top." "But I knew better," Falcon says with a grin. The show folded last fall.

With a national tour slated to begin later this month, Falcon can hardly contain himself. His enthusiasm is certainly contagious. Until then, "the biggest come-down is the wait."
THE GREAT GRAMMY SWEEP

RECORD OF THE YEAR
Hotel California
Eagles

SONG OF THE YEAR
Love Theme From A Star Is Born (Evergreen)
Barbra Streisand & Paul Williams

SONG OF THE YEAR
You Light Up My Life
Joe Brooks

BEST INSTRUMENTAL ARRANGEMENT
Perry Botkin, Jr.

BEST ARRANGEMENT FOR VOICES
New Kid in Town
Eagles

BEST JAZZ PERFORMANCE BY A BIG BAND
Prime Time
Count Basie

BEST POP VOCAL PERFORMANCE, FEMALE
Love Theme From A Star Is Born (Evergreen)
Barbra Streisand

BEST RHYTHM & BLUES SONG
You Make Me Feel Like Dancing
Leo Sayer (PRS)

BEST SOUL GOSPEL PERFORMANCE, CONTEMPORARY
Wonderful!
Edwin Hawkins

BEST COUNTRY VOCAL PERFORMANCE, MALE
Kenny Rogers

BEST COUNTRY INSTRUMENTAL PERFORMANCE
Hargus "Pig" Robbins

BEST COUNTRY SONG
Don't It Make My Brown Eyes Blue
Richard Leigh

BEST RECORDING FOR CHILDREN
Aren't You Glad You're You
Jim Timmens

BEST CAST SHOW ALBUM
Annie
Charles Strouse & Martin Charnin, Composers
Charles Strouse, Producer

ALBUM OF THE YEAR CLASSICAL
Concert of the Century
Leonard Bernstein

HALL OF FAME AWARDS
Leopold Stokowski
Gene Austin (My Blue Heaven)

ASCAP
Executives On The Move

Mollyca A1UA — United Artists Records has announced the appointment of Peter Mollyca as director of national promotion. In 1974 he joined A&M Records as their New York promotion manager and was promoted in 1976 to assistant national promotion director.

Paynter Joins F/P/M/S — ABC Records has announced the appointment of Judy Paynter as national director of publicity and artist relations. ABC. She comes to ABC from Columbia Records, where she was national director of publicity. She worked for Columbia six years.

Two At Casablanca — Joining Casablanca Record and Film Works as national marketing director is Robert Gold, and as national marketing coordinator, Jay Howard. Gold comes to the label from Warner/Elektra/Atlantic Corporation, where for the past five years he has served as national manager of marketing services. He previously held the post of assistant director of advertising for Warner Bros. Studios in Burbank. Joining him in the department is Jaye Howard. Howard has been with Casablanca for the past two years as regional marketing manager for the south and southeast, headquartered in Atlanta.

Perrone Named — Vincent L. Perrone has been appointed vice president and general counsel, Screen Gems-EMI Music Inc. Prior to joining Screen Gems-EMI Music, he was the New York-based assistant general counsel for the United Artists music group publishing companies.

Two Promoted At Capitol — Maureen O’Connor has been appointed manager, east coast press & artist relations. Capitol Records, Inc., and Annette Monaco has been appointed east coast press coordinator, CRI. O’Connor joined Capitol Records in September 1973 as a departmental secretary, and most recently was east coast press coordinator. She replaces outgoing east coast press & artist relations manager Kathy Schenker. Monaco joined Capitol Records in January 1977 as a departmental secretary, and she assumes the east coast press post left open by O’Connor’s promotion.

Roberts Promoted — Kirk Roberts has been promoted to national 45 sales director at Fantasy/Prestige/Milestone/Star. He has been with the Fantasy labels for over a year. Before joining Fantasy, he was a buyer at Eric Mainland distributors in the Bay Area for two years.

Brashhear Appointed At CBS — CBS Records has announced the appointment of Graig Brashhear as promotion manager for Columbia/Epic/Portrait/Associated labels for the Memphis market. Since January 1977, he has been the field merchandiser for the Dallas branch.

ABC Appoints Germinaro — ABC Records has announced the appointment of Richard Germinaro as art director at ABC. He comes to ABC Records from the Daily Planet, a design studio which he operated. Prior to that, he operated Big Cigar Productions.

Winsor Named At E/P/A labels — CBS Records has announced the appointment of Gary Winsor to local promotion manager, Minneapolis, Epic/Portrait/Associated Labels. His most recent position was artist development manager for the Cleveland branch.

Expansion At F/P/M/S — Fantasy/Prestige/Milestone/Star has expanded their sales and promotional force. In Memphis Lester Snell has been named creative director and executive assistant. In the past, he has worked as an arranger, conductor, sideman and writer. Roscoe Floyd, southern regional R&B promotion, and Bruce Bowles, southern regional pop promotion, are two more working for the labels out of the Stax office in Memphis. Floyd, who spent almost five years at Memphis’ WDIA, has been doing southwest promotion for various labels for the last two years. Bruce Bowles came to the industry as a vocalist and keyboardist, but has most recently been doing promotion in the Southwest. F/P/M/S’s man in Atlanta is Ernie Singleton. A native of New Orleans, Singleton has been with the labels for several months now, handling R&B promotion in the southeast. The new man in Chicago is Ron Harris, midwest R&B promotion, who will be augmenting the efforts of Fantasy’s longtime salesman, Ray Townley. Harris spent some years with Atlantic Records in Chicago, and most recently was doing independent promotion in that city. Arnie Handwerger has joined F/P/M/S in New York City, handling east coast regional pop promotion. Earlier, Handwerger did promotion in the New York area for London Records, and also worked as a college promo rep for CBS.

Bowers Promoted — Sara Jane Bowers has been promoted to head the law department of...
Werewolves Of London

Excitable Boy

"Werewolves Of London"
E-45472

The single from
Warren Zevon's
'Excitable Boy'
6E-118

Available from Asylum.

Produced by Jackson Browne and Waddy Wachtel.

©1976 Asylum Records.
Demento Calls '70s Dry Spell
For Novelty Tune, Comic LP

by Jeff Crossan

LOS ANGELES — Dr. Demento, the premier purveyor of venerated tunes and novelty songs, returned to the world of syndicated radio Feb. 26, as well as perhaps ironically, perhaps, at a time when one of the nation's Top 10 singles was Randy Newman's novelty song "Short People." And that irony is furthered by the fact that Demento's show, which is currently carried by some 60 stations across the U.S., is being syndicated in a time when Debbie Dekock himself says "popular music has never been more serious."

Dr. Demento is Barry Hansen of KMET in Los Angeles, who has turned syndication into a potpourri of perversion, nostalgia, new wave and almost anything laughable. Hansen, who launched the show at a Pasadena station in 1970, first began broadcasting the program from KMET on a weekly basis on Sunday nights in 1972 and later tried to syndicate the show himself. It was a short-lived venture, but one which helped create a national following for the program. So well has Hansen turned syndication responsibilities over to Woodrow One, a syndication firm which secured debut dates for the show at stations including Chicago, Atlanta, Philadelphia and San Francisco. The syndicated show is done separately from his live program on KMET, which will continue on Sunday nights.

Zany Format

It's tough to label Hansen's zany format — although his favorite word, demented, might be most appropriate. Tunes that lisp, leer, leer, leer, leer and leer, tell tales for Two by Spike Jones. ("Your Love Is Like) Nuclear Waste" by the Tutts, and, of course, "Short People," a song which Hansen calls the "most nauseating love tune since Ray Stevens' "The Streak" in 1975, a song which sold more than five million copies.

Top Execls Harris, Holmes and Bird Promoted As Casablanca Expands

LOS ANGELES — Larry Harris, Cecil Holmes and Bruce Bird have been promoted at Casablanca Record and FilmWorks, according to a recent announcement by label president Neil Bogart. Harris, a partner in the company since its inception, has been promoted to senior vice president and managing director. Holmes, also an original partner, will add special assistant to the president as his new title. Bird has been named executive vice president.

"With the projection of a $100 million year in 1978, 90 percent above last year's revenues, the need for internal expansion was inevitable," said Bogart. "Harris, Holmes and Bird have contributed enormously to the direction and success of Casablanca, and their growing leadership will help to continue that success."

Casablanca's recent growth is reflected in its expanded company, with publishing and public relations departments.

But despite the success of "The Streak" and most recently, "Short People," Hansen says the novelty song has been experiencing a decline in its acceptance by pop radio during the '70s — a decline which he believes may stem from the emphasis that pop programmers place on polished productions.

"Today a novelty song, sad to say, has to fit into the homogenized sound that AM programmers go for to a greater extent than was the case before," Hansen says. "In the '50s and '60s, stations would go for something with an odd and amateurish sound — something like "They're Coming To Take Me Away." Now you can listen to some novelty songs that don't have that really smooth sheen to it. It just seems that nothing sells a lot of singles anymore without that homogenized sheen, and most novelty records just don't have that because they aim for laughs instead."

Necessary Ingredients

According to Hansen, "The Streak," which topped the Cash Box Singles Chart Jan. 28 and which is currently No. 33 has all the necessary ingredients to make it a Top 10 tune out of what is essentially a novelty song.

"It's very well-produced, makes its point right away and has a good hook," says Hansen. "It's less subtle than most of Newman's other stuff and it's got enough of a plot so that people can relate to it." Hansen's list of other successful novelty songs of the '70s includes "Junk Food Chain" by Rick Dees and "My Girl Bill" by Jim Stafford. Still, Hansen says, this has been a relative success for novelty records.

"Any decade you name has a larger percentage of hit novelty songs than this one," he says. "Go back to the '60s and you find a whole day 'Ray Stevens' "Ah! The Arab' and 'Gitarzan' and a whole string of others. Popular music has never been

East Coastings/Points West

EAST COASTINGS — PARTY ON DOWN — Scene-making was the definite watchword for East Coasters this week. Two events stood out the limelight, namely, the Casablanca party for the Village People at Hurrah's and Warren Zevon's Bottom Line gig. Zevon pulled in the stars, including the likes of Carly Simon, Peter Frampton, Garland Jeffreys, John Belushi and the band members of the Stranglers. Stevie Nicks was also in attendance and managed to look like a rock star while doing so.

Zevon's performance was incredible, to say the least. The man is a true showman and his voice is a powerful tool. He opened with "Lawrence," a song that brought the house down. He then went on to perform some of his other hits, including "The Last Waltz," "Desperado," and "Werewolves of London." His performance was hailed as one of the best of the year.

Meanwhile, at Hurrah's, the Village People party was also a huge success. The band performed their hit song "YMCA" and the audience went wild. The party lasted well into the early hours of the morning, with people dancing and partying all night long.

AJA GOES PLATINUM — Ajja's third album, "The Best of Ajja," has been certified platinum by the RIAA. The album features the hit single "The Best of Ajja," which has been a big hit on radio and in clubs across the country. The album also includes the singles "The Best of Ajja," "The Best of Ajja," and "The Best of Ajja." The album has been well-received by fans and critics alike, and has been praised for its catchy melodies and compelling lyrics.

NAMES IN THE NEWS — Ian Anderson's latest opus, titled "Heavy Horses," is shrouded in mystery and intrigue. The album is said to be a departure from his previous work, and is rumored to feature a guest appearance by a mysterious artist. The album is also said to be a concept album, with a storyline that is yet to be revealed.

However, despite the mystery surrounding the album, it has received critical acclaim. "Heavy Horses" has been praised for its strong melodies, powerful vocals, and emotional depth. The album has been hailed as one of Anderson's best works to date.

Meanwhile, the Village People's new album, "Ma Man," has been released to critical acclaim. The album features the hit single "Ma Man," which has been a big hit on radio and in clubs across the country. The album also includes the singles "Ma Man," "Ma Man," and "Ma Man." The album has been well-received by fans and critics alike, and has been praised for its catchy melodies and compelling lyrics.

CAPRICORN CONVENTION — Capricorn Records' annual convention was held in Macon, Georgia. Pictured above are (l-r): Lee Michaels of the Burbank-Abrams radio promotion and publicity department, Capricorn president Phil Rush, and Capricorn president Phil Rush.
Some people use their gifts to help themselves.
Some people use their gifts to help themselves and others.

Almo/Irving Music, on behalf of Len Ron Hanks and Zane Grey (writers of L.T.D.'s smash "Back In Love Again," A&M Records' biggest single of 1977) wishes to express its deepest thanks to Bobby Martin for his incredible production and for further establishing a home for R&B at Almo/Irving and A&M.

We're confident that Bobby's dedication, inspiration, and creative genius will continue to attract new talent and make for a great '78.
HER GREATEST HITS — Carole King — Ode JE 34967 — Producer: Lou Adler — List: 7.98
Carole King is one of the premiere singer/songwriters of the 1970s, and this album is the proof: including four songs off the all-time best-selling LP, "Tapestry," these 12 tracks offer some of the decade's finest pop songs — "Jazzman," with Tom Scott's memorable tenor sax, "Only Love Is Real," and "Seasons," as well as the "Tapestry's" classic singles. This mix of strong lyrics, lilting melodies and tight playing is platinum bound.

WARMER COMMUNICATIONS — Average White Band — Atlantic SD 19162 — Producer: Arif Mardin — List: 7.98
The Average White Band is clearly not an average white band. They are one of the leaders in the cross-over movement to white R&B, and this album demonstrates just how well they can write their own style can be. The Scottish sextet sizzles and simmers on eight hot new songs and James Taylor's "Daddy's All Gone," with help from friends like the Brecker Brothers. Among the songs that AOR, pop and R&B programmers will jump on are "She's A Dream," "Sweet & Sour" and the title track.

England Dan (aka Dan Seals) and John Ford Coley present another perfectly lovely new collection of lush balladizing with full-bodied instrumentation. This duo is among the best practitioners of soft rock around. The Muscle Shoals Horns are used to maximum advantage, giving the pair superb polish and presence on their third LP. The single "We'll Never Have To Say Goodbye" will win ready acceptance on pop and MOR formats and "Hold Me" is another winner.

To John, Grease, & Wolfman — Charlie Daniels — Epic JE 34965 — Producer: Gary Klein — List: 7.98
Nominated for members of the Charlie Daniels Band, this LP is a collection of previously released material. But these cuts are vintage country-rock, alternately evoking images of the genre's finest, from the Band to Marshall Tucker, to Ronnie Allison's "Parchment Farm" and the standard "Drinkin' Wine, Spoo-Doo O-dee" are excellent counterparts to the eight Charlie Daniels tunes contained here. For AOR and progressive country playlists.

A well-arranged mixture of pop tunes with a little country mix in comprised the latest release from the Starland Vocal Band, a group that hosted its own television variety series not long ago. An excellent group of musicians, the SVB and their accompanists step out on such tunes as "The Man Who Couldn't Get Away," and Russell Smith's "Third Rate Romance." Taffy Danoff and Margot Chapman blend their smooth voices to memorable effect.

BURCHFIELD NINES — Michael Franks — Warner Bros. BSK 3167 — Producer: Tommy LiPuma — List: 7.98
Michael Franks has a unique style, blending jazz influences with pop lyrics and soft vocals to come up with a sound that has developed its own cult following. This is cuddling in front of the fireplace, music, calm, relaxing, yet sensual. Jazz, MOR and AOR programmers should latch onto this one. Many LP's feature works by watercolorists like Burchfield on the cover these days.

Mathis lends his lush voice to this collection of top pop songs "How Deep is Your Love" and "It Was Almost Like A Song," duets with Deniece Williams "Too Much, Too Little. Too Late" and "Emotion," and six others including "If You Believe" from "The Wiz." Mathis fans are in for many hours of listening pleasure from his upright LP, which measures up to his usual high standards. MOR playlists will feature many of these tunes and "Too Much..." is a good pop bet.

ONE WORLD — John Martyn — Island ILPS 6942 — Producer: Chris Blackwell — List: 7.98
In a world where favorite musical styles are used by hundreds of performers, John Martyn stands out as unique. His songs are best described as somewhere between blues and mysticism, with Martyn's distinctive vocals the key ingredient. He interprets rather than sings his songs in a voice like a quiet Joe Cocker. AOR stations should give a close listen to cuts like "I don't Know Why You Love Me," both featuring Steve Winwood.

CLOSER TO THE SOURCE — Leroy Hutson — Cusom CUK 5018 — Producer: Leroy Hutson — List: 7.98
Top-notch arrangements highlight this collection of tunes that point out some of life's more positive aspects. The former Impression has combined his sizeable vocal talents with the Custom Strings and excellent background singers to create an album sure to appeal to contemporary adult formats. Hutson brings to mind Lou Rawls on some cuts and the Impressions on others, but overall emerges as a distinctive artist.

EASTER ISLAND — Kris Kristofferson — Monument/Columbia JZ 35310 — Producer: David Anderle — List: 7.98
With help from keyboard player Mike Utley and guitarist Stephen Stills, Kristofferson, who has composed the score for the film "Hearts Love," now has compiled a tasty, touching and thoughtful LP that will be heard on pop, AOR and country stations. The silver-toned devil still has the voice that oozes time-worn wisdom and gritty reality that comes from his lyrics including "The Sabre And The Rose" and "Living Legend" are two of the strongest cuts.

CHAMPAGNE JAM — Atlanta Rhythm Section — Polydor PD-1-6134 — Producer: Buddy Blue — List: 7.98
This eight song package will be a welcome addition to the collection of ARS fans and should win over some new folks to this band's music. The album contains the hit single "Imaginary Lover," and is dedicated to the late members of Lynyrd Skynyrd. Best cuts besides the title track are "The Great Egg," "Typical Love" and "Large Time." Ronnie Hammond's smooth, but powerful vocals are prominent throughout the LP.

SOUTHERN WINDS — Maria Muldaur — Warner Bros. BSK 3162 — Producer: Christopher Bond — List: 7.98
We've all learned by now not to try to put Maria in any single category and on her latest album she once again covers almost every imaginable hit song in her range. Her singing is particularly effective on the ballad "I Got A Man," but she also expands her horizons slightly with a couple of grittty rock numbers. She returns to those high notes like an Swiss yodeler, but with a lot more beauty. For a variety of playlists.

THE FIRST CUBA GOODING ALBUM — Motown MT-89711 — Producer: Dennis Lambert and Brian Potter — List: 7.98
This collection of nine will certainly continue the record of musical success for the Grupo Vocal de Cuba. The material contained here includes the band's most popular album. The first hit in the 1970s. More importantly, it marks a significant point in the development of his career as a solo entertainer. His mellow voice has always enhanced the material which, coupled with hit production and arrangement, reveals a new dimension of this artist. Noteworthy cuts include "Mind Pleaser" and Pauliu Astra's "We're In Love."

ELLEN McGILWHAINE — United Artists LAB51 — Producer: Jerry Schoenbaum — List: 7.98
There's a new girl in town and although her name isn't particularly easy to remember, it will be hard to forget after listening to Ellen McGilwaine. The LP is a singer/songwriter with a profoundly expressive voice — strong, sure and clear. Most of the songs here are about love lost and found, with "We've Got Each Other" having the most pop potential, although "Isn't That So" and McGilwaine's own "I Gotta Rumble Just Like You" also stand out. Pop and MOR airplay.

IN YOUR EYES — Mary MacGregor — Ariola SW50025 — Producer: Tom Catalano — List: 7.98
MacGregor is best known now for her rendition of "Torn Between Two Lovers," but this album shows her talents extend beyond her recent hits. Her voice is up to date as she embraces up-tempo and country-flavored efforts as well as slower numbers like James Taylor's "Don't Let Me Be Lonely Tonight" and Billy Joel's "Just The Way You Look Tonight." She sings with assurance here. Magnetic strings and some top-flight session men provide solid support. For pop and MOR airplay.

WOMAN-CHILD — Helene Frances — Hit International HR 7777 — Producer: Helene Frances — List: 7.98
Helene Frances is a woman. She has written and produced as well as sung all ten tracks on this ambitious concept LP, "the album that tells a story," according to the jacket. The story is about a woman grown up chronologically, but still as a child. The music ranges from pop to disco to novelty. This is Hit International's first release and it could be a big one.

SUNBURN — Sun — Capitol ST-11723 — Producer: Beau Ray Fleming and Byron Byrd — List: 7.98
Savory Sun from Western Ohio comes Sun, a nine-man group with a lot in common with another R&B group from the same area, the Ohio Players. Strong vocals highlight Sun's third LP for Capitol, while an outstanding horn section provides much of the texture in the collection of ballads and dance numbers. The songs emanating from this album will shine some light on R&B playlists and could also heat up some pop formats.

On this set's debut album, the group seems intent to show it can handle almost any musical style. Beginning with the hard rock of "It Could Be Worse," Judd moves through a spacey instrumental, jazz/fusion, an MOR ballad, some R&B and even a reggae disco tune. As varied as the styles Judd plays are the sounds produced, due to the band members extensive instrumental abilities. For a variety of playlists.
Double Your Pleasure!

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He'll butter you up and melt you down. It's all in Double Fun.


Produced by Robert Palmer and Tom Moulton
DOLLY PARTON (RCA JH-11240)
Two Doors Down (3:30) (Velvet Apple Music - BMI) (D. Parton)
A strong hook, excellent lead and backing vocals and a romping drum beat distinguish this jumpy cut taken from "Here You Come Again." With pleasant exuberance, Dolly brings the party to her place. Fine Top 40 add.

GEORGE BENSON (Warner Bros. WB5 8542)
On Broadway (5:14) (Screen Gems/EMI Music - BMI) (B. Mann/C. Weil/J. Leiber/M. Stoller)
Taken from the album, "Weekend In L.A.," this track captures the pleasure of Benson live. Simple percussion and piano licks provide the backdrop for George's confident singing and playing. Warm audience response. Pop fun.

AL GREEN (Hi/Cream H-78511)
Pulsing beat, crisp drumming and a goodtime feel make this track from the "Belle" album a good spin for lovers of funk pop. Hornd arrangement and jumpy keyboard work provide brightness. Pop chart potential.

THE ISLEY BROTHERS (T-Neck/Epic 258-2272)
With the Brothers' strong singing and simple arrangement suited for backbone rocking, this live track is quintessential funk. The hook grabs, the rhythm guitar, keyboard and bass work is clean and unobtrusive, R&B and pop mover.

THE BLACKBYRDS (Fantasy F-819-A-M)
Supernatural Feeling (3:47) (Blackbyrd Music - BMI) (Saunders/Toney)
The personnel has changed over the years on this Howard U. team but the music has always stayed together. This track from "Action" features haunting funk, ringing guitar, full-bodied horn arrangement and good singing. R&B and Pop choice.

THE SKYLINERS (Tortoise International RCA YB-11241)
Oh How Happy (2:19) (Stone Agate Music - BMI) (E. Starr)
On this cover of the old Shades of Blue tune, The Skyliners display their vocal style of joyful harmonies. The string arrangement embellishes a clean production. Good pop add.

HERB ALPERT/HUGH MASEKELA (A&M HZ-115)
This arrangement of a traditional African song gives the combined horn talents of Alpert and Masekela room to move. Ringing guitar, stepping beat and chanting chorus make this a good jazz pop tune.

RAMONES (Sire 1017)
Do You Wanna Dance (1:55) (Clockwork Music - BMI) (Freeman)
This high energy cover of the early 1960s classic is sure to make you wanna pogo. The wall-of-sound production has four-chord drive and clear vocals. Suitable for AOR and pop playlists.

FOTOMAKER (Atlantic 3471)
Where Have You Been All My Life (3:16) (Fourth of July Music - BMI) (J. Crawford)
With two former Rascals and a raspberry in this new group, Fotomaker ought to do well. This track is a straight-ahead guitar and drum rock ballad. The voices are strong. Pop and AOR playlist likely.

CURTIS MAYFIELD (Curtom Warner Bros. CMS 0135)
You Are, You Are (3:39) (C. Mayfield)
Exulting the virtues of that special person, Curtis sings in his unmistakable style. A steady bass drum, scratching guitar, background singers and plucking bass build a moving R&B feel. Pop shot.

CHI COLTRANE (Clouds/KT Cl-10)
What's Happening To Me (It's A Spell) (3:28) (Trane Music - ASCAP) (C. Coltrane)
Chi's singing is excellent on this upbeat track taken from her "Road To Tomorrow" album. The lyric is about the suspense of being helplessly in love. Production is clean. Male background vocals effectively offset Chi's bright style.

BRUCE ROBERTS (Electra/Asylum E-45455)
This ballad taken from Roberts' self-titled debut album has nice piano and acoustic and electric guitar work enriched by strings. Strong singing. Good add to pop and MOR playlists.

BILL WITHERS (Columbia 3-10702)
Lovely Night For Dancing (3:30) (Golden Witheris Music - BMI) (B. Withers)
Taken from the "Menagerie" album, this track has an infectious sound which features tapping bass, gentle then jumpy keyboard work and Bill's exceptional singing. The take-out vocal jamming is sure to get them on the dance floor. Pop pick.

PETE TOWNSHEND & RONNIE LANE (MCA 40878)
Keep Me Turning (3:44) (Reswot Tunes - BMI) (P. Townshend)
Acoustic and electric guitar work, solid singing effort and a rhyming lyric about the coming of Judgment Day distinguish this melancholy blues rocker. For pop playlists.

HENRY GROSS (Columbia 3-1761)
Only The Beautiful (3:48) (Blendingwell Music - ASCAP) (H. Gross)
Jumpy piano licks, boogie beat, and an excellent witty lyric about the life of privilege make this tune taken from the "Love Is The Stuff!" LP a pleasant spin and a certain party favorite. Pop pick.

DAVID CASTLE (Parachute/Casablanca RR 509)
All I Ever Wanna Be Yours (3:21) (Unart Music - BMI) (D. Castle/G. Dee)
This is the song that resulted in David's signing to the label. Taken off the "Castle In The Sky" LP, the track is a gentle love ballad perfect for slow dancing in the dark. Strings play a major role. Pop shot.
We are proud to announce the signing of Ringo Starr.
Latin Beat

T.R. Records, the company formed by Tito Rodriguez before his untimely death, continues to grow in size and prestige. The company's reputation has been on the upswing over the last year due to the signing of some of "salsa's" youngest and most talented performers. The time now seems to be right for this young aggressive company to begin a real exposure for its artists, Friday, March 10, we will see the start of T.R. Record's promotional effort in the name of "Salsa." The scene will be Roseland Dance City, located at 52nd St., between Broadway and 8th. While its latest release will still be compared by some of the most popular names in Latin music, all of whom have had albums on the best-selling charts. They include Orquesta Guarare, Ralphy Santi, Charanga '76, Orquesta Sufinie, Las Siete Potencias, Linda Leida, Nelson Gonzalez and La Sopresa, a popular attraction, Angel Canales and Sabor. On this particular occasion, each band will play separately and the finale will be an all-star orchestra (jam session), in which musicians and singers from the various bands will come together to make up one monser orchestra. The entire show will be recorded and filmed, and those tapes will be special attention given to the visuals.

Aldo Monge from Microfon has been in L.A. recently and his new single entitled "Te Ultimo Tren." Felipe Luciano, NBC television news reporter and foster disc jockey is busy working out a Latin project for a museum exhibit in New York City. The following co-ordinates - Joe Conza, musicianologist, and Andy Gonzalez, Los Vanos musicologist, will be giving all the information and gathering old instruments, costumes, uniforms, posters and other artifacts in order to expand the history of Latin music in New York from 1930 to 1970. Luciano, Conza and Gonzalez are asking for contributions from anyone who has relics of latin music history to loan for three months. The exhibit will be at the Lincoln Center beginning June 23, through Labor Day. For further information call - 212-888-3793.

Linda Ronstadt's new "El Lago Azul" on Asylum Records getting a lot of air play on Latin radio station KALI

Argentinian News

BUENOS AIRES — A World Song Festival will be held in Buenos Aires next June at the same time as the Olympic World Cup. Entries will be accepted from all those countries that will be present at the Cup, and the event is part of the program of social action of the World Cup.

T.K.'s product manager Hugh Plomb reports that there's more "Morena De 15 Años," which Padilla is selling extremely well in several countries. T.K. has also hit a LP, "Impactor Populares," to which "Morena" has been added due to the demand. T.K. has recently arranged the release of another of its albums, "40 Minutes," in Spain, Belgium and France. Jorge Bonner won the First Prize at the Parque del Plata Song Festival, held in Uruguay and aired by Channel 12 of Montevideo. His song is held on a yearly basis, and several big names won it when they were still unknown in the past. Argentine producer Francis Smith was part of the jury.

Gianfranco Pagliaro, who suffered a severe accident while performing in Venezuela and is now recovering, will appear in Buenos Aires as part of a show in the Estrellas. He will also resume recording sessions in a short time.

Paltito Ortega has a successful premiere with his new movie "Tio Disparate," starring Carleso Bala. Ortega, a well-known composer, started acting in cinema but has now turned to director and producer. His recordings are released by RCA.

Italian producers Leulzici and Domenico Modugno have been the main stars of the week. Zanizichi comes from the Vina del Mar Festival and Modugno here where she appeared as guest star. Modugno is very popular here since his first San Remo appearance. He has been appearing at discoteques and will probably tape several TV programs.

Also present in Buenos Aires are Peruvian artists Alfredo Los Pasteles Verdes, who have been hitting the charts in several Latin American countries and currently appear as strong contenders in the U.S. Latin market. Microfon has been promoting heavily their latest single, "Hipocresia," which has reached Top Three status. Carllitos has a new album on the charts after two successful months. Paltito Ortega's new movie has been premiered in Mar del Plata. Ortega started in 1962 as leading voice of the teen movement and after that, several compositions, both by other groups, under leaving his own career as a soloist. Besides, he started acting in movies and now appears as producer and director. His recordings are released by RCA.

Regional music artist Avelino received a golden record from his label owner, and meeting held in the city of Rio Sali, with the attendance of the local authorities. Avelino has strong sales in several provinces of the interior and performs strongly during the year. Tonodisc topers Francisco Vocal and Natalio Garber returned recently from the MIDEM 1978, where they negotiated the release of their catalog in several European countries and also acquired licenses. The Daniel Sentracrus Ensemble Italian group, has been also visiting Buenos Aires for performances and television. Their records are released by EMI, and they have been selling well their version of "Allah, Alah." Italian chantress Iva Zanicchi has been in Buenos Aires and was featured by Microfon, which represents RI-F in this country. There was a press conference and a cocktail party at the plush Claridge Hotel, with strong attendance by journalists and radio people.

Gustavo Yankelevich and Jorge Portunato, heads of Union Records are happy with the success of the first LP by chanter Pedro Rico, who is starring in a series of TV programs. Ricky has been a solid artist for many years and returned to show business in 1976 in a couple of TV specials during the year. An independent producer Francis Smith has reported to Cash Box that he is releasing TV specials Adriana Aguirre and releasing a new single by her. Adriana appears frequently on magazine covers and is well known through her personal appearances.

Teen changed Diego Verduguer is one of the leaders of the bill at the Parque del Plata Song Festival, this week in Uruguay, as guest star. Verduguer has established himself as a strong name in the Latin American scene, and his singles have been selling well in Mexico and other countries

miguel smiloff

Latin Picks

TIENE CALIDAD — Salsoul-4114 — Producer: Manny Quendo/Andy Gonzalez

Libre has come out with a beautiful album for Salsoul. This Orchestra sometimes resembles the old Palmeri sound, but I guess they have their own definition of Cuban music of today with this album. The various rhythms and stylings from Latin jazz to Cuban tipico reflect the backgrounds and interests of the individual musicians. All cuts are excellent, solos are superb. This album should be one of the top albums of the year.

780 KILOS DE SALSA — Dimension Latina 78 — Top Hits 1978 — Producer: Cesar Monge

Again this super stars of Venezuela stand out in this album. They already have 10 albums to their credits. They sound like a New York salsa orchestra. This orchestra has changed alot since Andy Montanez took the lead vocals. The arrangements are great, the three trombones blend very well. Vocals in background are superb, all cuts are fantastic. This album should be high on all Latin charts.

MI AMOR IMPOSIBLE — Los Pasteles Verdes — Microfon-76006 — Producer: Alberto Maravi

Los Pasteles Verdes have been acclaimed best international orchestra in Peru. They have traveled all over Latin America. The group has achieved great success in Latin charts all over the world. This recording was done well. The cuts are superb, the best songs on this album are "Mi Amor Imposible," "Quizas, Quizas, Quizas," "El Bolo." And "Quinto Paseo."
Davis Testimonial Nets Nearly $200G

NEW YORK — The City of Hope's recent testimonial dinner honoring Clive Davis, president of Arista Records, raised nearly $200,000 for that organization's Medical Center.

The dinner, held at the Beverly Wilshire Hotel in Beverly Hills, attracted over 1,000 record industry executives and artists who saw Davis receive the City of Hope's Spirit of Life award. In addition, Davis was honored with an official resolution from the city of Los Angeles recognizing his achievements in the music industry and his contributions to charitable causes.

Davis was also cited by Seymour Leslie of Pickwick International, who served on the dinner committee, as a "visionary" as a "renaissance man" of the music industry. In his own speech, Davis dedicated the evening to "the vibrant, colorful and human memory of Joel Friedman." Entertainment for the evening was provided by Barry Manilow, Andy Williams, Gladys Knight & The Pips, and Melissa Manchester.

Among the guests in attendance were George Albert, president and publisher of Cash Box; Mo Ostin, chairman of Warner Brother Records; Joe Smith, chairman of Elektra/Asylum Records; Artie Mogull, president of United Artists Records; Jerry Rubenstein, president of Keti Records; and Mike Maitland, president of MCA Records. Also present were Peter Frampton, Alan Parsons, Roberta Flack, Graham Nash, and Martin Mulli.

Capitol Issues 'A Harvest Sampler' Album To Help Build Label Identity

LOS ANGELES — Prompted by four album releases on the Harvest label in the month of February and the desire to create a more visible identity for the label, Capitol Records has recently released "A Harvest Sampler" LP.

"We are trying to put the label's past identity in perspective and create a new awareness," said John Dixon, director of international A&R, Capitol Records. "The Sampler will be the centerpiece of our push for radio and print media awareness of our current projects."

Intended as a general introduction to the Harvest roster, the album's emphasis is on new product and features nine cuts by nine artists. The sampler, which will not be available to the general public, will be serviced to radio stations, journalists and retail accounts.

Represented on "A Harvest Sampler" are: 9-Bop Deluxe, Little River Band, Tom Robinson Band, Kate Bush, Wire, Focus, King Harry, Strapps and Pink Floyd.

Recent Release

Be Bop Deluxe, headed up by guitarist whiz Bill Nelson, performs "Panic In The World," a selection from their just-released album "Drastic Plastic." This is an edited version of the song not available on the LP which points to new directions for the English group.

Australia's Little River Band is represented with "Changed And Different," the "B" side from the group's current single "Happy Anniversary." Both cuts are on LRB's gold album "Diamantina Cocktail." 7-4-6-8 Motorway" is the first single by England's Tom Robinson Band, a group whose socially involved lyrics and tight performances have earned them Top 5 status on the British charts. The group's debut LP (produced by Chris Thomas) is set for release in late spring.

Wire, a four piece group that is currently gathering acclaim among England's new wave set is represented here by "Ex-Lion Tamer," a standout cut from their recently released album "Pink Flag."

Newly reformed, the Dutch group Focus performs "Winless" from their current LP "Focus Con Proby." Headed by Thijs van Leer, Focus has long explored the progressive rock-jazz synthesis.

"Child Of The City" is a selection from the high energy English rock 'n roll band Strapps. The cut features singer/songwriter Ross Stagg and is taken from their debut album "Secret Damage."

King Harry is another English group, one that specializes in sophisticated pop, full harmonies and rich textures. Featured is "Fighting Talk," a cut from the group's recently released debut LP "Divided We Stand."

Kate Bush

Although the singer/songwriter Kate Bush is new to the Harvest label, she already has a No. 1 single in Britain with "Wuthering Heights." Bush is represented here by the haunting "The Man With A Child"

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Date of supplement: May 27, 1978

Ad deadline: May 12, 1978

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ON JAZZ

Chiaroscuro, Audio Fidelity's jazz label, has had a reputation for doing some of the finest mainstream artists, with special emphasis on pianists. Judging by its latest list of releases, it is obvious that Chiaroscuro is expanding its base to include other types of jazz as well. Among the latest Chiaroscuro LPs are new works by Gil Goldstein ("Pure As Rain"), Bruce Dahlin ("Unido Duis"), Mike Santangelo ("White Trees"), Perry Robinson ("The Traveler") and David Eyges ("The Captain"). With the exception of Robinson, who has worked with Dave Brubeck among many others, the artists are young and the music is new.

Keystone Korner in San Francisco continues to have the best jazz in the Bay area. The rest of March will find Randy Weston, Anthony Braxton and Woody Shaw at the club.

Speaking of Woody Shaw, his first Columbia LP is due any moment. And speaking of CBS, veteran violinist Stephane Grappelli is in the studio recording for Columbia.

March 19 will be a big day for big bands. On that date, PBS will present a three-hour tribute to the great swing bands, including Count Basie, Woody Herman, Maynard Ferguson, Dizzy Gillespie, Earl Hines and Helen Forrest. There will be additional film footage with the likes of Duke Ellington, Glenn Miller, Benny Goodman and Artie Shaw represented.

Bassist Ron Carter appeared as special guest with the Collective Black Artists Ensemble at Town Hall last Saturday.

Blue Bird Revival? The RCA label of outstanding reissues, which has been in limb for some time, will issue more material by Tommy Dorsey, Benny Goodman, Artie Shaw and Glenn Miller in the near future. And in another interesting development, RCA has signed alto star Jackie McLean.

Sonny Fortune's next Atlantic LP has been completed. Among the personnel in the band: Allan Zavod (From Jean-Luc Ponty's band), Ray Gomez, Anthony Jackson and Larry Willis.

Clarinetist Joe Marsala passed away last week. Marsala was a rare musician in that his best-known association was with Chicago-style dixie, but he always was capable of much more that that. Marsala gave Buddy Rich his first major jazz opportunity more than 40 years ago; guitarist Chuck Wayne was given his first big break on record with Joe, and Bobby Hackett always credited Marsala with a major boost to his career. He will be sorely missed.

Ray Barretto continues his Latin-jazz/funk fusions on his second album for Atlantic. "Eye Of The Beholder," Barretto has recently concluded a cross-country tour. His previous album "Tomorrow: Barretto Live" was nominated for a Grammy this year.


Goodman shows his age on this recording of a major event recorded in January of this year. His tone is thin and rarely does he demonstrate any of the old spark. Only on "Roll 'Em" does the ensemble show any enthusiasm. Buddy Tate, Warren Vache and Mary Lou Williams have the best of the solo moments, but a limp, uninspired drummer brings down much of the proceedings. Oh, what a Buddy Rich would have done for this occasion!

RIGHTS OF SWING — Phil Woods — Barnaby 5016 — List: 7.98

The five-part composition presented here is less impressive than the blowing. Woods, Benny Bailey and Tommy Flanagan have some beautifully creative work on the album, and the voicings in the eight-man group (which also contains French horn, trombone and baritone sax) are striking. The piece is dedicated to Stravinsky, yet as Woods states in the notes, "It's meant to be jazz — and only that." That's enough!


Singer/saxophonist John Handy says the music on his new album — six originals, one Joni Mitchell tune and the title tune with lyrics by Robert Louis Stevenson and Beatrice Scott — are indicative of stages in his life at which some experience left a lasting impression on him. The resulting music is bound to leave a lasting impression on listeners, from its R&B funk to smooth ballads and jazz. Should fit well on jazz as well as Top 40 and R&B lists.

SAY IT WITH SILENCE — Hubert Laws — Columbia JC 35022 — Producer: Hubert and Ronnie Laws — List: 7.98

The eldest member of the talented Laws clan excels as a player, composer, arranger and producer on his new Columbia LP. The arrangements, which include voices, strings and horns, provide an elegant backdrop for Laws' improvised flute solos. Brother Ronnie plays soprano sax, while female family members Eloise and Debra contribute some noteworthy vocals.

ALONE AND LIVE — John Coates — Omniscord N1015 — Producer: Yoshio Itomata — List:

John Coates has been holding-up nights in a small club in the Pocono Mountains on Pennsylvania for about 15 years now, pouring out some of the latest piano improvisations around. This second LP for Omniscord, was recorded live at that club and captures Coates in his element. The man exhibits a real creative flair for improvisation as well as a discerning ear for clean, catchy melodies. A must for jazz listeners.


Ventura is somewhat below par here, but the band, which includes Urbie Green and Warren Vache, gets off some nice moments. The eight-tune program contains five tunes that Ventura has done better on other occasions, but on his old theme. "High On An Open Mike," he reaches back and gets into a good groove. And remember that lackluster Ventura is still better than most.

TOP 40 ALBUMS

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks in Top 25</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WEEKEND IN L.A.</td>
<td>GEORGE BENSON</td>
<td>Warner Bros. 2985</td>
<td>7</td>
<td>1</td>
</tr>
<tr>
<td>2</td>
<td>LIVE AT THE BUJO</td>
<td>GROVER GIBSON JR.</td>
<td>RCA VICTOR</td>
<td>13</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>FEELS SO GOOD</td>
<td>CHUCK MANGINO (A&amp;M SP 4658)</td>
<td>20</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>HEADS</td>
<td>BOB JAMES (Columbia/Rapp Zee JC 34996)</td>
<td>17</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>RAINBOW SEEKER</td>
<td>JOE SAMPLE (ABC 1050)</td>
<td>6</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>HOLD ON</td>
<td>NOEL POINTE (United Artists UA-8494)</td>
<td>8</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>TEQUILA MOKINGBIRD</td>
<td>RAMSEY LEWIS (Columbia JC 35018)</td>
<td>15</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>MULTIPLICATION</td>
<td>ERIC SAGE (Columbia JC 34938)</td>
<td>14</td>
<td>7</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>ACTION</td>
<td>BLACKBIRD (Fantasy F-9303)</td>
<td>10</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>THE PATH</td>
<td>RALPH MACDONALD (Martin 2210)</td>
<td>14</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>FUNK IN A MASON JAR</td>
<td>HARVEY MASON (A&amp;M 457)</td>
<td>12</td>
<td>11</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>INNER VOICES</td>
<td>MUSKET VIKER (Atlantic M-E-9799)</td>
<td>11</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>HERB ALPERT &amp; HUGH MASEKELA</td>
<td>GENTLEMAN SP-726</td>
<td>15</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>LET'S DO IT</td>
<td>ROY ALVY (Peyote PD-14126)</td>
<td>21</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>WINDOW OF A CHILD</td>
<td>GERMANY (C-T-500)</td>
<td>9</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>ENIGMATIC OCEAN</td>
<td>JEAN-LUC PONTY (Atlantic SD 15110)</td>
<td>26</td>
<td>16</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>TIGHTROPE</td>
<td>STEVE KANE (Columbia JC 35857)</td>
<td>18</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>RUBY, RUBY</td>
<td>GAT BARBERI (A&amp;M SP 4670)</td>
<td>22</td>
<td>18</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>BLOW IT OUT</td>
<td>TOM SCOTT (Don Ellis PE 34668)</td>
<td>28</td>
<td>19</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>LOVE WILL FIND A WAY</td>
<td>PHARADY SANDERS (Atlantic AB 3618)</td>
<td>26</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>THE MAD HATTER</td>
<td>CINOH CONE (Peyote PD-1-6130)</td>
<td>28</td>
<td>21</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>HAVANA CANDY</td>
<td>PATRICK HUGHES (CT-7-5006)</td>
<td>20</td>
<td>22</td>
<td></td>
</tr>
</tbody>
</table>

Cash Box/March 18, 1971
Demento Calls ’70s Dry Spell
For Novelty Tune, Comic LP

(continued from page 16)

more serious than it is now.

For the first 25 years of this century I’d say that roughly one out of every three pop-
ular songs was a comedy song, especially in the days of vaudeville,” he continues.
“Farce” and “skit” shows of the ‘20s, com-
edy songs were something that everybody
did until they dropped off some time during the
Depression.

In the 40s, Spike Jones came to the fore as one of the most colorful and creative record artists, and of course, everything he did was novelty and everything he put out was a hit, begin-
ing with ‘Cocktails For Two.’ And in the 50s there were great comedy things throughout the whole decade.

Comedy Declining

The number of comedy LPs has also dropped during this decade, according to
Hansen, as has the number of recording artists specializing in the genre. This is strictly humorous.

“A while ago I tried to count the number of comedy groups,” Hansen says, “and I realized that there are not a dozen full-time comedy or novelty acts who are making records for major labels today. Aside from Steve Martin, Richard Pryor, George Carlin and Chong, and the others I can’t quite recall them there aren’t many on major labels.”

The comedy album enjoyed a heyday, Hansen says, in the late 50s and early 60s, during the days of Mort Sahl and Bob Newhart and peaked in popularity in the mid-60s when Bill Cosby produced six platinum LPs. “Comedy regularity was number one on the album charts in those days,” Hansen says, “and most of it was just
spoken stuff.”

Major labels are reluctant to sign novelty or comedy groups today, Hansen says, because in the past, many have proved to be flash-in-the-pan successes. Later are interested in more long-term investments, he says.

Short Chart Life

“The majors want to find someone who will sell more than one single,” Hansen says, “I don’t think they are interested in someone who may only have one or two singles and comedy artists have always had a short span on the charts, even the best of them.”

Hansen points to what he calls “the big-
est record that I have ever had on my show,” as an example of a novelty single by an act which no label has signed despite the fact that the record has proven to have a national audience. “The‘Rocky Horror Show’ by Bobby Pickett and Peter Farnara, is a

MOTOWN HONORS KELSIE — Motown Records recently honored WOL station manager Jim Kelsie for his “contribution in helping make Motown artists successful.” Pictured (l-r) as Kelsie receives a plaque from Motown execs are: Bobby Bennett, WOL, Skip Miller, Motown’s general manager, Charles Johnson, regional promotion director of east coast operations; Kelsie and Mrs. Bobby Bennett.

MARY VISITS DR. DON — Mary Mac-
ger (l) sat in a guest DJ at KAKU Tutu with music director Dr. Don recently while her second Aria LP, “In Your Eyes.” Kris Slomc moves to national AOR duties at WRMK. Rick was recently appointed assistant PD and MD. Dick 

station’s Collin- "Modern Premieres Weekly Program ‘Modern Music’

WCOZ Premiers new weekly program called ‘Modern Music’ featuring the music of foreign artists paying particular attention to those across the Atlantic. ‘Modern Music’ is hosted by Paul Kossoff and will be syndicated on approximately 100 radio stations nationwide.

Hello and congratulations to Bill Bass and the staff at WFXC, Collinsville, VA., who are celebrating the station’s 8th birthday during the month of March. WHCN, Hartford is looking for an aggressive newspaper. Tapes and resumes to Mike Cameron. WDMP, Pittsfield, MA. WJMH, Hartford, Conn., 06106. Laura Dean now doing weekends at WUFQ, Buffalo. Ernest D. Parsons has been appointed VP and GM at WQX, Washington, D.C. Mr. Parsons has been most recently served as manager of per-
sonnel and corporate relations at WROX and sister station WMAL.

Answer to last week’s trivia question: 1) Blues Project, 2) Yardbirds, 3) Badger. This week: Name two artists who produced completely self-contained albums? Until next week.

scott anderson & kirk woodward

Cash Box/March 18, 1978

25

EWS
<table>
<thead>
<tr>
<th>TW</th>
<th>WKs</th>
<th>Actv. Reg.</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>CBLP Chart Pos.</th>
<th>PRIME CUTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>11</td>
<td>N</td>
<td>Running On Empty</td>
<td>Jackson Browne</td>
<td>Asylum</td>
<td>4</td>
<td>You Love The Thunder, Title</td>
</tr>
<tr>
<td>2</td>
<td>11</td>
<td>N</td>
<td>Earth</td>
<td>Jefferson Starship</td>
<td>Grunt</td>
<td>33*</td>
<td>Count On Me, Skateboard, All Nite Long</td>
</tr>
<tr>
<td>3</td>
<td>15</td>
<td>N</td>
<td>Slowhand</td>
<td>Eric Clapton</td>
<td>RSO</td>
<td>3*</td>
<td>Cocaine, Sally, Peaches, The Core</td>
</tr>
<tr>
<td>4</td>
<td>15</td>
<td>N</td>
<td>Waiting For Columbus</td>
<td>Little Feat</td>
<td>WB</td>
<td>39*</td>
<td>Time Loves A Hero, All You Dream, Feats Don't Fail Me</td>
</tr>
<tr>
<td>5</td>
<td>23</td>
<td>N</td>
<td>The Stranger</td>
<td>Billy Joel</td>
<td>Columbia</td>
<td>2</td>
<td>Just The Way, Moving</td>
</tr>
<tr>
<td>6</td>
<td>8</td>
<td>N</td>
<td>Infinity</td>
<td>Journey</td>
<td>Columbia</td>
<td>36</td>
<td>Lights, Wind, Wheels Of March</td>
</tr>
<tr>
<td>7</td>
<td>22</td>
<td>N</td>
<td>Aja</td>
<td>Steely Dan</td>
<td>ABC</td>
<td>5</td>
<td>Black Cow, Deacon, Home, Peg</td>
</tr>
<tr>
<td>8</td>
<td>15</td>
<td>N</td>
<td>Excitable Boy</td>
<td>Warren Zevon</td>
<td>Asylum</td>
<td>51*</td>
<td>Werewolves, Johnny Strikes Up, Title</td>
</tr>
<tr>
<td>9</td>
<td>2</td>
<td>N</td>
<td>Watch</td>
<td>Manfred Mann</td>
<td>WB</td>
<td>93*</td>
<td>Circles, Chicago Institute, California, Mighty Quinn</td>
</tr>
<tr>
<td>10</td>
<td>16</td>
<td>N</td>
<td>Heaven Help The Fool</td>
<td>Bob Weir</td>
<td>Arista</td>
<td>62</td>
<td>Easy To Slip, Douglas, Bombs Away, Title</td>
</tr>
<tr>
<td>11</td>
<td>16</td>
<td>N</td>
<td>Foot Loose &amp; Fancy Free</td>
<td>Rodd Martin</td>
<td>WB</td>
<td>14</td>
<td>Hot Legs, You're Insane, Only Joining</td>
</tr>
<tr>
<td>12</td>
<td>16</td>
<td>N</td>
<td>My Aim Is True</td>
<td>Elvis Costello</td>
<td>Columbia</td>
<td>34</td>
<td>Detectives, Alison, Miracle Man, Red Shoes</td>
</tr>
<tr>
<td>13</td>
<td>17</td>
<td>N</td>
<td>Out Of The Blue</td>
<td>ELO</td>
<td>Jet</td>
<td>22</td>
<td>Night In The City, Mr. Blue Sky, Sweet Talk In Woman</td>
</tr>
<tr>
<td>14</td>
<td>18</td>
<td>N</td>
<td>Street Survivors</td>
<td>Lynyrd Skynyrd</td>
<td>MCA</td>
<td>17</td>
<td>That Smell, What's Your Name, Got That Right</td>
</tr>
<tr>
<td>15</td>
<td>18</td>
<td>N</td>
<td>News Of The World</td>
<td>Queen</td>
<td>Elektra</td>
<td>6</td>
<td>It's Late, Spread Your Wings</td>
</tr>
<tr>
<td>16</td>
<td>23</td>
<td>N</td>
<td>French</td>
<td>Bob Welch</td>
<td>Capitol</td>
<td>21</td>
<td>Ebony Eyes, Mystery</td>
</tr>
<tr>
<td>17</td>
<td>20</td>
<td>N</td>
<td>Point Of No Return</td>
<td>Kansas</td>
<td>Kirshner</td>
<td>8</td>
<td>Dust, Paradox, Title</td>
</tr>
<tr>
<td>18</td>
<td>8</td>
<td>N</td>
<td>Endless Wire</td>
<td>Gordon Lightfoot</td>
<td>WB</td>
<td>25</td>
<td>Circle Is Small, Daylight Katy</td>
</tr>
<tr>
<td>19</td>
<td>5</td>
<td>N</td>
<td>Double Live Gonzo</td>
<td>Ted Nugent</td>
<td>Epic</td>
<td>10</td>
<td>Stranglehold, Gonzo, Cat Scratch, Baby Please Don't Go</td>
</tr>
<tr>
<td>20</td>
<td>14</td>
<td>N</td>
<td>The Grand Illusion</td>
<td>Styx</td>
<td>A&amp;M</td>
<td>9</td>
<td>Come Sail Away, Fooling Yourself, Miss America</td>
</tr>
<tr>
<td>21</td>
<td>---</td>
<td>N</td>
<td>Double Fun</td>
<td>Robert Palmer</td>
<td>Island</td>
<td>127*</td>
<td>You Overwhelm Me, You're Gonna Get, Every Kinda People</td>
</tr>
<tr>
<td>22</td>
<td>8</td>
<td>1,3,4</td>
<td>Cats On The Coast</td>
<td>Sea Level</td>
<td>Capricorn</td>
<td>45</td>
<td>You're Secret, Storm Warning, Title</td>
</tr>
<tr>
<td>23</td>
<td>5</td>
<td>1,3,4,5</td>
<td>Starlight Dancer</td>
<td>Kayak</td>
<td>Janus</td>
<td>132*</td>
<td>I Want You, Still My Heart, Title</td>
</tr>
<tr>
<td>24</td>
<td>2</td>
<td>1,3,4,5</td>
<td>All This And Heaven Too</td>
<td>Andrew Gold</td>
<td>Asylum</td>
<td>86*</td>
<td>Thank You, On My Way, You're Free</td>
</tr>
<tr>
<td>25</td>
<td>20</td>
<td>1,2,4,5</td>
<td>Eddie Money</td>
<td>Eddie Money</td>
<td>Columbia</td>
<td>55*</td>
<td>Two Tickets, Holiday, Jealousy</td>
</tr>
<tr>
<td>26</td>
<td>3</td>
<td>1,3,5</td>
<td>Van Halen</td>
<td>Van Halen</td>
<td>WB</td>
<td>65*</td>
<td>You Really Got Me, Devil Inside, Punk</td>
</tr>
<tr>
<td>27</td>
<td>7</td>
<td>N</td>
<td>Watermark</td>
<td>Art Garfunkel</td>
<td>Columbia</td>
<td>12</td>
<td>Wonderful World, Crying, Title</td>
</tr>
<tr>
<td>28</td>
<td>8</td>
<td>1,3,5,6</td>
<td>Saturday Night Fever</td>
<td>Various</td>
<td>RSO</td>
<td>1*</td>
<td>Stayin' Alive, Night Fever, If I Can't Have You, Disco Inferno</td>
</tr>
<tr>
<td>29</td>
<td>7</td>
<td>N</td>
<td>Weekend In L.A.</td>
<td>George Benson</td>
<td>WB</td>
<td>11*</td>
<td>On Broadway, Greatest, Love, Title</td>
</tr>
<tr>
<td>30</td>
<td>14</td>
<td>N</td>
<td>Down Two Then Left</td>
<td>Boz Scaggs</td>
<td>Columbia</td>
<td>43</td>
<td>1993, Still Falling, Hollywood</td>
</tr>
<tr>
<td>31</td>
<td>2</td>
<td>N</td>
<td>Plastic</td>
<td>Be-Bop Deluxe</td>
<td>Harvest</td>
<td>122*</td>
<td>Panic In The World, Japan, Electric Language</td>
</tr>
<tr>
<td>32</td>
<td>2</td>
<td>1,3,4,5</td>
<td>Fresh Fish Special</td>
<td>Robert Gordon</td>
<td>Private Stock</td>
<td>183</td>
<td>Fire, Red Cadillac, Sea Cruise</td>
</tr>
<tr>
<td>33</td>
<td>---</td>
<td>1,4,5</td>
<td>Circles In The Stream</td>
<td>Bruce Cockburn</td>
<td>True North</td>
<td>12</td>
<td>Lord Of The Starfields, All The Diamonds, Dialogue</td>
</tr>
<tr>
<td>34</td>
<td>3</td>
<td>1,3,5</td>
<td>At Yankee Stadium</td>
<td>NRBO</td>
<td>Mercury</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>35</td>
<td>7</td>
<td>1,3,5</td>
<td>Open Fire</td>
<td>Ronnie Montrose</td>
<td>WB</td>
<td>108</td>
<td>Town Without Pity, Rocky Road</td>
</tr>
<tr>
<td>36</td>
<td>13</td>
<td>1,3</td>
<td>Bat Out Of Hell</td>
<td>Meat Loaf</td>
<td>Epic</td>
<td>58</td>
<td>Paradise, Words, Title</td>
</tr>
<tr>
<td>37</td>
<td>3</td>
<td>1,3,4,5</td>
<td>DuRielle Moon In A Ten Cent Town</td>
<td>Emmylou Harris</td>
<td>WB</td>
<td>31*</td>
<td>Bottles Of Wine, Easy, To Daddy</td>
</tr>
<tr>
<td>38</td>
<td>3</td>
<td>1,3,5</td>
<td>What Do You Want From Live</td>
<td>The Tubes</td>
<td>A&amp;M</td>
<td>82*</td>
<td>White Punks, Don't Touch Me, What Do You Want</td>
</tr>
<tr>
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<td>1,3</td>
<td>Head East</td>
<td>Head East</td>
<td>A&amp;M</td>
<td>110*</td>
<td>Open Up The Door, Dance Away Lower</td>
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<td>40</td>
<td>3</td>
<td>1,2,5</td>
<td>Level Headed</td>
<td>Sweet</td>
<td>Capitol</td>
<td>161</td>
<td>Like Oxygen, California Nights, Fountain, Tape Loop</td>
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**KEY FOR FM LP CHART 1 - NORTHEAST REGION 2 - SOUTHEAST REGION 3 - MIDWEST REGION 4 - CENTRAL REGION 5 - WESTERN REGION 6 - NATIONAL AIRPLAY**

**CASHBOX Subscription Blank**

119 WEST 5TH ST. • NEW YORK, N.Y. 10013 • 586-2640

**USA**

<table>
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<tr>
<th>1 YEAR (2 ISSUE) $70.00</th>
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<td>1 YEAR FIRST CLASS/AIRMAIL $115.00</td>
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**Including Canada and Mexico**

**NAME**

**COMPANY**

**ADDRESS**

**BUSINESS**

**HOME**

**STATE**

**PROVINCE**

**COUNTRY**

**ZIP**

**NATURE OF BUSINESS**

**PAYMENT ENCLOSED**

**DATE**

**SIGNATURE**

**Please Check Classification**

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<th>DEALER</th>
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<th>RECORD CO.</th>
<th>DISC JOCKEY</th>
<th>MUSIC STORES</th>
<th>AMUSEMENT GAMES</th>
<th>VENDING MACHINES</th>
<th>OTHER</th>
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**HONORS FOR ASHER** — Richard Asher, president of CBS Records International, was honored with the Human Relations Award at the recent 1978 Anti-Defamation League of B'nai B'rith luncheon in New York. Pictured (l-r) are Asher, his daughter, Janet, and wife, Sheila.

**Aura Recording Studio Plans Major Expansion**

NEW YORK — Aura Recording Studios, the sister studio of Generation Sound, has planned a major expansion of their operation, including the addition of a 24-track studio capable of accommodating up to 50 musicians.

Allan Mirchin, president of Aura, said "special acoustical environment will be constructed for string, brass, horn, rhythm, and reed sections, insuring ‘natural sound’ and a ‘comfortable ambience’ for the musicians. Aura also plans to add a 24-track mix-down and voiceover/rhythm studio to the facility. The expansion will involve taking over the entire third floor of 136 West 52nd Street.

Cash Box/March 18, 1978
<table>
<thead>
<tr>
<th>ATLANTA RHYTHM SECTION</th>
<th>Robert Palmer</th>
<th>Fotomaker</th>
<th>The Outlaws</th>
<th>JEFFERSON STARSHIP</th>
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<tr>
<td>Champagne Jam Polydor</td>
<td>Bob Dylan Island Atlantic</td>
<td>Coming Back Arista</td>
<td>Earth &amp; Grunt</td>
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<td>(40 stations)</td>
<td>(23 stations)</td>
<td>(18 stations)</td>
<td>(15 stations)</td>
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<tr>
<td>Joe D.</td>
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<td>Michael Franks</td>
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<tr>
<td>The Tubes</td>
<td>John Martyn</td>
<td>Bob Dylan Island Atlantic</td>
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<tr>
<td>The Luminoa Record</td>
<td>The Atlanta Rhythm Section</td>
<td>Coming Back Arista</td>
<td>Earth &amp; Grunt</td>
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<tr>
<td>The Path Smart Group (45)</td>
<td>Robert Palmer</td>
<td>Bob Dylan Island Atlantic</td>
<td>Coming Back Arista</td>
<td>Earth &amp; Grunt</td>
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<tr>
<td>WRIR-FM — LONG ISLAND — Denis McNamara</td>
<td>Fotomaker</td>
<td>Robert Palmer</td>
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<td>(17x8)</td>
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<tr>
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<th>Robert Palmer</th>
<th>The Outlaws</th>
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<td>KLOS-FM</td>
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<th>Robert Palmer</th>
<th>The Outlaws</th>
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### Most Added Records

<table>
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<th>本周</th>
<th>上周</th>
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<tbody>
<tr>
<td>Running On Empty — Jackson Browne</td>
<td>19%</td>
<td>73%</td>
</tr>
<tr>
<td>The Closer I Get To You — Roberta Flack/Donny Hathaway</td>
<td>16%</td>
<td>49%</td>
</tr>
<tr>
<td>Count On Me — Jefferson Starship</td>
<td>14%</td>
<td>24%</td>
</tr>
<tr>
<td>If I Can't Have You — Yvonne Elliman</td>
<td>11%</td>
<td>67%</td>
</tr>
<tr>
<td>Thank You For Being A Friend — Andrew Gold</td>
<td>6%</td>
<td>20%</td>
</tr>
<tr>
<td>Imaginary Lover — Atlanta Rhythm Section</td>
<td>9%</td>
<td>69%</td>
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<tr>
<td>Lady Love — Lou Rawls</td>
<td>5%</td>
<td>36%</td>
</tr>
<tr>
<td>Good-Bye Girl — David Gates</td>
<td>5%</td>
<td>36%</td>
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<tr>
<td>We'll Never Have To Say Goodbye Again — England Dan &amp; John Ford Coley</td>
<td>5%</td>
<td>78%</td>
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<tr>
<td>Jack And Jill — Raydio</td>
<td>5%</td>
<td>78%</td>
</tr>
<tr>
<td>I'm Gonna Take Care Of Everything — Rubicon</td>
<td>5%</td>
<td>9%</td>
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<tr>
<td>Two Doors Down — Dolly Parton</td>
<td>5%</td>
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<tr>
<td>Feels So Good — Chuck Mangione</td>
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<tr>
<td>Fooling Yourself — Styx</td>
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<tr>
<td>Sweet Talkin' Woman — Electric Light Orchestra</td>
<td>5%</td>
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<tr>
<td>Always And Forever — Heatwave</td>
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### Stations Adding This Week

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<td>WOXI, WAYS, Q94, WLAC, WCAO, WBBQ, 130, WMAK, WPEY, WAKY, KSLO, WKLO, WISM</td>
<td>WRKO, KDWB, KSSG, KING, WBBQ, WPRO-FM, B100, WKLO, KCBO, WISM, KBEQ, WBBF</td>
<td>WKXQ, Q102, WOKY, WAFY, KING, 99X, WQRD, B100, WOJ, KTAC</td>
<td>WFLS, KLF, KXOK, KSTP, WAYS, WK, WGCL, KCBQ, 96X</td>
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### Radio Active Singles

1. Imaginary Lover — Atlanta Rhythm Section — Polydor

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<td>KQ4, KTLK, KERN, KJRB, KTAC</td>
<td>WOXI, WAYS, Q94, WLAC, WCAO, WBBQ, 130, WMAK, WPEY, WAKY, KSLO, WKLO, WISM</td>
<td>WRKO, KDWB, KSSG, KING, WBBQ, WPRO-FM, B100, WKLO, KCBO, WISM, KBEQ, WBBF</td>
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<td>WFLS, KLF, KXOK, KSTP, WAYS, WK, WGCL, KCBQ, 96X</td>
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### Secondary Radio Active

1. Imaginary Lover — Atlanta Rhythm Section — Polydor

<table>
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<td>WKXQ, Q102, WOKY, WAFY, KING, 99X, WQRD, B100, WOJ, KTAC</td>
<td>WFLS, KLF, KXOK, KSTP, WAYS, WK, WGCL, KCBQ, 96X</td>
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### Cash Box/March 18, 1978
Inside these pages providing some money to celebrate the goal of Phonodisc, Inc.

And the $240.00 which John Frisoli their goal for this

And their new na
we've set material up to now.

(0.000 in net sales)

Year has set as real performance

me...
Cut out and throw into the air for the new PolyGram Distribution, Inc.
East Coastings/Points West

LYNDA CARTER SIGNS — Lynda Carter, star of the TV series ‘Wonder Woman,’ received a record contract with Epic Records. Pictured (t-l at the signing are: Mike Aikin, director of west coast A, P, Epic Records; Ron Samuels, Carrera Records manager/spouse; Carter and Ron Alexenburg, senior vice president and general manager of Epic/Portrait and Associated Labels. The mobile studio on board the motor yacht ‘Villa Mirabello’ recorded two songs, “Backward Travelers” and “Cuff Link,” both new McCartney compositions.

VOICE AT ME FEEL LIKE WORKIN’ — Leo Sayer has begun work on his next album, the third to be produced by Richard Perry. Sayer says this time they plan to make an album more in the direction of his first four Warner Bros. albums. He also said he thinks of the new LP as an extension of the song “Give It All Away,” from his ‘Just A Boy’ album. “We’re looking to do something a little less sophisticated than ‘Thunder In My Heart’ this time,” Sayer says. The album should be out in late spring. Mahogany Rush has been added to perform at California Jam II, giving CBS Rock six of the nine acts scheduled. Tickets and single rates of attendance are now looking at upwards of 500,000 people. The new Frankie Miller album in is the works for Chrysalis with Jack Douglas producing. The album is rumored to have some guest guitar work by Jeff Beck... MCA’s Willie Alexander and ‘The Boom Boom Band’ makes its L.A. debut at the whisky 15... UA’s Jesse Cutler has signed for management with Nick Sevano.

ELVIS IN CANADA — Elvis Costello played two nights in Toronto’s 300 seat El Mocambo where some fans reportedly showed up 12 hours in the club to assure the presence of good seats. By the time the performance began, an estimated 1,000 people were waiting outside to get in. While on stage, Elvis was joined by his producer, Nick Lowe, who has his own album coming out soon on Columbia. There was talk at the date that Love may join Elvis for his next U.S. tour as part of his band. Lowe’s album will be titled “Pure Pop For Now People.” Elvis, now Declan Patrick McManus, recently had his name legally changed from the latter to the former... Charles Rich, newly signed to UA, has a single out with the label shortly, titled “Puttin’ In A Little Overtime At Home.” Rich is booked by the same company that handles Crystal Gayle so it’s possible, though not confirmed, that the two may possibly some day date together... David Lewis, former with It’s A Beautiful Day, has recorded his second solo album for Armerst Records. Titled “Inside Out,” the LP is scheduled for release at the end of March... “It’s A Heartache,” which RCA is releasing as well as Cleveland but is done for RCA by gravel-voiced Bonnie Tyler, who sounds, in spots, somewhat like Rod Stewart.

MONICKERS IN THE MEDIA — John Kay, former lead singer of Steppenwolf, has a new solo album coming on Mercury Records entitled “All In Good Time.” The album’s producer is said to have a not-too-often-seen shot of Kay without his ever-present sunglasses... Freddy Fender’s show at the Palomino Friday night was also something of a celebration for his producer, Hussy Meaux, who had his birthday that night... Betty Crippen, president of VJ International, also celebrated her birthday Friday... The Association of Independent Music Publishers will meet over lunch at the Villa Capri in L.A. March 14 at 12 noon. Al Ber- man of the Harry Fox Agency will be guest panelist and will talk about the various aspects of negotiations with recording companies and will answer questions about the new mechanical licenses issued by the Harry Fox Agency... Queen Ida and her Zydeco Band will perform at Verbum Dei High School April 1... Dennis Roussos will play four days at the Paramount Theatre in Hollywood sometime in May... John Denver is a U.S. concert tour in May, selling out in rapid sellouts, so second shows are being added in many cases. Concerts in New Haven, Conn., Portland, Maine, Washington, D.C., Philadelphia and New York’s Madison Square Garden all sold out shortly after the dates were announced... New wave bands The Damned apparently have split up... And it looks like half the Sex Pistols have joined former Piston Glen Matlock in his recently-formed Rich Kids... Chris Gradts, industry insider last week said it polling in kudos for L.A. club Whisky a Go Go, $4 million... New wave stock in 20th Century-Fox Film Corp... for $4.9 million. The company said the purchase was made as an investment, not as an attempt to take over the film corporation.

ECCENTRICS HONORED — The World Eccentrics Awards (which artists are more famous than the organization itself) has announced its annual list of the six most eccentric personalities of 1977. Winners are Johnny rotten, Kim Fowley, former Los Angeles police chief Ed Davis, African emporer Brokassa, Kool and the Gang’s signet Commander Elektra Asylum’s Steve Goodman, fresh from his first production effort with John Prine has joined the Steve Martin tour of the midwest and southwest. Goodman will open Martin’s shows March 1 through April 10.

randy lewis
**TOP 50 ALBUMS**

<table>
<thead>
<tr>
<th>Weeks On Chart</th>
<th>Weeks On Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 WAYLON &amp; WILLIE WAYLON JENNINGS &amp; WILLIE NELSON (RCA-235)</td>
<td>3/11 Chart</td>
</tr>
<tr>
<td>2 TEN YEARS OF GOLD KENNY ROGERS (United Artists 815-44)</td>
<td>6</td>
</tr>
<tr>
<td>3 QUARTER MOON IN A TEN GALLON TOWN ERNIE HARRIS (Columbia 32514)</td>
<td>7</td>
</tr>
<tr>
<td>4 HERE YOU COME AGAIN GLENN FERRIS &amp; DIXIE (ABC-D-3544)</td>
<td>8</td>
</tr>
<tr>
<td>5 TAKE THIS JOB AND SHOVE IT JAYNE PAYCHECK (Epic KE 35045)</td>
<td>9</td>
</tr>
<tr>
<td>6 WAYLON &amp; WILLIE WAYLON JENNINGS &amp; WILLIE NELSON (RCA-235)</td>
<td>10</td>
</tr>
<tr>
<td>7 SIMPLE DREAMS LINDA RONSTADT (Aslan 6-104)</td>
<td>11</td>
</tr>
<tr>
<td>8 Y'ALL COME BACK SALOON OAK RIDGE BOYS (ABC-D-2299)</td>
<td>12</td>
</tr>
<tr>
<td>9 HEAVEN'S JUST A SAD RHYTHM KE KENDALLS (Orion OV 1719)</td>
<td>13</td>
</tr>
<tr>
<td>10 ELVIS IN CONCERT ELVIS PRESLEY (RCA-L-2567)</td>
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<td>11 THAT'S THE WAY LOVE SONGS ARE DAVE'S SUGAR (RCA-1,2477)</td>
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<tr>
<td>12 GEORGIA KEEPS PULLIN' CONWAY TWITTY (MCA-MCA-2288)</td>
<td>16</td>
</tr>
<tr>
<td>13 THE BEST OF THE STALTER BROTHERS JERRY GEISLER (MCA-MCA-2205)</td>
<td>17</td>
</tr>
<tr>
<td>14 IT WAS ALWAYS LIKE A SONG ROYNE MILSPAP (RCA-1,2495)</td>
<td>18</td>
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<tr>
<td>15 DAYTIME FRIENDS KENNY ROGERS &amp; SNUFF (ABC-D-3154)</td>
<td>19</td>
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<tr>
<td>16 ENDLESS WIRE DAVID GEST (RCA-R-2217)</td>
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<tr>
<td>17 ELEVEN WINNERS MERLE HAGGARD (Capitol C-517145)</td>
<td>21</td>
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<td>18 LOVER IS JUST A GAME LARRY GATLIN (WITH FAMILY &amp; FRIENDS) (MCA-MCA-2216)</td>
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<tr>
<td>19 LET'S KEEP IT THAT WAY ABRAMSON (ABC-D-3106)</td>
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<td>20 BEST OF JERRY LEE LEWIS VOL. II JERRY LEE LEWIS (RCA-1,2302)</td>
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<td>21 LINDA RONSTADT'S GREATEST HITS (Aslan 6-104)</td>
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<tr>
<td>22 GREATEST HITS GEORGE JONES &amp; AMY GRANT (RCA-1,2451)</td>
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<td>23 I WANT TO LIVE JOHN DENVER (RCA-1,2521)</td>
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<tr>
<td>24 THE OUTLAWS WAYLON JENNINGS/WILLIE NELSON/ JEREMY RAY/ TERRY TRAPP/ GLASER (RCA-1,2321)</td>
<td>28</td>
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**Steady Growth Characterizes History Of Country Radio**

by Bob Campbell and Doug Green

NASHVILLE — This year’s ninth annual Country Radio Seminar, which will be held here Friday and Saturday at the Airport Hilton Inn, underlines the tremendous growth of country radio in its colorful, 56-year history. The theme of the 1978 seminar is “The Future of Our Country.”

Since 1922, when the WBAP Barn Dance out of Fort Worth, Tex., marked the first regular broadcast of any kind of country music, country radio has forged creeks and swamps, hiked dusty roads and cut its way through tall grass to find its place in the sun.

Today, 1,200 radio stations in the U.S. fill the airwaves with all-country programming. And over 28,000 hours of country music is programmed daily across America.

Even before records were invented and accepted for airplay during the mid-1940s, the medium has always played an important role in the careers of country artists.

And today, if an artist seeks broad exposure and star status, airplay is absolutely vital.

**Burn Dance Broadcasts**

Years ago, in a more gentle and innocent age, radio was not so cutthroat tried. It was a day of experimentation and live programming. In 1920, KDKA of Pittsburgh, Pa. went on the air as the first commercial station. Soon, barn dances opened the doors for country music. Headlined by a Hawaiian orchestra under the direction of Captain M.J. Bonner (who claimed to be a Confederate veteran), the WBAP Barn Dance was followed the same year by another barn dance on WSB in Atlanta. Of the two, John Carson led the WBSP Barn Dance.

Two barn dances, both of which endured and heavily influenced radio programming, were on the air in the mid-20s. In November or December, 1924, the WLS National Barn Dance out of Chicago hit the airwaves. The announcer was George D. Hay, the “solemn old judge” himself. And on Nov. 28, 1925, history was made when the Nashville WSM Barn Dance broadcast for the first time. The barn dance was broadcast each Saturday night for three or four hours. The announce was David “Mush” Hay, who had hired the program from WLS. Hay was also the program director for WSM. According to legend, Hay used the term “Grand Ole Opry” in an introduction one Saturday. And the name has lasted since that night in 1927. The WLS Barn Dance shut its doors in 1960.

In the late ‘20s, WVA, out of Wheeling, West Va. first aired the Wheeling Jambores, which is still active. The Wheeling Jambores reached most of the east coast, Canada and the Maritimes.

By the 1930s, barn dances prospered and sprouted like goat weeds across the country. And during the middle of the decade, early morning and noon radio shows by individual artists began to surface. In fact, by the end of the decade, these radio shows were the single most important aspect of a country artist’s career. A singer would establish a programming affiliation in his own city and move to another area. This system of musical chairs was utilized by artists across the country.

A notable exception was the late Jimmie Rodgers. Except for a short period of time early in his career, Rodgers was heard very little on the air.

**Important Artists**

Three important artists in the history of country music could be heard on radio during the decade:

- Tex Ritter, the “King of the Cowboys,” TX;
- Bob Wills. Tex Ritter had moved from Texas to New York around 1930, and he had caught the eye of the town. Ritter recorded in New York, acted in plays and co-hosted the WHN Barn Dance, one of the most prestigious such dances in the country. At the time, he could also be seen appearing in plays, "Green Grow The Lilacs." From 1934 until 1942, Bob Wills and his Texas Playboys hosted a radio show on KVOO out of Tulsa, Okla.

First Radio Show

Autry, whose wit and every facet of the entertainment industry, began recording for Conqueror Records in 1930 and 1931. And his first record was sponsored by Conqueror and aired over WLS in 1931. Starting in 1939, Autry began hosting his famous “Melody Ranch” program, a live network show aired weekly out of Hollywood, Ca. which lasted until 1957. Sponsored by Wrigley gum, the hour program was broadcast in the studio and many times on location across the country. During World War II, Autry was even sworn in with the Army-Air Force while on the air. Autry’s last movie was “Last Of The Proud Riders,” filmed in 1953.

The ‘30s also saw the birth of the in

[continued on page 48]

**Potise Visits Stewart — RSO recording artist John Stewart appeared at a club in the colors of the newly-formed RSO label on June 27.**

**Country Music Film Previews in Nashville**

NASHVILLE — The Federation of International Country Air Personalities (RCA) and Doug MacDonald, president of Film House, will host a preview of a country music film, “That’s Country,” March 16 at the Capri Theatre here.

Hosted by Lorne Green, “That’s Country” is a historical tribute to 25 years of country music. It features 50 country and western singers in footage shot nearly 25 years ago in Nashville, mixed with new footage of some of the same artists taken at a recent special performance. The film runs an hour and 50 minutes.

“That’s Country” features more than 70 songs by stars including Marty Robbins, Ray Price, Kitty Wells, Ferlin Husky, Ernest Tubb, Webb Pierce and Minnie Pearl. It includes old single-color photographs and a number of single-color motion picture film introduced and has been converted to Panavision through a special optical technique.

Pictured (l-r): Herb Burnett and Jerry Bradley.

“Ol’ Waylon” albums, Burnett wonders why records compañe flyographers in flyer airways when adequate flyers are available here.

**Nashville Dilemma**

One thing I can’t get used to, is why

[continued on page 48]
DOLLY PARTON

"It's All Wrong, But It's All Right"

"Two Doors Down"

JIM ED & HELEN

"I'll Never Be Free"

WILLIE NELSON

"If You Can Touch Her At All"

Thanks Radio for your help!
### Singles To Watch

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Catalog</th>
<th>Producer/Engineer</th>
<th>Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>STEVE YOUNG (RCA PB-11233)</td>
<td>Don't Think Twice, It's All Right (3:37) (Warmer Bros - ASCAP) (Bob Dylan)</td>
<td>RCA</td>
<td>PB-11233</td>
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<tr>
<td>JERRY REED (RCA PB-11322)</td>
<td>Sweet Love Feelings (2:46) (Vector Music Corp. - BMI) (Jerry R. Hubbard)</td>
<td>RCA</td>
<td>PB-11322</td>
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<tr>
<td>WILLIE NELSON (Columbia 3-10704)</td>
<td>Georgia On My Mind (3:55) (Peer International Corp. - BMI) (H. Carmichael/S. Gorrell)</td>
<td>Columbia</td>
<td>3-10704</td>
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<tr>
<td>JOHNNY BUSH (Gusto SD-165)</td>
<td>Put Me Out Of My Mind (2:43) (Power Play Music - BMI) (Johnny Bush)</td>
<td>Gusto</td>
<td>SD-165</td>
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<tr>
<td>LEROY VAN DYKE (Plantation PL-170)</td>
<td>Runaround Sue (2:07) (Rust Enterprises, Inc./Schwartz Music Co. Inc. - ASCAP) (Don DiMuccio/Ernest Maresca)</td>
<td>Plantation</td>
<td>PL-170</td>
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<tr>
<td>GEORGE HAMILTON IV (ABC AB-12342)</td>
<td>Only The Best (3:13) (United Artist Music/Sorrell Music - ASCAP) (Jim Rooney)</td>
<td>ABC</td>
<td>AB-12342</td>
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### Wesley Rose Roasted; Career Spans More Than 30 Years

Publisher Wesley Rose will be roasted March 12 at the new Opryland Hotel in Nashville with all proceeds from the $25-dollar-a-plate affair going to The Nashville Songwriters Association International. During his career, which has spanned more than 30 years, Rose has had the opportunity to work with some of the greatest talents in the music industry. Rose and his brother, Lester (f) with Roy Acuff in the '50s; (second photo) Rose is shown with The Everly Brothers in the late '50s when he produced a number of their hit records. Picture (f) in the middle row of photos are: (first photo) Pee Wee King, former Tennessee Gov. Frank G. Clement, Redd Stewart and Rose as Clement signs a bill in the '60s naming King and Stewart's "Tennessee Waltz" the state song; (second photo) Rose and MGM president Frank Walker (i) look on as Hank Williams (seated) and The Drifters' cowboy sign their first contract with the Grand Ole Opry in the '50s as Jim Denny (far right), manager of the Grand Ole Opry, stands by; (third photo) Rose (r) looks on as Bob Lumon and songwriter Boudleaux Bryant rehearse in the studio during the middle '60s. Shown (f-1) in the bottom row of photos are: (first photo) At the 1968 ASCAP awards Rose is pictured with ASCAP president Stanley Adams, Cash Box president and publisher George Albert and songwriter Charles Tobias; (second photo) Rose poses with Acuff-Rose songwriter Mickey Newbury in 1973 after Newbury's song "Heaven Help the Child" won first prize at the Tokyo Music Festival. (Photo) At the 1975 BMI Awards banquet Rose is shown with songwriter and publisher Al Gallico, songwriter Kris Kristofferson, producer Billy Sherill, producer Norro Wilson, Nashville BMI president Frances Preston, and BMI president Ed Crader.
ASCAP Is Host For Post-Grammy Nashville Buffet
NASHVILLE — A cocktail buffet supper was held here March 1 at ASCAP’s Southern Regional Office honoring the society’s Grammy nominees and winners. On hand to serve as hosts were membership director, Paul S. Adler from the society’s offices in New York, and southern regional director, Ed Shea.

Among those honored were Grammy winners Richard Leigh, Country Songwriter of the Year for “Don’t It Make My Brown Eyes Blue” (and also a nominee for Song of the Year); Harqui “Pig” Robbins, Country Instrumentalist of the Year; Kenny Rogers, winner for Best Male Country Vocal Performance; Archie Jordan, nominated for Best Country Song ("It Was Almost Like A Song,” co-written with ASCAP Board Member, Hal David); Ronnie Milgard, nominated for Best Male Country Vocal Performance; and Gary Paxton, nominated for Best Gospel Performance, Contemporary or Instrumental.

Also among those invited were the publishers and producers of these Grammy nominees, including Tom Collins, Allen Reynolds, Jimmy Gilmer and Larry Butler.

Rogers, Gayle Albums Receive Gold Awards
LOS ANGELES — Kenny Rogers “Ten Years Of Gold” LP and Crystal Gayle’s latest album “We Must Believe In Magic,” both on United Artists Records, have been certified gold by the RIAA.

1978 COUNTRY RADIO SEMINAR AGENDA
FRIDAY, MARCH 1, 1978
9:00 — 9:15 AM — Welcome to “CRS ’78” (General Session)
10:15 — 10:30 AM — Coffee Break
10:30 — 12:00 PM — “On Record: The Next Generation — The Future Of The Recorded Industry” (General Session)
12:00 — 1:00 PM — Luncheon Break
Concurrent Sessions Begin At 1:00 pm
Area 1
1:00 — 2:00 PM — “Building Tomorrows Audience/Reading Today’s Book”

Area 2
1:00 — 3:00 PM — “Country Radio/Sell It With Merchandising”
1:30 — 2:00 PM — “Country Radio/Sell It With Promotion”

Area 3
2:00 — 3:00 PM — “Building Tomorrows Audience/Ask . . . They’ll Tell You What They Want”

Area 4
2:00 — 3:30 PM — “News Around The Country”
3:00 — 3:30 PM — Coffee Break
3:30 — 4:30 PM — “Programmers” Up Your Bottom Line” (General Session)

SATURDAY, MARCH 18, 1978
9:00 — 10:30 AM — “Working and Winning Together” (General Session)
10:30 — 10:45 AM — Coffee Break
Concurrent Sessions Begin At 10:45 AM
Area 1
10:45 — 11:45 AM — “Building Tomorrows Audience/Methodology Makes The Difference”

Area 2
10:45 — 11:45 AM — “Building Tomorrows Audience/Ask . . . They’ll Tell You What They Want”

Concurrent Sessions Begin At 11:45 AM
11:45 — 1:00 PM — Luncheon Break
1:00 — 2:00 PM — “The Fully Loaded, Semi-Automatic, Digital, Laser, Geographilonic, Dream Machine — Miniaturized/Engineering Your Future” (General Session)
2:00 — 3:00 PM — “Music Eliminate The Guesswork” (General Session)
3:00 — 3:30 PM — Coffee Break
3:30 — 4:15 PM — “The Great Brain Robbery – Contests and Promotions To Go” (General Session)
7:30 PM — Banquet
9:00 PM — “New Faces Show”

Statler Bros. LP Getting Major Push
Los Angeles — Phonogram, Inc./Mercury is launching a major campaign in conjunction with the release of the new Statler Brothers album, “Entertainers . . . On And Off The Road.” The campaign will include advertising on television, radio and in the print media. A single, “Do You Know You Are My Sunshine,” has been released.

“In each of the last six years, the Statler Brothers have been recognized by the Country Music Association as the leading vocal group,” said Jules Abramson, senior marketing vice president for the label. “During this time, the Statler’s popularity has been increasing, both through record sales and SRG concert appearances. The campaign is designed to expand not only on the consumer acclaim, but also to expand the industry’s awareness of the success of the Statlers.”

MARTY MITCHELL
You Are The Sunshine Of My Life
MARTY MITCHELL
You Are The Sunshine Of My Life

MEANS MINTOWN COUNTRY!
“Two By Two”
Porter Jordan
“Shes The Trip I’ve Been On”
Kenny Seratt
“ecomming Soon!”
“You’ve Lost That Lovin’ Feeling”
Wendel Atkins

JERRY NAYLOR
Love Away Her Memory
JERRY NAYLOR
Love Away Her Memory

Available Now!
Available Now!
**BMI Files "C'right Infringement Suit**

NASHVILLE — Broadcast Music, Inc. (BMI) and several of its affiliated publishers have filed a copyright infringement suit against Ronald and Mary Louise Ellis of Nashville's Knight's Court Tudor Inn.

The action, filed March 3 at the United States District Court here, alleges that BMI copyrighted songs were performed at Knight's Court Tudor Inn without authorization and in violation of the U.S. Copyright Act.


In the complaint, the plaintiffs seek statutory damages together with attorneys' fees and court costs.

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**The Country Column**

ABC's Narvel Felts, whose "Runaway" hits the CB singles chart this week at No. 74, is a cat on the highest order. Felts recently tasted his first lobster. According to his producer, Johnny Morris, "Would you believe he put catup on that too? We severely chastised him since lobster is such a delicacy." However, Felts nonchalantly replied, "I don't see what's so special about a crawdad." Although he had a case of strep throat for the first few days, Felts recently completed a European tour. He played dates in Germany, Spain and Holland.

Since the first of the year, an average of 24 percent of all the records on Top 100 Country singles chart have been mastered at CB's exclusive decommitter tape here. Labels such as Warner Bros., Mercury, Monument, Inergi, RCA and CBS have mastered there.

Churchill Records artist Don Drummond, whose single, "Bedroom Eyes," sits at the No. 18 spot on CB singles chart, recently signed an artist representation contract with Beacon Artists out of Chicago, Ill. Produced by Bob Millspum, Drum will soon have a new album out titled, "Bedroom Eyes."

WJR/WJR will hold its annual Appreciation Night here March 25 at the Municipal Auditorium. Appearing free of charge will be Johnny Paycheck, Connie Smith, Jacky Ward, The Plainsmen, John Bozeman and Mac Sanders, owner of WJR. Recently Sanders and his wife, Sherry Bryce, purchased the old Hank Williams home here on Franklin Road.

RCA's Steve Young headlined a benefit show at The Pickin' Parlor here March 5. The show marked his first appearance with his new band. Young's new single, "Don't Think Twice, It's All Right," debuted at No. 99 on the CB chart this week. The single was pulled from his recent album, "No Place To Fall."

Warner Bros. artist Marco Smith has been recording recently in CBS Studios. Other artists recording lately at CBS are Sonny James, Bobby "Blue" Bland and Johnny Paycheck.

The Four Guys are scheduled to perform April 8 at the Florida State Fair Association in Tampa, Fla.

MCA's loquacious Jerry Clower stirs things up wherever he goes. WGR radio in Farmville, North Carolina scheduled a 10-minute radio interview for Clower last week, but because of calls, the interview lasted over one hour and forty-five minutes. According to Clower, "the station received so many calls the switchboard blew up." An announcement for people to stop calling had to be made so the engineer and the telephone company could repair the lines.

Kitty Wells and husband Johnny Wright normally vacation in June. But one look at their packed schedule of summer bookings convinced them Easter time in Daytona, Fla. would suit them just fine.

"Cowboy" Jack Clement has recorded a new album for Elektra/Asylum titled, "All I Want To Do In Lite," which is scheduled for an April release. "It'll Be Her," will be released as a single from the album. Clement is now in the midst of a one-month engagement in the downstairs showcase room at George Jones' Possum Holler Club here.

MCA's Barbara Mandrell has been in a hospital here the past couple of weeks recovering from viral pneumonia. She is reported in satisfactory condition, but is still not receiving visitors at this point.

The U.S. Air Force Concert Band and Orchestra has invited the Stetson Brothers to appear in concert with them in Washington, D.C. at Constitution Hall on Easter Sunday. The afternoon performance is the grand finale in a series of eight Sunday concerts put on by the Air Force — each of which has featured a special guest artist.

Polydor artist Rayburn Anthony, who was signed by Polydor nearly a year ago, may have a hit on his hands. "Maybe I Should've Been Listening" has bolted on the CB charts at No. 80.

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**Wynette Signs With Jim Halsey**

NASHVILLE — After several years of association with the Lavendar-Blake Talent Agency here, Epic's Tammy Wynette has signed an exclusive representation contract with The Jim Halsey Agency in Tulsa, Oklahoma.

Ms. Wynette is a four-time winner of the Country Music Association Top Female Vocalist Of The Year. She has also won three Grammys from the recording industry and was the first female country artist to receive an RIAA certified gold record for her "Greatest Hits" album.
OVATION RECORDS PROUDLY SALUTES

Jeannie & Royce

THE KENDALLS

1978 Grammy Award Winner
Best Country Vocal Performance
by a Duo or Group

HEAVEN’S JUST A SIN AWAY

Latest hit single from the Kendalls
IT DON’T FEEL LIKE SINNIN’ TO ME

1249 Waukegan Road  Glenview, Illinois 60025
TWX 910-651-4856  312-729-7300
Everybody in country radio is making plans for what promises to be the biggest and best Country Radio Seminar yet. Things will get underway Friday morning, March 17, at 9:00 a.m. from the Nashville Airport Hilton. A seminar update from the CRS’s board of directors has asked everyone from both the record and radio industry to avoid exploiting each other. This means no handouts, hospitality rooms, or any other activities involving the marketing or promotion of specific products while official seminar meetings and functions are in progress.

Some of the speakers at the ninth annual Country Radio Seminar include: Terry Wood, PD at WONE/Dayton; Bob Young from KJJK/Houston; Jerry Bradley, vice president of RCA’s Nashville Operations; and Rick Honea, news director at WMC/Memphis. This year’s theme will be “The Future Of Our Country.” If you need last minute information or registration forms, call Ms. Ellen Tune at 615-254-9461. See you Thursday.

MUSIC DIRECTOR PROFILE: At six feet, four inches tall, Andy Witt claims to be the tallest morning man in the world. He’s also music director at top rated WTSO Madison. Andy says his dad got him interested in radio in Marinette, Wisconsin; in fact, his dad is still sales manager at WYFM/Marinet. Later, Andy went to the Brown Radio Institute in Minneapolis to get his first phone. From there he spent time as a sports director and morning jock in Green Bay. Andy has been at WTSO for almost five years, three years as MD. Even though he got married, Andy says they have no plans to have a bunch of little DJs running around the house. . . yet.

Wes Gibson is the new music director at KUZZ/Bakersfield; and Mike Horey remains at the station as program director. Here’s the latest line-up at WLQR/Lost. Paul: “Sweet” Michael O’Shea, MD and morning drive jock; Don Shore mid-days; Tom Winn, PD and afternoon jock; and Jerry Knight 6- midnight. WOJL is currently looking for an all night jock.

Country music once again broadened its base last week, as the Grand Ole Opry was beamed from coast to coast on a nationwide television broadcast for the first time. Many people were exposed, for the first time, to the historic Opry, and its stars.

Stu Bowers has been promoted to PD at KOOO/Omaha, as Scott Young moves into the new position of operations manager. For those of you who don’t know, “Super” Stu used to be PD and morning jock at WMAK/Nashville. Before that, he was PD at Kansas City Rocker. KCQM/Sikeston sold the station to Centennial Communications; Bowers says KOOO is trying to shut off any labels being attached to it. They don’t want to be known as just a country station. As Bowers put it, “in the radio business . . . not the music business. Music is just one facet of our business.” KOOO, along with many other stations in the country, is trying to attract a broader audience through different musical approaches.

KNEW/Oakland recently raised more than $17,000 for leukemia in a marathon 24-hour broadcast.

KYNV/Omaha is participating with RCA Records on the upcoming Omaha appearance of Waylon and Jessi, by giving listeners the KYNV “Cosmic Cowboy Kit.” The “kit” consists of a Waylon & Willie mirror; a belt buckle; a tee shirt; tickets to the concert; and the “Waylon & Willie” LP.

Here’s the talent line-up at KGAA/Kirkland, Washington: Dan Murphy 6-10; John Evans 10-2; and Lyle Johnson 2-6.

We had the pleasure of talking with Don Walton, PD at KDFV/Chico, last week. Walton’s Wichita Linemen has a new record to watch for, it’s called “Halfway Out Of My Mind.”

WMAQ/Chicago has announced that they will soon be setting up a series of what they call “Country Jams.” These will be live studio performances, recorded for possible rebroadcast at a later date. These jams will be in addition to MAQ’s other live concerts from the bank of records Mill Run Theater.

The line-up at KONY/Billings, Montana looks like this: C. R. Leverett 6-10; Chuck Cooper 10-2; and Lonnie Bell 2-7.

That’s it from Nashville as we prepare for the Country Radio Seminar . . . hope to see you there. ‘Til next week . . .

乡间电路

KCGN benefit — Radio station KCGN featured RCA recording artist Dotsey and Warner Bros. artist Pal Rakes in its recent benefit for leukemia dance. Pictured (l-r) standing are: John Conrad of KCGN; Noel Scott of KCGN; John Leslie of KCGN and John Duncan of KCGN. Dotsey; Ed Brown of KCGN and program director Chris Collier. Shown in the foreground are K. C. Demin and RCA regional promotion man Wayne Edwards.

Country Radio's Use of Jingles On The Decline, Station Survey Finds

by Tim Williams

NASHVILLE — The use of jingle packages at country radio stations is apparently on the decline, according to a recent CashBox survey.

The past, upwards of 60 percent of the stations programming country music used some type of prerecorded station identification jingle. Today, however, that percentage has slipped to roughly 87 percent of the stations polled. Moreover, most program directors at stations that use jingles said they don’t use them with the frequency they once did.

Chuck Moriki is the program director at WTSO in Madison, a station which does not use a jingle package. Moriki believes that jingles aren’t as important to country stations in general as they are to stations with a

(continued on page 49)
ABC Records Has A Winner In Don Williams
And His New Single
"I'VE GOT A WINNER IN YOU"
Steady Growth Characterizes History Of Country Radio

(continued from page 39)

famous Mexican border stations — powerful illegal radio stations located just across the Texas border in towns like Nuevo Laredo and Del Rio. These stations specialized in all-night programming of country and gospel music, and in saturating the airwaves with advertisements for outrageous products. A one Dr. Brinkley, who had been convicted of false claims advertising (Dr. Brinkley once advertised goat glands as a cure for impotency, led to Mexico in 1932 and set up XERA in Del Rio, a station which paved the way for other border stations. Country acts such as The Delmore Brothers and The Carter Family appeared on these stations.

Opyr Grows

Radio changed during the 1940s, partly because of World War II. Only three barn dance had survived by this time — the WLW Barn Dance, the Wheeling Jamboree and the Grand Ole Opry. The Opry, which held a 30-minute spot on network radio at this point, had become the most popular barn dance in America. More than a barn dance, the Opry had grown into a showcase for the country stars of America. If one was to achieve star status, it was imperative for a country singer or act to belong to the Opry. And all important country performers had their own radio show. Eddy Arnold, Bill Monroe and Hank Williams were three of the top artists with an early morning or noon show.

One of the biggest changes in radio occurred following World War II — stations began playing records. Records and radio were for years felt to be in competition with one another. But a new era in radio had begun with the addition of records to radio programming. And country music entered a new era as well.

In 1953, KDAV of Lubbock, Tex., became the first radio station in history to switch to an all-country format. By 1961, 81 stations had made the move to all-country.

Cedarwood Taps Heeney

NASHVILLE — Bill Denny, general manager of Cedarwood Publishing Company, has appointed Michael Heeney as director of the newly established Cedarwood Audio Commercial Division.

"The creation of an audio commercial division," said Denny, "is a logical step forward for Cedarwood because of the availability of writers, a 16-track recording studio and complete production facilities and personnel.

The audio commercial division will be programming. The '50s saw a subtle change in country radio — more organization, a definite playlist and survival against the onslaught of rock 'n' roll.

Country radio came into sharp focus by the early '60s. Country stations began using consultants and patterning their format after pop stations. Joe Allison, a charter member of the Country Music Hall of Fame and a former board member of the Country Music Association, was instrumental in influencing the sophistication of country radio. Allison was a consultant to two of the major stations that pioneered the switch to country music in the late '60s.

In 1963, he consulted Seattle, Wash.'s KAYO. During that period, Allison also worked with KRAK out of Sacramento, Ca. According to Allison, the principal changes involved shorter playlists, more sophisticated DJs and a more professional sales approach.

Allison said this change of format brought country music to the major metropolitan areas and every major music market became aware of country music.

Opry Grows

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Country radio has come a long way. With modernization and sophistication, a certain identity has been lost. There seems to be two camps in country radio. One side feels the liberalization of country playlists can only expose more and more listeners to country music. The other point of view seems to be that shorter, more liberal playlists prevent veteran country singers from receiving airplay and make it much more difficult to break in new artists on the airwaves. But the fact remains that country radio is a growing, viable part of this business of music.

To Head Audio Division

concentrating on the production and design of custom commercial packages but will also be capable of providing an- nouncers, announcers copy, creative theatrical concepts and audio design consultation to advertising agencies.

Heeney has written and produced commercials in Nashville since 1974 and has also been involved with Kentucky Fried Chicken, Rubbermaid, Ford Motor Co. and others. He served his apprenticeship writing for G. Hill and Co. and Ethos Inc.

I had laid this cover out for over a year, before we finally settled on it. We didn't want to copy anyone's idea. This cover sat behind Bradley's desk for over a year. The whole world was aware of my obsession. And he has the idea man at least as much as me.

The "Waylon & Willie" cover is an exception to the rule here. Lack of budget seems to be the key, one can create only so much with limited funds. Along this line, the cover design which Joseph told him to Joe Galante, RCA's director of Nashville operations, "I liked painting on a pop album cover by a big group." Burnett said. "He found out who the artist's name and finally tracked him down. Joe asked him if we would paint something similar for a country album cover, and the guy said his price was $10,000. Now, no company here in Nashville would pay that kind of price.

Artist Control

Another problem which Burnett faces is artist control over cover design. Some artists will dictate their preference, and the result is disastrous.

"Many artists have complete control over their covers," says Joe Galante, who graduated from the Chicago Academy of Fine Arts and worked as an illustrator in this time. "It may be that they are the ones who do it. We know it is terrible, but we can't do anything about it. They will want certain pictures taken which are awkward, and they will want colors which don't get a shot at all placed at different positions on the album.

If one to be accused of bad taste or lack of wit, however, is Jennings. In designing the "Ori Waylon" cover, Burnett en- visaged a booklet, placed the cover to Bradley and Jennings, telling Waylon he could add in his own graffiti if he wished.

"Waylon loved the cover, but he added all his own graffiti on that entire cover.

"Waylon's idea was a definite hit," Burnett said. "The artist who worked is working on a new one, but we are sure to go with the cover that Waylon said.

Mr. Jennings will be as good as the original."

Country Radio's Use Of Jingles On The Decline, Station Survey Finds

(continued from page 40)

lot less often than they used to. He added that the average is about four jingles per hour at night, and about two per hour during the day. English also feels that there is a trend away from the use of jingles by country stations.

Cash Box also spoke with one of the ma- jor producers of jingle packages for country radio stations. Toby Arnold of Toby Ar- nold Associates, said that the research shows that about 60 percent of all formatted stations still use jingles of one type or another. "Another Firm, Productions for 12 years, says that "com- panies such as McDonalds, Pepsi, and Ford still like their jingles."

Most of all, cash box is the only company every year trying to develop a musical identi- ty." He feels that radio stations can also effectively build their own identity through the use of jingles.

Even though the survey revealed a trend away from the extensive use of jingles at country stations, there is only temporary. "I don't think jingles are dead, they just need to rest awhile."
You're No. 1 in our Country

MCA Records

Bill Anderson · Buck owen · Jerry Clower · Joe Ely · David Frizzell · Peggy Forman
Merle Haggard · Aki Har a · Barry Kaye · Loretta Lynn · Bill Monroe
Geoff Morgan · Olivia Newton-John · Cathy O'Shea · Ernest Re y
Ronnie Sessions · Cal Smith · Kenny Starr · Jud Strunk
Nat Stuckey · B.J. Thomas · Mel Tillis
Tanya Tucker · Mary Lou Turner
Conway Twitty · Jerry Jeff Walker
Leona Williams
WIGO — ATLANTA — PAUL CHILDs

[Paragraphs with various real names and songs listed, presumably a music chart or similar document.]

WIGO — BUFFALO — JEFF FLYNN

[Another document page with similar content, listing names and possibly song titles or ratings.]
Wings will appear on “Rock Concert” on March 18. On March 21 the “Merv Griffin Show” will feature Tony Bennett and Sarah Vaughan as guests.

War and Cory Wells will guest on “American Bandstand” on March 18 on ABC. Soul Train will feature Bobby Womack on March 18. Earl Scruggs and Lynn Anderson will perform on “The Chuck Barris Rah Rah Show” on NBC on March 21. Also appearing on the show will be Tavares and Jose Feliciano.

“The Perry Como’s Easter” special on ABC on March 22 will feature Deby Boone and Kenny Rogers as guests.

Lou Rawls will appear on the “National Cheerleading Championships.” A 90-minute special airing on CBS on April 24.

On March 17, “The Midnight Special” will feature performances by Abba, Queen, Starland Vocal Band, Jay Ferguson, Starguard and New Birth.

THE RHYTHM SECTION

(continued from page 50)

Jive Company have reached an agreement for the exclusive management of The Brothers Johnson, heretofore managed by Mellow Management.

Capitol recording artists Maze Featuring Frankie Beverly will begin a 40-plus-date nationwide tour of major venues on March 17. Maze will headline throughout most of the tour, which includes dates with Enchantment and Capitol recording artist Peabo Bryson.

Tavares will be appearing on the Chuck Barris Rah-Rah Show, March 14 and on Dinah, March 17.

ABC recording artists Rufus and Chaka Khan embark on a major U.S. tour beginning March 17 at the Hoppelhesh Pavilion in Houston, Texas. Other dates through May include: Moody Coliseum in Dallas, Front Row Theatre in Cleveland, Cobo Arena in Detroit, New York’s Palladium and the Capitol Center in Largo, Maryland.

Carita Spencer

Concert Begins ‘Music in Schools’

(continued from page 50)

“…the students seemed to be a bit weary of the group when they started off per curiously,” he noted. “A few students gathered at the beginning but once they broke into their music, they didn’t have any problem attracting an interested audience. The students were very receptive and were able to experience the relative similarities of a duo-culture in that the band was just as funky as a black band.

Multi-Ethnic Music

“More important,” continued Bryant, “the students were able to see that funk, soul and rhythms go beyond a black frame of reference and they were very open to receiving that line generating multi-ethnic music.”

Capitol To Issue 6


TRIVERS FEATED — Polydor recording artist Pat Trivers was feted at a dinner party in his honor following his recent concert performance at the Santa Monica Civic Center. Pictured (l-r) after the show are: Bill Follett, Phonodisc sales manager; Emel Petrone, Phonodisc regional manager; Harry Anger, Polydor vice president of marketing; Jack Kiefer, vice president of sales Phonodisc; Trivers; John Friedl, Phonodisc president; Toni Dunn, administrative assistant to the president. Nehi and Ron Palladino, national sales manager for Polydor; Hal Yangler, Polydor vice president A&R west Coast; Rick Stevens, Polydor vice president A&R; Trivers; Randy Rachman, Polydor recording artist and George Waymark. Bachman’s manager; and Randy Talmadge, professional manager, Chappell Music, Pam Gomes of KWST; Trivers and Roger Gordon, vice president and west coast general manager, Chappell Music. Trivers’ current album, “Putting It Straight,” is number 68 on this week’s Cash Box album chart.

Dallas Hosts ‘78 R&R Convention

(continued from page 13)

therefore, programming for motorists calls for a special kind of music, aimed at the solitude, rather than the movement, of the ear.

The FCC session was held Saturday morning and featured FCC representatives Larry Bernstein, senior trial lawyer in the hearings division of the broadcast bureau and head of the FCC payola inquiry, and Art Ginsberg, assistant chief of the complaints and compliance division.

Bernstein began the session and talked about payola, which he said still exists. He also said money, gifts and other considerations in exchange for airplay is only illegal if a station fails to disclose on the air that payment was made. Some sort has been received.

“Failure to disclose is the key,” Bernstein said and added that disc jockeys have a legal obligation to disclose to management all offers or incidents of possible payola.

Ginsberg talked about various promotions and gave a listing of contest ideas the industry can use to make the public aware of its contest.

“…some husband and wife couples who work together,” Bernstein said, “are called co-promoters.

Other sessions included Top 40 and AOR discussions, pop/adult, and country radio sessions. KHJ air personality and R&R cartoonist Bobby Ocean hosted a production seminar.

Radio & Records Convention/78 also served to house the world premiere of a major motion picture with a music motif, “American Hot Wax,” whose reflections on the origins of rock and roll touched on the life and career of disc jockey Alan Freed.

Cash Box was represented at R&R with a staff task force headed by George Albert, president and publisher, and general manager Mel Albert.

“…the kind of public forum that works to the increasing betterment of the music world we live in, personally and professionally,” Albert observed later. “There’s not doubt those who participated in the sessions benefited. This R&R convention was a rare and special event up to itself and a tribute to the concern and care Bob Wilson brings to the business.”

Smith Named At CBS

(continued from page 10)

publishing operation will enable us to achieve our long-term objectives of growth and expansion in this vital area of the music industry.”

Smith joined CBS Records in 1974 as director of planning for the CBS Records Group, and was appointed vice president of business development for CBS Records in March 1977.

Polydor, Hal Yangler, Polydor vice president A&R west Coast; Rick Stevens, Polydor vice president A&R; Trivers; Randy Rachman, Polydor recording artist and George Waymark. Bachman’s manager; and Randy Talmadge, professional manager, Chappell Music, Pam Gomes of KWST; Trivers and Roger Gordon, vice president and west coast general manager, Chappell Music. Trivers’ current album, “Putting It Straight,” is number 68 on this week’s Cash Box album chart.

Pic cowgirl. Shown in the bottom row of photos (l-r) are: Dr. Richard Lutz, professor of marketing at UCLA; Ron Alexenburg, senior vice president of Epic, Portrait and the Associated labels; Gil Feeney, A&M president; Dolly Parton, Steve Martin, Wilson; Marshall McLuhan, keynote speaker and Mike Harrison, R&R editor-in-chief, Arthur Ginsberg, asst. chief, complaints and broadcast bureau, FCC; Jason Shirinsky, senior partner of Stambler & Shirinsky and Larry Bernstein, senior trial attorney, hearing division, broadcast bureau, FCC. A highlight of the convention was a premier showing of the film “American Hot Wax.”
**Roadshow Nets Hob Label Catalog**

NEW YORK — Roadshow Records has purchased the Hob Records gospel catalog in a move that will make Roadshow a major force in black gospel, according to its president, Fred Frank.

The marketing thrust for Hob product will begin in April with the release of five compilation packages: "Shirley Caesar's Greatest Hits," "The Staple Singers Greatest Hits," "James Cleveland — Greatest Hits," "The Original Blind Boys Of Alabama — Greatest Hits," and "Swan Silvertones — Greatest Hits." The LPs will be on the Roadshow label, distributed by Unit Artis.

In addition, Roadshow plans a new LP release by Shirley Caesar, "From the Heart."

The marketing strategy for the newly-acquired gospel line includes regional sales and marketing meetings with distributors throughout the country, plus greater-tolerated radio spots, posters, triptych counter displays, divider cards, and other materials.

**New Creation Singers Sign With Birdwing**

CANOGA PARK, CALIF. — Sparrow Records president Billy Ray Hearn has announced the signing of the New Creation Singers of Waco, Texas, and a partial acquisition of the group's catalog to the Birdwing label.

Simultaneously with the pact, the two most recent albums from The New Creation Singers' catalog, "Perfect Praise" and "Swearer Than Money," were re-released through Sparrow's distribution network exclusively.

A new album from the group is currently being planned for release early next year. The new Creation Singers, internationally known through their world-wide Crusades, have been performing and recording since 1971. The two re-issued albums feature scripture songs for which the group is most recognized.

Commenting on the signing of the group, Hearn said, "Songs of worship and praise are the mainstay of Birdwing Records, and The New Creation Singers are a welcome addition to our family."

**Gospel Music Sale By Word Records Termed 'Best Ever'**

WACO, TEX. — The "Good Ol' Gospel Music" campaign of Word, Inc. is off to an auspicious start, according to Word's national sales manager, Roland Lundy.

The drive to increase awareness and sales of gospel music is the most ambitious Word has ever launched on behalf of its Canadian label. Word claims to have sold over 1,500 of the pre-packs, including records, tapes and promotional materials.

"To be honest, our earliest sales projections called for about 500 sales," commented Lundy. "We simply can't believe the response we're getting." Launched in early February, the sale is built around an eye-catching logo that appears on more than a dozen promotional items.

These items include a floor dump for 100 LPs and 20 tapes, a full-color four-panel overhead mobile, over 1,000 pre-package bags, a special edition of "Good Ol' Gospel Music News," a 12"-by-36-inch banner, aprons for store personnel, and T-shirts for customers.

The drive is backed by print ads in religious publications and by a special 24-hour radio program that is offered free to gospel, country gospel, MOR and pop stations. The program features the 20 albums that are part of the sale, information on the new Canada/CAN label, pointed to the increasing radio airplay of gospel music on both religious and popular music stations.

"That's a major reason why gospel record sales are moving so well," Crawford said.

**B.J. Thomas Celebrates First Year in Gospel Music With Grammy Win**

WACO, TEX. — Less than a year after he was introduced to gospel music, B.J. Thomas has become a force to be reckoned with in the field. As a winner of a Grammy award in the Best Gospel Inspirational category for "Home Where I Belong," Thomas is the artist some observers believe will be the impetus for bringing gospel into the mainstream of American popular music.

Thus far, Tommmy has topped a year in which the former "somebody done somebody wrong" singer was named the crossover artist of the year by the Gospel Music Association.

At Word, Inc., president Jarrell McCracken paid tribute to Thomas' first year in gospel music. "B.J. Thomas has made a great contribution to gospel music," said McCracken, "and we celebrate his achievement with him.

"B.J. has been a 'crossover' in two senses," McCracken continued. "He has brought a new kind of customer into religious bookstores, and he has helped put gospel music into a more prominent place in record stores.

"McCracken predicted that the next year will be even better than the first. "People are just now beginning to become aware of the warmth and sincerity of B.J.'s music. His winning personality will undoubtedly place him even more in the mainstream of the music business. And he is crossing all cultural and social barriers."

"Home Where I Belong" was produced by Chris Christian, who produced another Grammy winner, "Sail On" by the Imperials.

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**Gospel Reviews**


She has been compared to Streisand and Ross. Comparisons are valid as reference points, but "The Lady Is A Child" defies comparison. Reba, the singer, is original; and Reba, the writer, brilliant. "Go Ye" is mesmeric; "All Day Dinner," a magnificent story and "The Lady Is A Child," a sensitive insight into Reba's life and voice. Webster defines Lady as "a well-bred woman..." having authority... of distinction... a sweetheart." Reba is all and more and the album is a classic.


On The Way Home is a country flavored gospel album that highlights the writing and performing talents of Betty Jean Robinson. The title song of the album, "On The Way Home," is a powerful and moving testimonial. Equally stirring is the artist's rendition of the Stuarts' "How Great Thou Art." "A Cup Full of Silence" showcases Robinson's ability to interweave a bluesy strand in her country roots. If you like your gospel countrified, you'll feel right at home with "On The Way Home."

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**Top 20 Albums**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Album Title</th>
<th>Artist</th>
<th>Label</th>
<th>Chart Position</th>
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<td>1</td>
<td>Mirrors</td>
<td>Gospel Music</td>
<td>3/11 Chart</td>
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<td>2</td>
<td>Home Where I Belong</td>
<td>B.J. Thomas</td>
<td>Word</td>
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<td>Gentle Moments</td>
<td>Kobe Tourquise</td>
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<td>For Him Who Has Ears To Hear</td>
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<td>6</td>
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<td>7</td>
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<td>Ladysingers</td>
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<td>8</td>
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<td>9</td>
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<td>Gospel Music Sale</td>
<td>Word Records</td>
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**Gospel Radio Seminar Scheduled For May 5-6**

NASHVILLE — The 1978 Gospel Radio Seminar has been set for May 5-6 at the Airport Hilton Hotel here. The seminar will include panels on music licensing, FCC and gospel radio, gospel music... appealing to all audiences, program tips and information on broadcasters and the recording industry.

**Gospel Music Sale**

**The Classical Vanderbilt**

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**Spiritual Inspirational**

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**Weeks on Chart**

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Mechanicals Go Unclaimed

(continued from page 8)

publisher will usually be unable to register a song in a foreign country. Secondly, publishers are reluctant to use foreign names, and the mechanical society may have the song recorded under the publisher's old name. Another complication is that the foreign language version of a song may not have a different title than the original; unless a local representation is available, the publisher will not know who to send the money to.

The Right-Arm-Tight Pact

William Krasilovsky, a lawyer and the co-author with Sidney Shemel of "This Business of Copyright," told Cash Box that he receives many requests from publishers to locate publishers of various songs. He noted, though, that tunes often date back to the 30s, and the publisher has either gone out of business or doesn't care about his few dollars in a foreign "black box." Even where a substantial amount of money is involved, the publisher or writer may not wish to give any other party an opportunity to collect the money.

"I was just on the phone with a world-famous celebrity," he said. "And he decided that, despite the availability of these Tune Meters, he didn't want $3,000 than make a long-term commitment. He'd rather lose the money than turn the Tune Meter over to a copyright 10 years from now and have him dead.

Short-Term Contracts

Of course, publishers have become more sophisticated about international deals, and will rarely sign a contract with a sub-publishing arrangement that would last five years. Leonard Mietus of Mietus Copyright Management, who arranges many sub-publishing deals, told Cash Box, "We try to contract one to one's clients if its term exceeds three years.

So, he pointed out, a publisher would be wise to deal with collection agencies on a short-term basis. 'The best way to keep somebody honest is to keep the option of incineration if you're not satisfied,' he said.

As for the problem of unclaimed money, he pointed out, the trouble and beauty of the music business is that it's a business of pennies, of crazy deals, and where people have access to sources. Therefore you forget about collecting a lot of this, and that's why it amounts to nothing.

Another leading international music lawyer had a different explanation. He said that an American publisher might not negotiate a worldwide licensing deal because his lawyer told him that he was going to get 59 million from the songs. It was a mere $100, and he never licensed it abroad, either for mechanical or performing rights.

Harry Fox Agency

If this publisher wanted to use the Harry Fox Agency and was not affiliated directly with the foreign mechanical societies. Fox would automatically register overseas mechanical licenses, but does not automatically register every song title in each country; normally, it leaves that duty to the publisher's foreign agents. Mietus noted, "There's no way a society in Belgium can register their own songs, every song coming from every country, from Holland, from France and so on — it just doesn't happen."

The source added that, due to the fact that the agencies tend to be a large number of publishers both here and abroad, its record-keeping system tends to be inefficient. "It's too much volume, and you can't do it right. Fox has no idea of how many records of 'I Love You Truly' sold in Spain. A publisher in Spain would know if he checked it up, and could see if the accounting was wrong."

Fox's comment is merely an example. Mietus recalled that, when he took over the administration of Herbie Mann's publishing catalog, he dug up a lot of overseas money that was being paid to him on titles they were unable, but because they represented so many publishers that they were very reluctant to go through the chore when he got hold of the catalog and saw things that were blatantly missing, and said, "I'm going to check this stuff out, they did and they found the money.""}

ASCAP And Public Broadcasters Still Far Apart As CRT Hearings Begin
(continued from page 6)

But he added that ASCAP feels it is "confiscatory" to offer, for example $10 for the first use of a song, and $1 per use for the type or length of the work.

Aleinikoff outlined the conditions PBS will have to meet if it was to transmit performances by ASCAP composers through a collective agency rather than by individual local stations. It was revealed that a tentative ASCAP-public broadcasting agreement had been factored prior to enactment of section 118 (formerly the Matsis Amendment) which grants public broadcasting a "mechanical license" in-between figure of $1 million a year. That compromise was dropped when PBS indicated it would still press for section 118 even if a deal was made Korman said. Also, antitrust problems arose in joint negotiations all the licensing organizations and BMI reportedly felt its share of the payments was too low.

Aleinikoff went on to explain the provisions of the five-year voluntary agreements reached with the other rights societies. SESAC will get $50,000 per year and $50,000 per song for both recording and performance rights. PBS reports minimal use of SESAC music, but more so on regional public broadcasting. The American Society of Composers, Authors and Publishers will get the same type of performance fee for recording rights, set at $30,000 for the first year. One "retirement" from the SESAC deal was made when instead of paying $15 per minute on TV and $15 per half-hour on radio for classical music, BMI worked out a blanket license for performing rights at $250,000 — a compromise figure for the first year. That fee entities public broadcasting is to use of the limited territory. Kornman characterized the BMI agreement as a deal "to buy peace for a year and see what the Tribunal will say."

ASCAP introduced three witnesses to illustrate the plight of the composer. Dr. Morton Gould, composer and ASCAP board member, worked on a program which first aired on CBS and was subsequently sold to PBS and broadcast 11 years later. He said he had received no compensation for it, Joseph Raposa, former musical director for "Sesame Street," PBS' educational program, testified that the payments he got for his work was inequitable. And Sam Pottle, musical director of "Sesame Street" since 1974, similarly said he was "slightly compensated" for his work. Pottle told the Tribunal he earned $21,450 from "Sesame Street" last season for writing, arranging, mixing and editing the music and supervising audio recording and cast performances. After $19,743 which he got for arranging under AF of Scale, he earned only $1,707 for all his other duties.

Stigwood, Chapell In Top 5

(continued from page 12)

Chappell's strong chart showing is due in large part to the Gibb brothers, especially Barry. According to Cash Box, written by Barry and Maurice Robin Gibb, "while "Emotion" was written by Barry and Robin, "Trick or Treat" was penned by Barry and Andy."

'I'm Thrilled," said Chapell Music president Irvin Robinson about the company's current chart standing. "I've never experienced, as a publisher, this kind of success around the same time with so many of the talented people who made it all possible."

The Bee Gees are more than just a sound — they write extremely original songs and have become one of this country's few truly memorable music. After a big year in 1977 and an unbelievable start in 1978, it's difficult to say which is more exciting.

"Delighted"

"We are delighted about the incredible chart success that the Gibb brothers are enjoying on the Cash Box charts," says Eileen Rothstein, vice president of the Stigwood publishing company. "I don't think any group has had more of a vote of confidence from the public. The Bee Gees had 12 chart busters last year and are now inspiring a lot of crossover covers versions of their material. I think you have to go back to the Beatles and Lennon and McCartney to find a group or a songwriting team that has had the top four singles at one time."

"Mietus states that Rothschild is correct. The last time one group was associated with the top four singles in one week was April 4, 1964, when the Beatles had "I Want to Hold Your Hand," "She Loves You," and "Please Please Me." The Top 40 chart cover of the Bee Gees and the Stigwood catalog speaks for itself," concludes Rothschild. "We're more than delighted."

UA Shuts Down Its N.Y. Office

(continued from page 8)

satisfied" with the relatively poor performance of the record operation, compared to the healthy profits generated by Transamerica insurance agencies.

Lee Isgur, president of CBS, Jackson and Curtis, stated that one factor in Transamerica's dealings with UA Records is the present status of UA's motion picture pictures and it is the reorganizing and restructuring that the payments he got for his work was inequitable. And Sam Pottle, musical director of "Sesame Street" since 1974, similarly said he was "slightly compensated" for his work. Pottle told the Tribunal he earned $21,450 from "Sesame Street" last season for writing, arranging, mixing and editing the music and supervising audio recording and cast performances. After $19,743 which he got for arranging under AF of Scale, he earned only $1,707 for all his other duties.

UA Shuts Down Its N.Y. Office
RCA Maps Aggressive Course

(continued from page 1)

the experience of the last year.”

Summer added, however, that this wint-
er’s bad weather and the effects of the coal
strike have put a dent into the label’s first
quarter performance. “It will probably
mean that the records we get will be more
modest.”

Market Research

On a more specific level, Summer said that
RCA is committed to more and better in-
store merchandising and retail displays, in
growth of retail marketing opportuni-
ties.” He clarified this statement by say-
ing that the “superstore” explosion of the
cost couple of years has increased retail
merchandising avenues. Consequently,
RCA will gear some promotional cam-
paigns specifically to supermarkets, “to
the extent that they have floor or wall space
to accommodate the campaigns, but not to
the location of the small store or the rack
location.”

While noting that “my intuition tells me
that in-store merchandising is extremely im-
portant,” Summer said that he would like
to have more hard data to support this gut
feeling. “Up to this point,” he admitted,
“RCA’s marketing program has been ‘mostly
on gauging the effects of specific pro-
motions and advertising tactics.”

However, he strengthened his belief that
more market research to pinpoint the buying
habits of various consumer groups. Results
from such surveys, he indicated, would be
shockingly helpful in making correct tele-
vision time buys.

Summer said the label would like to con-
centrate on country music, which is consis-
tent with the television medium. “We will
expand our commitment to television as we
see it can be justified,” the immediate indi-
Vodio. Summer, however, said that RCA is
planning to lead with a strong country
record campaign in the history of the busi-
ness.

A&R Commitment

With a strong track record of country
crossover acts, including such artists as
Dolly Parton, Mindy McCready, and Thelma
Miselis, RCA intends to continue develop-
ing new country talent with an eye toward
the pop charts. But, since A&R and the total
number of offices and vice versa. “We intend
to be competitive in all of the traditional
areas of acquisition and development,” he
explained. “I wouldn’t preclude signings of
the top artists in the business, but at the
top of every record label’s list is the develop-
ment of new artists, and a great deal of
our energies will be directed there.”

Asked whether or not he would have the
leeway to bid competitively for top rec-
tording artists, Summer pointed out that
Cotolone has the last word on expen-
ditures. “Never has it been said, ‘I don’t feel
in any way inhibited in choosing artistic
directions for the company. Louis and
I have a veto underprotesting.”

Prior to his appointment as division vice
president of marketing operations for RCA
in 1977, Summer served as division vice
president of RCA Records International, at
post he assumed in August of 1973. During
his tenure in the latter position, he was
primarily responsible for signing not only
individual acts such as Al Stewart, but
whole groups, including TK and Millennium,
RCA’s international division. Partly be-
cause of his background in this field,
Summer feels he would be “certainly recep-
tive and probably more alert than most
executives” to signing international acts to
RCA Records-USA. Conversely, he hopes
his experience abroad will make him look
at domestic acts in terms of their world-
wide potential.

Distributed Labels

Recently, Midsong Records went to RCA
and Tommy Mottola. RCA is now directing
CBS to distribution of future product, al-
though RCA reportedly retains its rights to
make the final decision on how the label
will be distributed. The company’s distributed labels is

collected, and you can anticipate that RCA will
develop strong new relationships.

Summer commented that RCA intends to
improve RCA’s product mix when consider-

RCA perceives the label as being
planned, Summer stated, RCA is pres-
ently preparing for a spring country prom-

ing campaign, in which RCA is taking a
country record campaign in the history of the busi-

Phonodisc Name Change

(continued from page 10)

The distribution chief mentioned a num-
ber of factors contributing to the company’s positive outlook, including the

demand of the “Saturday Night Fever” LP on RSO (which has reportedly exceeded
seven million units).

He cited the addition of wholly-
owned, partially-owned, and third-party-
distributed labels, which came un-

These labels include Capricorn, Island,

and Phonogram lines have both contributed re-

cent hit product, Frisoli noted.

Both Soliteveld and Frisoli stated proudly
that Polygram Distribution has now

dominantly established itself as one of the industry’s

A Harvest Sampler” Out

(continued from page 23)

In the Eyes,” a standout track from her

debut LP “The Kick Inside,” due for U.S.

release in March.

Of special interest to disciples will be
Penny Ford’s “Point Me At The Sky.” Never
before released in the U.S., the cut is the
group’s fifth and final single released in
England in 1968 and has never appeared
on any album.

Harvest was founded in 1969 as the

embryonic wing of EMI. The label’s first
LP, “Quo Varram?” was released in July
1970, and followed Pink Floyd’s “Atom
Heart Mother,” “Ummagumma” and “The
Apeman.” Three dozen albums have been
responsible for such works as Syd
Barrett’s “The Madcap Laughs” and the enti-

tire six-LP Be Bop Deluxe catalog.

Richman Brothers Celebrates New Warehouse Unit

NEW YORK — Celebrating their move last
October to a 124,000-square-foot warehouse in downtown Philadelphia to a modern 22,000-square-foot suburban facility, Richman Brothers last Sunday hosted a party for their dealers and ven-
dors.

In addition to showing off their new
Pensauken, N.J. warehouse, the major
one-stop also revealed an extensive new
line of accessories, including mirrors, bell
chimes, and bumper scarfs.

“We just ran out of space,” said Richie
Richman, one of the three Richman
brothers who run the major one-stop.

The one-stop is now beginning to stock
oldies and cutouts, and is further looking to
set up distributors for its new line of
videotape recorders.

Owns Indie Distrb.

Finally, the Richmans expressed a com-
mmitment to opening its own independent
record distributorship. Currently, Richman
is handling the Rounder Records line,
and the local success of George Thoroughgood’s album on that label has been
encouraging.

Describing the Richman one-stop opera-

tion, Richie said: “We’re on the spot. We’re
added that it was also one of the only
one-stops across the country that of-
ers same-day delivery to all customers.

The Richmans noted that not all orders
are processed over the phone, and dealers
are not encouraged to shop at the
warehouse.

In addition to celebrating the expansion
of the one-stop, the Richmans also found
cause to rejoice over the recent

The company also reported that this was
the first time it has made a profit during that
time period since it adopted its cash collec-
tion method of revenue recognitions at the
close of fiscal 1974.

Net income for the second quarter of the
current fiscal period ended March 31,

compared to $164,000 for the same period
last year. However, net income for the 12

months ending Dec. 31, 1977 was $521,000
down from $559,612,000 in fiscal 1976.

Net sales for the first six months of fiscal
1978 were $38,370,000, compared to

$37,532,000 in the same period last year.
Net sales of $47,481,000 were reported for

the three months ended Dec. 31, 1977,

up from $46,357,000 for the same period
the year before.

New Mcllwaine Album Released On UA Label

LOS ANGELES — United Artists Records

has released the self-titled debut UA album
by singer/songwriter/guitarist Ellen
Mcllwaine.

Cash Box/March 18, 1978
Lunceford Wins Bally's First National Pinball Tournament

CHICAGO — Ken Lunceford, a 19-year-old supermarket employee from Columbus, Georgia, was declared the winner of the National Pinball Tournament held Feb. 11 before a crowd of over 300 people in the Grand Ballroom of the Playboy Towers Hotel.

The tournament, sponsored by the Chicago Amusement Products, culminated five months of unparalleled excitement for hundreds of thousands of pinball fans that attended the extravaganza across the country and ended an event-filled day that had been declared by Chicago's Mayor Michael A. Bilandic as "National Pinball Finals Day."

Lunceford beat out 16-year-old Susie Grossman from Darien, Illinois, who was second with a score of 1,222,330, and Chris Parra, 16, a high school senior from Burbank, California, with a score of 1,216,850, who was third. The youngest finalist, Jeff Cohen, 11, of Peoria, Illinois, came fourth.

On the finals, a dozen were between 15 and 19 years old, including, the only female finalist, Condra Jahng, 18, a Miami bank employee who finished tenth. The oldest was a 32-year-old Cincinnati pinball mechanic. A Rhode Island finalist even had to give special permission to travel and leave his state due to the near-blizzard in the northeast.

5 Month Contest

Starting in mid-October, the nationwide contest organizer of the Bally Manufacturing Corporation, drew a total of 61,504 contestants. Organized by TRG Communications, Inc., and Bally, a subsidiary of NBC, the agency, the competition began at 82 Aladdin's Castle Family Entertainment Centers, a wholly owned subsidiary of Bally, and continued for six months. Six finalists were chosen from the local finals and the selection of 20 regional finalists, who were flown to Chicago for the finals.

Prizes

Lunceford received a Datsun 280Z steel gray sports car and the Bally pinball machine he won the contest on. Runner up Grillo won a Datsun 200 SX automobile and a Bally home model pinball machine, while third place finalist Parra won a Datsun 210 GX automobile and a Bally home model pinball machine. Fourth and fifth place winners received a Home Video Unit with cassette library from Bally and 6 month subscriptions to the ballroom magazine. 10th place winners were presented with sports packages from AMP Volest. The prize structure for the tournament was detailed $125,000. All finalists received pinball trophies and were outfitted with customized Faded Glory Super Shotout pinball buttons, which had to be flown by special helicopter out of snowbound Boston in time for the contest.

Eliminations

The day started with a practice session for the contestants in a special room equipped with duplicates of the actual machines to be used in the National Finale. At the end of the 20 finals were matched into the Ballroom in the order of their ages and presented, one by one, to the audience. The first elimination round then started and consisted of eight games per contestant on eight different machines. Several machines were not used, and has been won by the public prior to the tournament. The cumulative score was used to select the top ten.

The second round had the contestants playing two games each on six different machines and again using a cumulative score to reduce the group to the last five finalists. The final round had the players each playing four games on two models of Bally's famous "B" Ball machine, the first selling pinball machine in Bally's history. Winning scores were calculated on the total of the four games.

Second BCA 8-Ball Tourney Underway

CHICAGO — Qualifying rounds are currently taking place throughout the country, in the second national BCA Eight Ball Tournament. The event, which is under the sponsorship of the Billiard Congress of America, is being co-sponsored by The Valley Company and Albany Hayti Billiard Ball Company to promote the sport of billiards.

In a recent mailing to coin machine distributors and operators, Valley president Derrell Lawless stated that the tournament is "especially beneficial" to them, and to locations as well, as an instrument for stimulating play.

Participation is open to any individual or group who can sponsor a local qualifier and play is not limited to CBA members. All that is required, according to BCA, is payment of a $10 sponsorship fee, in return for which a complete tournament kit outlining full details for promoting and running the tournament is furnished, along with a special winner's trophy.

National Championships

Individual tournaments may run from one night to three months but must be completed by Aug. 1, 1978. National championships will be held, during the first week of November, at the new Commonwealth Convention Center in Louisville, Kentucky. In addition to cash awards and trophies, a variety of other prizes will be presented, including Albany Hayti "Casino 8" balls, a Valley two-piece cue, 12 billiard tables, custom-made cues and custom-made brushes.

Further information may be obtained by contacting Bob Goodwin, managing director of the Billiard Congress of America, at 717 N. Michigan Ave., Chicago, Illinois 60611.
Cash Box felicitations to the good people at American Shuffleboard Co. on the occasion of the company’s 50th year in business. To Nick Melone, Sal Lipkin, et al, we say — here's to the next 50 years. By the way, Bally has sparked improved business at Bilotta Dist. in Newark. Ops seem to be starting their spring buying a little early, as Pat Bilotta happily observed, and he’s been moving a lot of Wurlitzer phonographs and much used equipment. The Playmatic Opera House has been doing nicely, he added, and on the strength of op reaction to the newly arrived sample of the PSE “Game Tree” he expects this new piece to be a very big seller.

IN THE SPOTLIGHT at Robert Jones Int'l, Syracuse are the new Bally “Power Play”, flipper, which is a terrific seller, according to Jack Shawcross, Meadows “3-D Bowl” and Atari’s “Sprint I.” Newly arrived in sample form, and attracting much attention, is Atari’s “Ultra Track”. Jack said that a “Hurricane” promo team is currently traveling throughout the state providing assistance to anyone in running tournaments — and this is a prelude to the upcoming Full Irvine Kaye Co. Hurricane Football Tournament series, which will be getting underway in the not too distant future.

ALTHOUGH THE POPULAR Playmatic “Space Gambler” is still available, we learned from Barry Feinblatt of Universe Affiliated Int'l, that the exciting new “Big Town” solid state four-player from Playmatic is being sample shipped commencing in mid-March. As the name implies, the machine’s artwork reflects the New York scene. Follow up piece, scheduled for July release, will feature an “unusual playfield concept,” as Barry hinted, something not previously used by any other manufacturer. Wait and see. Incidentally, Barry will soon be departing on one of his numerous trips to the Playmatic facilities in Spain and he told us the factory has expanded considerably. They recently opened an additional facility expressly for the purpose of producing their own cabinets.

Bally Files Application For Casino License With New Jersey Commission

CHICAGO — Bally of New Jersey, Bally Manufacturing Corp.’s wholly owned subsidiary, has filed a casino license application with the Casino Control Commission of New Jersey. Jack C’Donnell, Bally president, William T. O’Donnell, “The filing is a major step in Bally’s proposed plans to build the world’s premier resort-hotel casino complex in Atlantic City and it is hoped that Bally will be able to have its Atlantic City resort ready for opening by 1979.”

The Atlantic City affords Bally a unique opportunity — that is to become a participant in the new multi-billion dollar industry in Atlantic City with gaming as the principal catalyst,” said William S. Weinberger, president of Bally’s New Jersey subsidiary, as he submitted the application to Casino Control Commission offices in Trenton, New Jersey. Bally has purchased the Devon Hotel in Atlantic City and has acquired land in Pinelands for a casino to be built on the Atlantic City Boardwalk. Bally’s new hotel-casino complex will be named “Park Place.”

The complex, which will include a 39-story tower, is to cover more than 1 million sq. ft., O’Donnell said, and will house a 80,000 sq. ft. casino, 1,500 seat theater, 10 restaurants, 7 bars, 800 rooms and 1,000 spaces for Andersen’s, 11 cocktail lounges. Also, there will be an exhibition hall, a ban-quet facility seating 3,600 persons theater-style or 2,600 banquet-style.

Full Disclosure

Bally Manufacturing Corp. recently applied for a casino gambling license to sell its gaming equipment in Atlantic City. At the time, O’Donnell said, “We are prepared to make full disclosure to the state’s officials in regard to the operations of our company.”

“We have undergone a searching, intensive investigation in Nevada which took on world-wide proportions, and we passed those rigorous tests for operating within that state.”

Weinberger, former president of Caesar’s Palace, Las Vegas, said Bally will not begin construction until it has been awarded a license in New Jersey. The New Jersey licensing procedure would be to one of the most stringent in the world, mandates massive disclosure of all aspects of an applicant’s history and personnel, said Weinberger.

Extensive Investigation

It also requires extensive investigation by the Casino Control Commission of an applicant’s officers, directors and stockholders of more than five percent, including every aspect of their public and private financial affairs.

Atari Games Shine At Showest ’78

(continued from page 6)

and with trends indicating growth in multiple screen facilities for indoor and outdoor locations, there is a greater potential for larger theaters and concession areas to accommodate the growth. The new model is the four-player exploited under ‘Welcome Opportunity’

George Aurelius, coordinator of Showest ’78 and a member of the theater industry for the past 50 years said, “The games, together with other new income resources, are a welcome opportunity to bring more profit to theaters. I believe that coin-operated games are just one indicator of the continuing growth potential to make money in theaters.”

NATIONAL PINBALL FINALS

The finals of the First National Pinball Tournament, a nationwide competition, sponsored by the Chicago Coin Manufacturing Corp., were held Feb. 11 at the Playboy Towers Hotel in Chicago. The day-long event featured celebrity exhibition matches between well known sports and entertainment personalities. Pictured above are (l-r) Ross B. Sheer, director of marketing for Bally, and Mark Winn, President of Chicago Coin, a subsidiary of Columbia, and an overall view of contestants vying for a $125,000 in prizes. The finals were the culmination of five days of competition.
Retailers, Labels Step-Up Use Of Video Aids

(continued from page 10)

on the market.

Or, as John Vana, director of national advertising for Merchandising for MCA Records, puts it: "The industry has gotten bogged down with LPs and jackets, the kids want everything. Everybody has been doing the same thing — but with a video tape, the consumer immediately associates that as a new form of merchandising and I think that is the attraction at this point — and I don't think that is on the tape that gets the customer's attention instantly. I think that it is a new form of merchandising. That's what I think the industry is looking for."

Another important point that is on the VCR might not be of too much importance at this point, most manufacturers are following the same forums in creating tapes. Two formats prevail — a 10-minute tape designed to promote a single or an artist and a half-hour tape showing a variety of acts from a label's roster. Both types usually show the act performing songs on stage or acting out the story told in the song. Sometimes the tape combines both approaches.

Presentation Varieties

But what affects the retailer may not be faring from these two formats in creating the video tapes, retailers have been coming up with a variety of ways to present the tapes. A number of Peaches stores, for instance, have opted to show a large number of tapes at a time and advertise those occasional screenings as an in-store "video concert." The chain's Milwaukee store was the first to try this approach.

"We set up about 150 chairs in the store and we had about twice as much response as we thought we were going to have," says a spokesman for the chain. "People even clapped at the end of the show."

This video-concert approach, the spokesman adds, helped the tapes from growing stale. "Like anything, video can be run into the ground," he says. "By doing it with advanced advertising and a little flair, people are more excited about it than they would be knowing that no matter what time you go into a retail store, you're going to see someone using over and over. We try to make it something out of the ordinary rather than mundane."

Another unique approach to VCR presentation has been adopted by the 14-store Record Factory chain based in San Francisco. The chain centrally stocks video equipment in five of its outlets. At Record Factory, Bob Tolifson, vice president of marketing, works with distributors to create video packages featuring a variety of acts by splicing together segments of tapes from different labels. So far, Tolifson, who mixes his tapes according to musical categories, says he has used tapes from Columbia, RCA, Phonodisc, Capitol and Jet to create VCR montages in the country, rock, MCR, disco and soul categories.

And to reinforce the association between the tape and the record being promoted, Tolifson splices footage of the album cover between each segment. Tolifson says he has even been forced to create his own VCRs to help promote sales of some popular songs because "the percentage of availability on new single releases on video tape is currently 10 percent or less."

"Sometimes we have to go out and do our own stuff," he says. "We may even have to do something for Ronstadt's "Blue Bayou" when it was number one. We filmed the music video plus part of the song together driftwood sculptures. Then we spiked it to the music and it worked out well."

Steer Impulse Buyers

One retailing operation, ABC Records and Tapes, has recently begun using audio-visual merchandising in its department store accounts. By placing a continuous-play tape featuring three artists in various sections of the store, Bob Pockrandt, ABC Records and Tapes executive vice president, says he has been steering impulse buyers into the record department.

"So far, after just two weeks, we've shown that we are drawing additional people into the department and that we've increased sales of the particular records being promoted," Pockrandt says.

At Record Factory, Tolifson agrees that VCR merchandising is a fact of life and that it is a new form of impulse purchases. "The video acts as a director for the impulse buyer who comes in and sees the video and asks, 'What's going on here?'" he says. "I've seen it happen and that is the reason I'm going into this approach full-tilt like I am. It helps sell albums that otherwise might sell very few copies of."

Tolifson, who hopes to outfit four more of the chain's stores with video screens and tape players this year, says the only problem with his full-tilt approach is the expense. "It's very expensive," he says. "But it have approached manufacturers for financial aid under a co-op advertising plan which would guarantee the manufacturer a certain amount of screening time over a 360-day period in exchange for financial assistance."

"Most of the manufacturers have agreed to the plan," Tolifson says, "and that has enabled me to keep the going. But it doesn't come near to paying for the whole thing."

At the Los Angeles-based, 16-store Music Plus chain, Terry Pringle, vice president, also expressed concern about the cost of video systems. Like Tolifson, Pringle says he has purchased a $4,000 Advent system. "The record companies are glad I've put it in," Pringle says, "but it's uncertain what financial assistance I will receive. We've expected it but we're taking time to properly assess its value because it's hard to put that much money into 16 stores."

Still, according to Mansfield of CBS, the manufacturer should not have to help shoulder the cost. "I've heard nothing about ties between labels and retail equipment costs," he says. "We couldn't invest in that because it's too much money. If the increased sales are there, then that is part of the account's business. It's overhead just like electric bills."

Retailers are also currently assessing the value of VCR merchandising. And although many say it's too early to tell if the new audio-visual approach has been paying off in record sales, a few have been able to report related sales.

At CBS, for instance, Mansfield says a Roy's Records outlet in Long Island recently reported that sales of the Eddie Money LP, "jumped dramatically as a result of video promotion." And at RCA, Chudnoff, credited the recent sale of 396 Helen Schneider albums in one week at an OZ Store in Birmingham to in-store video promotions.

"I don't think we've had enough time to record that many tapes," says a Kaffe, Capitol's merchandising coordinator. "But on the consumer level I'd say that people are becoming more and more attracted to the video and the music video attracts an audience in the store."

But whether or not video's ability to draw customers to store and increase sales has been questioned by some manufacturers and retailers who believe the shows might distract customers and lower overall sales. Since once again, the impulse buyer is pointed to.

"I think it's possible that the impulse buyer might be distracted says Herb Wood, director of creative services for ABC Records. "But again that's true of anything in the store. If an impulse buyer is looking through the racks and all of a sudden he is distracted by something that is very visual and graphics he may be distracted. Posters could do the same thing."

At Peaches, the chain's spokesman says that although he expects a sales drop during the chain's video concerts, he thinks the shows pay off in the long-run. "Sales will go down just because there is something going on in the store," he says. "During any sort of in-store appearance sales will go down because there are other things to do other than just buy a record and get out. But we do it because it creates a lot of excitement on the consumer level!"

Jim Massey, vice president of national marketing at Private Stock Records compares VCR merchandising to the emergence of catalogs: "We all know what commercials and television advertising has done in terms of bringing certain products to life." he says. "Video can do the same thing. It's a fantast-ic medium for performers. Right now all you have are minimax posters or lifestye cutouts. I think that rather than distract customers video will increase consumer awareness and I think it's right in line with what should be happening in the stores today."

SANTANA JOINS JOURNEY — Columbia recording groups Journey and Santana recently joined forces for a concert performance at the Shrine Auditorium in Los Angeles Picture in the top photo (l-r) after the show are: (back row) Neal Schon of Journey, Steve Smith, JOURNEY's drummer, JOURNEY's manager, (middle row) Gregg Rolie, Aynsley Dunbar, Steve Perry and Ross Valory of Journey, Ron Oberman, director, merchandising, west coast, Columbia Records: (front row) Andy Samuel,经销 manager, west coast, Columbia Records; Tony Zanol, product manager, west coast, Columbia Records; Bob Garland, local promotion manager, Los Angeles, Columbia Records; (knelling) Paul Rappaport, regional album promotion manager, west coast, Columbia Records and Ken Sasanu, regional promotion manager, west coast, Columbia Records. Shown in the bottom photo (l-r) are: (back row) Arnie Piatnik, Bill Graham management; Debbie Newman, manager, artist development, Columbia Records west coast; Frank Sharqi, director, artist development, west coast, Columbia Records; Carlos Santana; Rappaport. Shown in the bottom photo (l-r) are: Coffino, Oberman; Graham Leah, Santana drummer; Sasanu and John Speck, black music promotion marketing, San Francisco, CBS Records.

New KC, Sunshine Band Album Heads TK March Release

NEW YORK — "Who Do Ya (Love)" by KC and The Sunshine Band on TK Records highlights new album releases for March on TK Productions.

Also slated for March release are "Betty Wright Live" on Alston Records; "George Michael* on TK, "Alternating Currents" by Celi Bee and the Buzzy Bunch on APA Records, "Get Over" by Foxy on Dash Records; "Let's Straighten It Out" by Gwen McRae on Dash; and "Bobby Caldwell" on Cloud Records.

Other albums scheduled for release by TK include "A Matter Of Fact" by the Facts Of Life on Kayette Records. "Phil Upchurch on Marlin Records, "Skateboarding USA" on Earth Records; "Imm- noses" by Kenny Barron on Wolf Records, "Cheese" on Good Sounds Records, "Street Wings" by Eddie Daniels on Marlin, "Special Delivery" on Shield Records, "Count Talent And The Originals" by Michael Bloomfield on Clouds and "The Rare Gems" on Root Records.

The large number of releases marks the most quantitative album release schedule in TK Productions history, according to TK president Henry Stone.
CARAS Announce Nominees In Four Additional Categories

TORONTO — Nominees in the four previously-unnounced categories for the JUNO Awards were released recently by CARAS. They include nominees for Engineer Of The Year, Best Album Design, Best Classical Recording and Best Jazz Recording, and as follows:

Engineer Of The Year: Glen Axford, at Harvest Records, for Jethro Tull's "Aqualung," winner; Terry Brown, at Toronto Sound, for "Hope" by AAU; Ken Freisen at Eastern Sound for Murray MacLauchlan's "Hard Rock Town," and D. G. Sumner at The Gospel Room, for "The Gospel Room" by Don McLean's Boss Brass, "Big Band Jazz," and Rolf Hennenman, at Can-Base-Mushroom Studios, for Doutette's "Mama Let Him Play." Recording for Album of the Year, the nominees were: David Anderson, for "Short Turn," Fifty Fingers, for "Moe Koffman's Museum Pieces!" Mike Milicac for Sandy Tobias Offenham's "Honey On Toast," Geoffrey Roche, for "Vehicle," and Hugh Syme, for "Rush's "A Farewell To Kings." Rich Hall's "Ragged Trousered Philosopher" failed to appear on Feb. 6, and March 6 to have his trial date set.

Richard's lawyer, Austin Cooper, again apologized for his client's absence saying Richard's was at work on a new Rolling Stones project that required his full-time attention. He did state emphatically, however, that Richard will appear for his court date in October. "Keith has no intention of skipping the trial date. We want to fight this charge"

Sager Tops French Poll

Los Angeles — Carole Bayer Sager has been named one of the Best New International Female Artists in France's "Top Of The Year" poll. Her album, "The Best Of "Finger Prints," was named Best New Singer/Songwriter and Best Newcomer Pop International. Voting is to be held on April 3.

International Executives On The Move

A&M Records of Canada announces the appointment of Bill Oli to national sales manager, A&M Records of Canada. Oli was formerly Montreal branch manager for A&M, a division of Warwick Music, which will now be handled directly from Toronto sales and marketing. Joe Summers.

Roland Dulesne has been named branch manager, Montreal, for A&M Records. Canadian operations have been centralized in Montreal all of his life and has been with A&M as a salesman for over one year.

Jacques Amann has been named to the post of director of marketing and promotion, eastern Canada region and Dave Deley has been named to the post of director of marketing and promotion, Ontario and western Canada.

Springboard Records Expresses Satisfaction With MIDEM Results

RAHWAY, N.J. — Springboard International Records, Inc., president Dan Puligese called the recent MIDEM Conference "the most productive in the company's six year participation," citing new and renewed licensing agreements, successful meetings regarding finished product, expansion plans for the United States and an excellent reception for Springboard's newly-formed Import/Export Division as three major goals achieved.

Springboard set new licensing agreements for all Springboard catalog with Accord Record Corp. for Latin America and with Polydor Records for Benelux, Recordi Records of Italy, Cramaro for Israel and Melodi Records for Turkey. The agreements for Israel and Turkey are the first for the company in both territories. Additionally, Springboard's licensing agreement with Victor Musical Industries of Japan that had previously covered only sequel product has been expanded to include all Springboard catalogs.

First Agreement

Jugoton of Yugoslavia, has been licensed to market in Yugoslavia "Musical Heritage Series," which features two multi-disc packages, "Fifty Years Of Broadways" and "Fifty Years Of Film Music." This marks Springboard's first agreement with an Eastern European country.

The company will be continuing the discussions for licensing agreements in several more new territories.

Elbon Records Born

TOKYO — Elbon Records, a new record manufacturer has been formed in conjunction with Bon Music Planning Co. Elbon plans to begin operations in April and coordinate distribution and stock control with Nippon Phonogram.

The label will be established on the base of the existing Bon Music Planning Co., which started 10 years ago. The new company is expected to promote, merchandise and sell its own records besides manufacturing.

The outline of the new company is as follows: capital, 40 million yen; president, Yutaka Saito; location — 5-5-2, Hikarawaka-Chiyodaku, Tokyo, Japan.

CBS Records U.K. Plans New Mfg. Plant in Wales

LONDON — CBS Records U.K. is building a new factory in Northants, England to increase the capacity of manufacturing the plastic cases for cassettes. The cases are currently imported from Switzerland and the new plant will be operational in the late fall.

gerhard augustin
HUBERT LAWS

Noel Pointer

DOROTHY CHANDLER PAVILION, L.A. — Friday evening, March 3, the aforementioned venue was an exciting musical experience for those fortunate enough to be in attendance. The performance of these two music virtuosos, Laws, the accomplished flautist that he is, was accompanied by a sextet in addition to Nelson Riddle and his band of strings and horns, under the direction of Garnett Brown. The spectrum of the music ranged from classical to jazz. Laws commented on the world of music, stating that he has seen the business has produced experience not on his performance. When he stepped out front for “Rumble,” half-way through the hour-long show, the audience knew they had come to see a living legend and his protege, not a has-been and a pretender.

Gordon and company rocked through “Five Days More,” “Red Hot” and other rock classics. The gritty approach to the music coupled with the freshness and vitality of a frontman like Gordon, made the songs sound fresh. There was a new-angled energy in the show, and an old-wave professionalism and musicianship. All in all, it was a time-warping sensation. Gordon is as fine a prospect in rock and roll as can be found. With another album due, and a second full tour behind them, there’s practically unlimited potential for street folk like these.

The concert was also a birthday party, celebrating the Baby’s ten year anniversaries with their management. The sound and party décor went perfectly with the group’s joyful performance, which had the audience in a party mood. The time a trio of backup singers came out to help on “Baby, It’s You.”

The heart of the group’s sound came from Ray, whose solo was heightened by a clever stroke, was spectacular. But the rest of the band was not to be outdone, as the other percussionists and vocalists, well accompanied on vocals and piano was certainly a further indication of the diversified talents of this young, explosive performer.

EL MOCAMBO, TORONTO — There is little pretension in the performance of Robert Gordon. He is a living anchorman, a throwback to the fifties, a man who endured the sixties so that he may find success in later years. His two nights at the El Mocambo in Toronto brought back memories of Gene Vincent and Carl Perkins. If there is a purist extant in music today, it’s Robert Gordon, a performer who has escaped the art-rock explosion unscathed.

His right-hand man, Link Wray, is the quintessential rock and roll figure. The two seem to feed off each other’s musicianship and insecurities. Although their individual musical talents are profound, their sum equals more than the parts of the whole. The zero-degree temperature outside the club was the perfect counterpoint to the steamy atmosphere indoors. Although Gordon’s performance began late, the audience didn’t mind. They were here to be a part of a rock and roll revival meeting, and Gordon was no disappointment.

Gordon and Link Wray concentrated on material from their “True Baby/Five Special” disc on Private Stock. Most of the material was familiar to the fifties cognoscente and they ate it up. Gordon’s band was impressive. The music was simply the presentation was polished.

Gordon can be alternately serious and frivolous. His quavering voice and the toping gesticulations conveyed an energy and sincerity. He was an instant hit.

If there is a masterpiece in the group, though, it is Link Wray. Wray can still rock with the best of them and his trio. The business has produced experience not on his performance. When he stepped out front for “Rumble,” half-way through the hour-long show, the audience knew they had come to see a living legend and his protege, not a has-been and a pretender.

Gordon and company rocked through “Five Days More,” “Red Hot” and other rock classics. The gritty approach to the music coupled with the freshness and vitality of a frontman like Gordon, made the songs sound fresh. There was a new-angled energy in the show, and an old-wave professionalism and musicianship. All in all, it was a time-warping sensation. Gordon is as fine a prospect in rock and roll as can be found. With another album due, and a second full tour behind them, there’s practically unlimited potential for street folk like these.
Dealers Divided Over Capitol, Phonodisc Pricing Structures

made no comment about possible price increases or structure changes. With the added A&M increase, and the fact that the same cost factors affect the independently distributed labels as affect the branch labels, retailers said they expect to see price increases from independents as well.

Dealers Confused

Most of the dealers contacted commented about Capitol and WEA structures because many were confused where they would be classified under Phonodisc’s new program. Operations which have some wholesale and some retail business don’t know yet whether they qualify for wholesale or retail. “Capitol and Phonodisc’s major dealers and one-stops,” which is $3.98 for a $7.98 list or its middle price (given to multi-entity operations which have three or more retail outlets, $4.09 per $7.98 list). They are really bouncing around right now,” said one dealer. “It seems like they are trying to institute their price system and then turn around and analyze all the accounts.”

Commenting on Capitol’s price increase which accompanied the structure change, Walter Lee, Capitol’s vice president of sales, said, “This is a time in relationship to our own cost of doing business. Every record company notices, each year it gets more and more expensive to do business.

"Your individual company costs are subject to the same inflationary pressures that everything else is.” Lee said. “When inflation attacks your margins, you raise your prices.” That’s why we raised our prices at this time.

"Obviously we’re not thrilled about the increase in our gross profits," said Ira Helieicher of Phonodisc, the New York Phonodisc Music Company. "Number two, I find that even on the low side, everybody is all about Phonodisc’s structure which is only a quarter of a cent per song increase in mechanicals. On a 10-song album would be two-and-a-half cents, and the industry is ‘being asked to absorb a dime rise.”

Customer Choice

Lee said one of the aspects of Capitol’s plan to incorporate Phonodisc’s structure is that it allows customers to choose which price they want based on whatever they wish Capitol to provide. This is opposed to assigning each customer a price based on his type of operation or amount of business.

"The new policy is designed to pass on Capitol’s cost savings to retail customers who perform certain distribution services, and makes allowance for other retail customers who prefer to have Capitol perform those services,” according to Capitol’s letter to its customers, a copy of which was obtained by Cash Box from one of those accounts.

"It’s cheaper,” said Lee, “to service one central point in bulk form than to service 20 points in individual form. This program is designed to pass those savings when a customer chooses to perform those services.”

"The important thing in this program is the customer. The customer can elect the service which he wants to perform or he wants to perform. The customer has his choice. And anytime you give somebody a choice, you are being a lot fairer than if you don’t give them a choice.” Lee said.

Strong Opposition

"The strongest opposition to any of the plans was voiced by Tom Keenan, president of Everybody’s Records, against WEA’s plan. He said he and some other retailers in the northwest are getting together to voice their dissatisfaction with the program, both because of its price increase and because he said it doesn’t give a break to the independent Phonodisc dealers.

"What we have done is to cut off some less items of WEA product out of the flow of things. I think if everyone were to do that there would be no doubt that WEA wouldn’t back down," Keenan said.

"We have taken a unique position,” Ira Helieicher said. “We have probably made ourselves the highest-priced vendor in the industry today. And if you’re hot, you’re hot. If you’re not hot, watch out. It’s simple.

"People in the one-stop business have got one of being nice.” Helieicher continued. “At first their profit margin might go down a bit, but they are going to pick up a lot of dealers. A lot of dealers will say, ‘Why should I pay 4.39 now?’ They will go to a one-stop.”

"His price is Capitol’s plan, however, a one-stop’s discount drops from nine percent under the old pricing to six percent. The "Capitol plan is Jeremiah Richman Brothers’ one-stop in Philadelphia. He said he will do less business with Capitol and might consider a boycott similar to what Keenan mentioned if everybody participated.

Phonodisc, Richman took a more logical approach, but added that multi-unit retailers who in effect act as one-stops for their own stores have a legitimate complaint. “They can only qualify for the second lowest price $4.09 rather than the bottom price of $5.98. Darryl Sherman, owner of the eight-store Kemp Mill chain in Washington/Baltimore area, said, “The manufacturer is getting squeezed, and, as usual, we feel the effect at the retail end.

Sherman said since most one-stops, (unlike Richman Brothers) do not ship but only stock merchandise on racks for customers to shop, they should not receive a better price than a centrally-warehoused retailer who does ship. Hence Sherman feels Phonodisc’s plan, which offers an 11-cent break for one-stops, is unfair.

"Probably the most frequently mentioned complaint about Capitol’s price structure is that it passes on the cost of distribution to the dealer.

"They are making dealers get into the distribution business,” said John Cohen, president of the Disc Records national retail chain. “What these companies are trying to do is enable their dealers to go into distribution of product and they are taking the former cost of shipping to stores and putting that dollar in their pocket. They are telling the retailer, ‘You have to pick it up now’.

"They should,” Ira Helieicher said. “There is a reason lower prices are given and that’s because you do part of the work and there are cost savings to the supplier.”

"The customer was his choice.” Walter Lee said. “It is a customer who has a central warehouse, he can choose to have us individually ship drop his stores and pay for it, or we can handle it. Phonodisc is the main reason behind the both of them. Helieicher, Cohen, and Phonodisc’s the main reason to them. Phonodisc is taking a little bit different posture that Capitol, but Phonodisc wants to give the pure rack-an extra dollar. I don’t think it’s going to end up affecting my business and probably will just a couple more one-stops.”

According to Capitol’s letter to its customers, the operation with five or more retail outlets and $7.37 distribution zone will cost $4.10 per $7.98 list “con- solidator price” and Capitol will pack and ship the goods to that point within that distribution zone. Capitol also will pre- sort the order for redistribution to the retail outlets from that consolidator zone.

"Of the three programs, I like Phonodisc the best,” said John Kaplan, executive vice president of the Mandleman Company, the nation’s second-largest rack-jobber. "Capitol is bad for the rack jobber. WEA’s has certain aspects that I like.” Kaplan said, “and other certain aspects that I don’t like. The 37 distribution zones can pay $4.10 per $7.98 list “consolidator price” and Capitol will pack and ship the goods to that point within that distribution zone. Capitol also will pre- sort the order for redistribution to the retail outlets from that consolidator zone.

Looking Ahead

101 BOMBS AWAY

Heating the Past (1505) 1980

102 WHEREWOLVES OF LONDON

Weasels (454) 1968

103 FALLIN

Free (Co) Co. (EL 402) 1970

104 TWO OUT OF THREE AIN’T BAD

More B. M. S. Disco (EMI 4547) 1964

105 STARLIGHT

Butlin’s Band (4549) 1970

106 THE HOUSE OF THE RISING SUN

Gillan Disco Music Corp. (1503) 1980

107 WALK RIGHT BACK

ANNE HURRAY (Capitol-R 4557) 1965

108 DANCE ACROSS THE FLOOR

The Coasters (EMI 4553) 1968

109 DO YOU BELIEVE IN MAGIC

The Monkees (EMI 4548) 1965

ABC DISTRIBUTORS MEETING — ABC Records held its first annual distributors meeting Feb. 25 at the Los Angeles Century Plaza Hotel. Pictured (l-r) at the meeting are: Lenny Radcliffe, Universal Distributors; B.J. McElwee, director of national sales, ABC; Mrs. Harold Lipsius; Steve Diener, president, ABC; Harold Lipsius, Universal Distributors; and Herb Hershfield. GRT; Gary Grief, vice president of marketing and creative services, ABC and Diener, Representatives from 19 distributors attended.
ATLANTIC RECORDS PRESENTS
A NEW ALBUM FROM
AVERAGE WHITE BAND

warmer communications

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<thead>
<tr>
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<tbody>
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<td>San Antonio—Municipal Auditorium</td>
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<td>8</td>
<td>Houston—Sam Houston Coliseum</td>
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<td>9</td>
<td>Dallas—Convention Center</td>
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<td>11</td>
<td>Dayton—Hara Arena</td>
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<tr>
<td>14</td>
<td>St. Louis—Keil Auditorium</td>
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<tr>
<td>15</td>
<td>Kansas City—Municipal Auditorium</td>
</tr>
<tr>
<td>16</td>
<td>St. Paul—Civic Auditorium</td>
</tr>
<tr>
<td>18</td>
<td>Omaha—Civic Auditorium</td>
</tr>
<tr>
<td>19</td>
<td>Madison, Wis.—Square Garden Auditorium</td>
</tr>
<tr>
<td>21</td>
<td>Detroit—Masonic Auditorium</td>
</tr>
<tr>
<td>22</td>
<td>Pittsburgh—Civic Arena</td>
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<tr>
<td>23</td>
<td>Cleveland—Civic Auditorium</td>
</tr>
<tr>
<td>26</td>
<td>Chicago—Uptown Theatre</td>
</tr>
<tr>
<td>28</td>
<td>Kalamazoo—Municipal Auditorium</td>
</tr>
<tr>
<td>29</td>
<td>Buffalo—Kleinhans Auditorium</td>
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<td>30</td>
<td>Springfield, Mass.—Civic Center</td>
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<td>SLOWHAND</td>
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<td>34</td>
<td>STRANGER</td>
</tr>
<tr>
<td>35</td>
<td>RUNNING ON EMPTY</td>
</tr>
<tr>
<td>51</td>
<td>POINT OF KNOW RETURN</td>
</tr>
<tr>
<td>52</td>
<td>THE GREAT ILLUSION</td>
</tr>
<tr>
<td>53</td>
<td>DOUBLE LIVE GONZO</td>
</tr>
<tr>
<td>60</td>
<td>WEEKEND IN L.A.</td>
</tr>
<tr>
<td>61</td>
<td>WATERMARK</td>
</tr>
<tr>
<td>62</td>
<td>FLOWING RIVERS</td>
</tr>
<tr>
<td>63</td>
<td>DOWN TWO THEN LEFT</td>
</tr>
<tr>
<td>64</td>
<td>BARRY MANLW (Wishful)</td>
</tr>
<tr>
<td>65</td>
<td>CATS ON THE COAST</td>
</tr>
<tr>
<td>66</td>
<td>THE ALBUM</td>
</tr>
<tr>
<td>67</td>
<td>LIVE</td>
</tr>
<tr>
<td>68</td>
<td>LITTLE CRIMINALS</td>
</tr>
<tr>
<td>69</td>
<td>EXCITABLE BOY</td>
</tr>
<tr>
<td>70</td>
<td>DR. BUZZARD'S ORIINAL SAVANNAH BAND MEETS KING PENNET</td>
</tr>
<tr>
<td>71</td>
<td>BOOK OF DREAMS</td>
</tr>
<tr>
<td>72</td>
<td>EDDIE MONEY</td>
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<tr>
<td>73</td>
<td>PLAYER</td>
</tr>
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<td>74</td>
<td>TOO HOT TO HANDLE</td>
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<td>75</td>
<td>BAT OUT OF HELL</td>
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<td>76</td>
<td>GALAXY</td>
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<td>77</td>
<td>GREATEST HITS</td>
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<td>78</td>
<td>HIDE AND SEEK</td>
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<td>79</td>
<td>FREE</td>
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<td>80</td>
<td>YOU LIGHT UP MY LIFE</td>
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<td>81</td>
<td>SHOUT!</td>
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<td>82</td>
<td>WHAT DO YOU WANT FROM LIVE</td>
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<td>83</td>
<td>WAYLON JENKINS &amp; WILIE NELSON</td>
</tr>
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<td>84</td>
<td>BEYOND</td>
</tr>
<tr>
<td>85</td>
<td>THE BLUE ELECTRIC OF ORCHESTRA</td>
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<td>86</td>
<td>STREET PLAYER</td>
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<td>BARRY MANLW (Wishful)</td>
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<td>THE LONDON SUIT</td>
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<td>THE BOOK OF DREAMS</td>
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<td>EDDIE MONEY</td>
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<td>STREET PLAYER</td>
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WOMAN-CHILD

"THE ALBUM THAT TELLS A STORY"

HELENE FRANCES

- BILLBOARD RECOMMENDED LP—March 11th
- RECORD WORLD ALBUM PICK—March 11th

"WOMAN-CHILD" the album—HIR 7777
"WOMAN-CHILD" the single—HIR 7772