In 1970 Carole King started us on a musical journey that began with "Tapestry" and took us through a half decade.

Five years of music that evokes thoughts of our time and of the times.

Now the much anticipated album...

Carole King... Her Greatest Hits
Sight, Sound And Sales

Its quality and price notwithstanding the sale of any product is a complex process tied to a number of important facets of a business. But selling an impulse item such as records continues to be more dependent upon merchandising in and out of the store.

The significance of visuals in today's marketplace is supported by record manufacturers and retailers utilizing every available inch of space with eye-catching displays to attract the potential buyer. Additionally, the use of in-store music is proving to be effective in tapping the consumer's aural attention. And increasing utilization of video units at the store level is taking conventional merchandising one step further.

We applaud the record companies and retailers who are currently creating and using these innovative merchandising tools. They must take a large share of the credit for the most successful record business year in 1977, surpassing the $3 billion mark for the first time.

Among the companies now experimenting with the video concept are WEA, CBS, RCA, MCA, Polygram Distribution, Inc., Capitol, Jet, Music Plus, Tower, Peaches, Record Factory, ABC Records and Tapes and Oz. While there are others that should be acknowledged for their initiative into this new merchandising technique, we believe that this effort is a progressive one and important for future record sales.

With leisure dollars becoming tighter and tighter and with the possibility that record sales could remain stable or even drop, the innovative merchandising firms will not only survive, but become the leaders in the highly competitive record industry.

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**NEW HIGHLIGHTS**

- Wholesale pricing expected to be foremost topic at NARM convention.
- Copyright Register files report favoring performance rights.
- Jim Massey promoted at Private Stock Records.
- Publishers rebut administrators' charges of collection inefficiency.
- Cash Box debuts two features.

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**TOP POP DEBUTS**

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**COUNTRY SINGLE**

**Do I Love You**

(YES IN EVERY WAY)

Donna Fargo — WB

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**JAZZ**

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**CLASSICAL**

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**GREATEST HITS OF 1720**

Philharmonia Virtuosi

Of NY — Columbia
RSO RECORDS
OUR ARTISTS AND OUR STAFF
THANK YOU FOR A GLOWING '77
AND LOOK FORWARD TO
AN EVEN BRIGHTER '78.

BEE GEES
SATURDAY NIGHT
FEVER
ERIC CLAPTON
ANDY GIBB
PLAYER
YVONNE ELLIMAN
BRITISH LIONS
ALVIN LEE
the most anticipated album of the year... is now available.

Shipping gold September 21

On acb Records
and GRT Tapes

SEPT. 17th – 1977
ája

STEELY DAN

"the most anticipated album of the year..." is now double platinum.

MARCH 20th – 1978
Leif Garrett is well on his way to becoming America's newest superstar. But he's far from being an overnight sensation.

Leif is a show business veteran with 10 years of experience behind him. Now, let's talk about what's ahead for him.

Leif Garrett's debut album is gold...after just three months.

Leif Garrett's new single, "Put Your Head On My Shoulder" is shaping up into his biggest hit yet.

Leif Garrett's name, and his picture, is all you see on the newsstands these days.

Leif Garrett has arrived.

It was just a matter of time.
Register Of Copyrights Files Favoring Performance Rights
by Joanne Ostrow

WASHINGTON, D.C.—Register of Copyrights Barbara Ringer delivered to Congress the long-awaited Part Two of her report on performance rights in sound recordings last week. The thrust of her conclusions and legislative recommendations was, in Ringer's own estimation, predictable.

In sum, the Register recommended that section 114 of the new copyright statute be amended "to provide performance rights, subject to compulsory licensing, in copyrighted sound recordings, and that the benefits of this right be extended both to performers (including employees for hire) and to record producers as joint authors of sound recordings."

Ringer outlined the basic public policy, constitutional and legal issues raised by the proposed performing rights, and made specific legislative recommendations in a draft bill which is essentially a revision of H.R. 6063, the Danielsen Bill.

Declaring the Copyright Office's support of the proposed right, the report stated, "The lack of copyright protection for performers since the commercial development of phonograph records has had a drastic and destructive effect on both the performers and recording arts." Arguments by the National Association of Broadcasters and others that sound recordings are not "writings" and that performers and record producers are not "authors"—constitutionally eligible for copyright protection—are "untenable," Ringer concluded.

The broadcasters have argued that airplay of records represents adequate compensation to performers and producers. Responding to this position, the Register said the benefits to these groups are hit-or-miss and outside the legal control of the creators of the works being exploited. On the other hand, they noted, it's are of direct commercial importance.

Broadcasters have also maintained that a performance royalty would pose an undue financial and administrative burden and would likely affect programming by forcing cutbacks on the news and public affairs said. The Register's reply was firm: the study commissioned by the Copyright Office concludes after volumes of statistics that "the payment of royalties is unlikely to cause serious disruption within the broadcasting industry." Likewise, she said, the royalty (continued on page 76)

NARM Agenda Focuses On Year-Round Industry Issues

NEW YORK—In less than 10 months in office, Joe Cohen, NARM's executive vice president, has put together one of the most impressive agendas of an annual convention. Laying the groundwork for this week's New Orleans event, which has attracted a record 2,000 guests, was a series of regional meetings during the past winter that helped NARM enroll an estimated 90 new member companies. The regional sessions also brought the organization to the attention of hundred of mid-management executives and grass-roots industry workers.

"The thrust of NARM," explained Cohen in a pre-convention interview with Cash Box, "has been to address itself year-round to issues that confront our industry daily. The annual convention itself will still have fantastic cocktail parties and entertainment as in past years. What will be different this year is the quality of the business sessions, in terms of the planning that went into them, and the depth of the discussion."

Advertising Focus

Rather than spending the standard half-hour or hour in a surface discussion of record advertising, for example, Cohen noted that virtually the entire first business day will be devoted to an ad-focused aspect of the industry, this most important topic. Market research will also get major attention at the convention.

"I'm very pleased with what we've done to date," Cohen noted. "Now it's just a matter of choreography."

In addition to the regional and national gatherings, Cohen and his staff currently have several major projects in the works, including a "folder," which will serve as a "guide" to music industry literature, and a school program to train neophyte record retailers.

Cash Box Debut 2 New Features

LOS ANGELES — Cash Box this week introduces its Regional Programming Guide, a region-by-region breakdown of pop radio action. Reports from more than 100 stations are categorized into five regions: northeast, southeast, southwest, midwest and west.

Information in each listing includes the station, city, music director, the station's number one record of the week, adds, records with jumps upward of three or more positions and a personal pick of the music director.

The new section also includes the three most popular and three most added records in each region, so regional action will be more easily traced.

In addition, the Top Pop Debuts each week will appear in the Cash Box editorial page, showing the highest chart entries for a pop single and pop album, with their respective chart positions.

Wholesale Pricing Is The Foremost Topic Behind The Scenes At NARM Convention:

NEW YORK—The theme of the 1978 NARM Convention may be "merchandising music," but pricing will again be the key industry issue. A sampling of NARM membership prior to the convention revealed the extent of retailer and distributor concern.

"Pricing changes will be the major point of behind-the-scenes discussion," said Evan Lasky, Warner Bros.' pop music chairman, who is making his first trip to a NARM convention. "The organizers of the conference have set up a schedule to try to make it more than just a social event, but pricing is going to be uppermost in everyone's minds."

Favors Bigger Spread

Lasky said that while he favored the idea of a spread between rack and retailer, he did not feel the Capitol and Phonodisc pricing changes (Cash Box, March 11 and 18) had gone far enough in that direction. Likewise, Lasky noted that, while both companies were entitled to price increases based on their higher costs, "I think they went overboard."

Herb Mendelsohn, president of ABC Records and Tapes, said his company's major concern on the eve of NARM was "the deteriorating profit margins for rack suppliers." In addition to exchanging gripes about pricing, however, Mendelsohn said his staff hoped to use the NARM forums to discuss new merchandising avenues, particularly in the growing field of video merchandising.

"In light of the fact that retailers are going to have to pass their higher costs on to the consumer, what can we do for our customers in the areas of in-store display and advertising becomes that much more important," Mendelsohn concluded. NARM More Involved

Norm Cooper, the Philadelphia one-stop and retail store owner, said he believed this year's NARM meeting would prove to be the most edifying in the organization's history. "I think NARM is more involved in our problems that it has ever been," he said. "Before they were just an instrument to have a party. I hope with this new-found commitment, they'll come out being the heavyweights they should be. But to go there and expect them to answer all my problems is unrealistic."

Cooper expressed the hope that convention dialogue would help bring a stabilization of wholesale prices.

"We (dealers) currently have no control over pricing structures," Cooper asserted. "One-stops, particularly, are going to get killed. If you raise me a dime, I have to get back 14 or 15. For a $4 wholesale at $4, and retailers are still selling it at $4.49. How can we live on 6% or 1% profit?"

Higher Retail Prices

However, the overall feeling of NARM members seems to be that higher wholesale pricing is here to stay, and that now it's up to the nation's retailers to begin charging higher prices over the counter.

"Pricing changes are going to be, I hope, we have to take," said Sid Talmadge, president of Record Merchandising, philosophically. "It's going to be a price increase that the retailer will have to charge a reasonable price, and that's a healthy situation. The list price should not be boondoggled."

Jim Rose of Rose Records in Chicago expressed one of the strongest opinions about the new pricing policies adopted by several major labels. "It's a case of price-fixing and collusion," he concluded. "You can talk about it until you're blue in the face, but there's nothing you can do. Still, it'll be a major topic at the convention."

While pricing is foremost in members' minds, other major areas of concern will not be ignored at this year's convention.

Biegel Discussing His Options With Lenner, Bogart

NEW YORK — Casablanca Records is planning a major expansion of its New York operation, according to information sources. While it is heavily rumored that Irving Biegel will move from Millennium Records to head up an expanded New York office, Biegel told Cash Box last week that "nothing has been firmed up."

Right now, we're talking about several different situations," Biegel asserted. Among those options, according to Biegel, is a buy-out by Jimmy Lenner of Biegel's share of the company. That, Biegel said, is one of the "major possibilities that he will acquire Millennium."

"Neil (Bogart) is very interested in beefing up the east coast operations," said a source at Casablanca. The west coast-based label has a staff of 15 in New York, headed by Ray D'Ariano. However, according to Biegel, Casablanca's expressed goal of $100 million in gross sales in 1978 will require more people and more office space on both coasts, Bogart has indicated.
Larry Harris

that change society. And as I looked around at the media in the mid-'60s, it seemed to me that radio and television were not doing this. Records were doing it, so that's how I got into the music field.

Today, Harris, 42, is vice president and general manager of Portrait Records. An urbane man with definite beliefs about the relationship between artist and record company, he is committed to a give-and-take philosophy in which both sides maintain an honest and open dialogue.

"We - They"

"One of the things I've learned to hate in my years in the record business," he says, "is the 'We-They' attitude a lot of artists bring to the record company. "We" is the artist, their manager, their agent and their lawyer. "They" is the record company, I don't think this attitude is terribly productive. The record business is one huge crap shoot, and if you're in this kind of situation, you'd better try to maximize your chance of winning. To have a 'We-They' attitude does just the opposite."

Harris grew up in a small town in Long Island, New York. After attending the University of Michigan, he graduated from the Law School in 1967. He returned to Michigan in 1978 to serve as Corporate Law Professor. Three years later he decided he hated his job. According to Harris, "I had this overwhelming feeling of both becoming very stuffy and stodgy and of meaninglessness for what I was doing."

So he plunged into the Columbia Records law department and he, recalls, discovered "a feeling of worth in what I was doing beyond making more money or drafting the consummate document that no one cared about." In those days before the rise to prominence of the business affairs department, record company lawyers actively participated in the label's overall domestic and international affairs. In Harris' opinion, this was a definite plus. "I came from the real grass roots of record business," he says, "because we were much more involved in negotiating, advising and planning than has been the case since the development of an independent business affairs department."-

Joni Elektra

At the urging of Jack Holzman, who then presided over the label, Harris joined Electra Records in 1966. Electra at the time was basically a small, folk-oriented label based on the west coast, whose roster included Judy Collins, Tom Paxton, Phil Ochs and Tom Rush. Says Harris: "I saw the potential and the possibility of Elektra and its role in the music scene."

"We - They"

"One of the things I've learned to hate in

Big Publishing Houses Rebuit Administrators' Charges Of Inefficient In Collection Area

by Ken Terry

(Millions of dollars in overseas mechanical royalties are said to go unclaimed by U.S. publishers and writers. In the second half of a two-part series, Cash Box examines some charges that have been made against large publishing houses that represent smaller publishers abroad.)

NEW YORK: Among knowledgeable industry observers, there is a consensus of opinion that most of the unclaimed overseas mechanicals belong to U.S. publishers who don't have adequate representation around the world. But what constitutes "adequate representation" is not always clear. Collecting societies such as the Copyright Clearance Agency (C.C.A.) is not enough to be represented by The Harry Fox Agency or by one of the big publishing houses like Chappell, U-A or Warner Bros. ?

Last week, Cash Box took a look at the work done abroad by Harry Fox, which has, as its president, Robert G. W. Collins. Lawyers and administrators agreed that the agency does a remarkably good job, but that some mechanicals are not accounted for simply because Fox does not register every song abroad and does not keep track of foreign cover versions. (That is, other than to the mechanical societies.) A. Berman, managing director of The Harry Fox Agency, stated that, in return for its collection fee (between 3% and 4% percent), the agency renders a valuable service to its clients: however, he noted that every U.S. publisher should have a subpublisher abroad to collect all that is owed to them.

"False Security"

The large publishing houses have subpublishing companies or licensees in every territory of the world where records are sold in substantial quantities. Nevertheless, there are those who feel that these firms sometimes provide less than a full accounting to their licensors.

Terry Smith, administrator of Horsemair Music, which includes the Dr. Hook catalog, has an opinion on the subject.

"We - They"

"One of the things I've learned to hate in

Mushroom, Heart, Portrait Resolve 'Magazine' Fight

LOS ANGELES — Rock group Heart has agreed to return to the studio to record parts of its "Magazine" LP for release by the band's Mushroom Records. This agreement between Heart and Mushroom ends a year-long legal dispute over whether or not Mushroom should be allowed to release the LP, which the group claimed was incomplete.

Heart's departure from Portrait Records, settled its dispute with Mushroom out of court. The new "Magazine" LP is scheduled for release by Mushroom this month.

Since its inception in 1975, Larry Uttal's Private Stock Records has grown into a full-service operation whose roster embraces all musical forms.

Presently it is experiencing chart-topping success with Samantha Sang's latest single, "Emotion," which was produced by Barry Gibb. Another major artist on the label is Robert Gordon, whose second album, "Fresh Fish Special," evokes memories of Elvis with its brand of '50s-style rock 'n' roll. Rupert Holmes' first album for the label, "Pursuit Of Happiness," reflects his abilities as a writer, singer, arranger, and producer.

The roster also includes the rhythm and blues of Clive Houston and the dancing beat of the Michael Zager Band. Additionally, there are solid imports of hard rock from a new singer and band leader named Benny Mardones, whose debut features guitarist Mick Ronson and is produced by Andrew Oldham.
We Have Opened Our Own Doors
Bruce Cockburn

Bruce Cockburn has something to say. At 32, he is regarded as one of Canada’s finest songwriters and guitarists. His music is virtuoso, combined with his flair for producing image-filled lyrics, has long made him a favorite of Canadian audiences.

Cockburn’s eight albums in Canada have brought him commercial recognition and critical acclaim, but he has not yet made a dent internationally. It was written once of Cockburn: “If he was an American, he would be a star.” But, pursuing stardom has never been Cockburn’s main priority. I suppose that my upbringing and my set of values have taught me to be highly re- jective of what is typically known as star- dom. I think the intrinsic nature of a pure folk artist breeds rejection of mass accep- tance, don’t think that it is a bad quality.”

The True North/Island recording artist was introduced to the American market on his last album, “In The Falling Dark,” released with the release of his double live effort, “Circles In The Stream,” more international success. But if Cockburn’s first record was a live album, it was a strategic decision. We wanted to release an album that would re-introduce some music to Canadians, and perhaps cover some of the ground that was available in the U.S. before. I was like the atmosphere of a live recording. So I did.

“Cockburn for me, has always been a means to an end: to serve the world, and music allows me to travel,” says Cockburn. Luckily, there have not been any pressures to develop instantly into a major attraction.

Many successful folk artists have come out of Canada in recent years, like Gordon Lightfoot, Barabara Streisand, Charles MacLaughlin, and most recently, Dan Hill. Cockburn finds significance in this fact. “I think Canada’s a sort of a place where folk and jazz is an element in Canadian music. Anybody that’s performing is bound to reflect the social situation they’re in. I think that’s why so many great folk artists have come out of this country. We’re doing something right to attract the attention of a large audience with- out purposely setting out to do so.”

The Ottawa native believes that folk performers are some of the last vestiges of innocence in music. “As a solo per- former is bound to be less derivative, more independent than, say, a group of artists. There’s a lot more character showing in the music, maybe even more self-indulgence. But there is a hostility towards commercial music. People are less affected by charts. Being a folk performer has its pitfalls, though. You can, if you aren’t careful, become extremely narrow-minded in your writing.”

Although there are jazz influences in Cockburn’s music, he has recently taken to liking Japanese koto music. “I did a tour there last year with Murray MacLaughlin, and some of the music there is some of the finest to be heard anywhere. As for myself, Cockburn has few goals. “I want to travel, and perform wherever I want to travel to the United States, but I feel as if I have a job to do” that I cannot immerse myself in long-draw tours. They are exhausting, and they still you’re not sure where you’re going to be confined to playing in Canada, but don’t want to find myself a part of a star machine.”

Wha-Koo

“We’re in the healthiest shape we’ve ever been in,” chides David Palmer of the re- cently formed Wha-Koo. “We are, as a matter of fact, the principal songwriter for the band is chatting on the phone from his hotel room in Boston after a spill on an icy street there the other day. “I can tell you that the audience allows it. And they’ll start playing whatever we’re going to play (next),” and that the audience exhibits a lot of skill on their feet, because the music is so good.”

Although he has never been willing to make a live album because “I’ve never heard a good one,” Flack said that’s definitely in his plans now. However, he could not say whether or not he would like to make such an album with his current band.

Writing Songs

Up to now, almost all of Flack’s material has been written to other songs, including such big hits as “First Time I Saw Your Face,” “Killing Me Softly” and “Where Is the Love.”

“I’m really getting into writing my own material and get the feeling I’m very confident about it. You know, I come from a background of music involve- ment that made me feel incapable of writing. My background is just as it is, to tell you the truth.”

Foreigner Embarks On World Tour Backed By Atlantic/WEA

LOS ANGELES — It was less than a year ago that Foreigner’s re- issue album, “Double Vision,” was released on Britain’s Atlantic label. The group’s arrival in the U.S. has been little less than a sensation, and the band has gained tour dates and albums, including the current album, “Falling In,” and the forthcoming album, “FM.”

The band, which includes: singer Lou Gramm, guitarists Eddie Money and Michael McDonald, bassist John Oates, and drummer Jeff Porcaro, has been compared to Foreigner’s earlier success, and the band has been on tour throughout the United States and Canada, playing to packed houses.

The tour, which began in January, has played to packed houses throughout the United States and Canada, playing to packed houses.

As the band continues to tour, the group has been working on new material for the next album, which is expected to be released later this year.

Cayre Bows Dream; Steven T. Is First Act

NEW YORK — Cayre Industries, Inc., has announced the formation of Dream Records, and has named Steven T., whose album, “West Coast Con- fidential,” will ship this month. Dream, a rock-oriented, will be marketed ex- clusively through retail outlets. The album’s title track is being promoted through extensive advertising, publicity and promotional campaign coincide with Dream’s debut release.
Capitol Would Like To Thank NARM Members For Helping Make These Records Gold And Platinum During The Past Year
Platinum, presented to Heatwave in recognition of their album "Too Hot to Handle" and their single "Boogie Nights." On Epic Records and Tapes.
The Importance Of Secondary Market Concerts Continues To Increase

by Charles Paikert

NEW YORK — Lewiston, Maine, Johnstown, Pennsylvania, and Akron, Ohio aren’t about to replace New York, Boston, or Los Angeles as the jewels of the concert tour market.

Yet, over the past five years, these cities and other secondary and tertiary markets throughout the nation have steadily increased in importance for touring bands and their record companies, promoters, and booking agents.

“The secondary markets have become so important,” asserted Gail Davis, national artist development coordinator for A&M Records, “that in the last two years we’ve added four regional tour support directors. Those markets are just not as easy to control as the majors. There is more enthusiasm, more interest, and often more sellout audiences in the smaller cities. There’s an excellent record buying market out there, also, and it’s an excellent place to measure the popularity of a developing act.”

‘Name’ Acts Play Secondaries

Another emerging trend is that many groups are continuing to play the secondaries even when they’re past their “developing” stage. Among these acts are Jimmy Buffett, Ted Nugent, Geils, and Black Oak Arkansas. Styx is also still playing venues like Poughkeepsie, New York, Huntington, West Virginia, and Dayton, Ohio, despite their status as a band with a double platinum album. “We started going there to stay alive,” recounts Derek Sutton, the group’s manager, “and we eventually began to ring the major markets, and let the word of mouth trickle in. We also discovered many other benefits besides career building, such as increased album sales, radio play, and sheer profitability.”

Sutton admits that the band’s recent popularity has made some of the smaller venues seem less attractive; but, he states, “we will continue to go there. Because a rock and roll band has a limited life, and while at the top, they should take out as much as possible. One of the best ways to accomplish that is to keep playing, and there are more than enough secondary and tertiary markets available for such a band to make a good profit.”

Over saturation

One reason the secondary markets have become more profitable, according to booking agent Mike Martineau, president of Headliners East Talent Agency Ltd., is the “over saturation” of the major markets. “By the early ’70s,” Martineau states, “more acts were simply playing the major markets more often. Concerts became less unique, less of an event, and caused less excitement. That’s precisely what you don’t see in the secondary markets today.”

One of the promoters who works in southern secondary markets, Alex Cooley, president of Alex Cooley Productions, cites the growth of local AOR FM radio stations as a major factor accounting for the rise in secondary concert attendance. “Those stations literally introduced young people there to music they knew very little about.” Cooley states. “This in turn, enabled more progressive groups to come in and sell off to seven to ten thousand-seaters consistently.”

Cooley also pointed out some of the hazards a promoter faces in smaller markets. “You have to promote differently,” Cooley said. “You have to really beat the bushes and advertise all over the place, unlike a major market where you can put one ad in the paper and forget about it. Also, there is a problem on weekdays, because many of the customers are coming in from a radius of close to 100 miles.

Goo ding Pro ud Works

LOS ANGELES — "The First Cuba Gooding Album" puzzle, which involved a four-piece puzzle of the album cover being sent to key distributors, retailers and disc jockeys, was a resounding success, according to Motown’s Derek Church, director of creative services. The purpose of the puzzle was to acquaint the industry with Gooding. "Before he was the best, a lot of people didn’t know that Copper was the lead singer of the Main Ingredient or even the fact that he is a Motown artist. But thanks to the puzzle, now they do," reports Church.

The Bees Gees’ “Stayin’ Alive” has been certified platinum by the RIAA.

LA-RE-SEEN VIEES — Bobby Vee has reigned with United Artists Records, which will release his new album, “Good to See You.” Pictured above at the signing are (l-r): Alan Warner, UA general manager/international and vice president; Arnie Mogull, UA Records president; and Vee.

selected outdoor sites instead of the usual grueling grind. First priority, though, is finishing up that studio album in Paris. Then there’s John Denver, who just kicked off his 44-city tour in Madison Square Garden. John’s two-month tour will wind up in Los Angeles, where he will have his own outdoor show at the Los Angeles Forum. Also, this weekend, the John Lennon Band, the English bluesman, of whom once hired a scratchy-voiced singer named Rod Stewart and a pugil piano player named Reggie Dwight, will begin its tour in the US, and will leave tomorrow for New York, where it will perform on Saturday night at the City Center in New York. And John Baldy, the English bluesman, of Vee, will embark on a second tour, which will include concerts in various cities, including New York, Baltimore, and San Francisco.

NAMES IN THE NEWS — Greg Allman in for some R&R at a psychiatric hospital in Georgia. . . . Clever has left Mercury to sign up “solid” acts . . . and City, who also left the Chicago-based band Thee Tony’s, is now president of the Los Angeles-based John Sackett, who heads the Los Angeles Forum. Also, the band’s Los Angeles Forum tour, which is beginning this month, will be held at the Los Angeles Forum. It is the debut of the band’s new album, “Lonesome Tom.”

If George Duke, it marks the debut of his own “Sobzoubee,” a special trombone with four valves instead of three . . . Where is Bobby Rydell today, you ask? Where else but in Philadelphia, we answer, recording a new album for Gold Productions. Stuart, another great name, is one half of the Chad & Jeremy recording duo, has formed a record production company with Bernie Krause.

Terry Woodford, president of Warner Bros., has announced a new single, “Redhead,” by singer-songwriter Neva Small, who is set to star with Robert Preston in a new Broadway musical opening in April, “The Prince of the Street.”

WAXING ELUCIDATION — “American Hot Wax” is to be in theaters by now, but don’t expect it; it’s an entertaining version of the story of rock ’n’ roll’s birth. Saturday Night Live’s Laraine Newman plays a Carole King type character: Tim McIntyre is Alan Freed; Richard Perry is a hot shot producer (enough with the typecasting cracks already); and, fortunately, Chuck Berry, Jerry Lee Lewis and Screamin’ Jay Hawkins are able to portray themselves. The plot takes quite a few liberties with the actual events, but that’s fine, by and large, since the similarity to actual personal events or situations is unintentional.” Come on felloes! Who’s kidding who? Anyway, screenwriter is the old Brooklyn Paramount who are now mothers with their own daughter going to the shows, I’ve got to give a kick to the star of the show, BOWIE AT THIRTY — Yes, another famous rocker has reached the Big Three-Oh Plateau. And just what is darling David doing with himself these days? Well, he lives in Berlin, while wife Angie is still keeping the house in Switzerland, but David doesn’t mind; he can see each other every other day. Singles, such as “Darkness on the Edge of Town” and “ babys is cast as a conventional, handsome leading man. Doing an on-the-set interview with Melody Maker’s Michael Watts, Bowie revealed, among other things, his like with madman John Lennon. In the mid-sixties, Bowie said: “Absolutely ghastly. I was fairly flipped out of my head if I remember, and I just talked at him for hours and hours. Once I had a quite a thing about him, but I must admit I lost all that fascination for him quite a number of years ago.”

POUNDS WEST — WHAT’S THE SCORE — As part of rock ’n’ roll’s continuing assault

"Nothing is too good for a good time." — RUFUS GOLD — ABC Records recently held a special dinner for Rufus at Le Dome restaurant in Los Angeles in honor of the gold certification of the band’s “Street Player” LP. Pictured (front row) are: Larry Fitzgerald, Marjorie Gooding, Dick Caughn, Tony Maiden, Kevin Murphy, Bobby Watson and David Wolinski of Rufus. Also shows "back row" — Bill Craig, national director of promotion, special promotions, ABC; Mark Harney, promotion manager, ABC; Rob Kepner, director of music promotion, ABC; Steve Diener, president, ABC; Gary Davis, vice president sales/promotion, ABC; Jail Morganstein, vice president and general manager, ABC Records, international division and president, ABC/Dunhill Music and American Broadcast Music.

FEKARI S AND PERREN — Showing Joining the forces of the joining together of the production and writing talents of Dino Fekaris and Freddie Perren (l-r) are: Christine Perren, president of Perren Vibes Music Company; Dino Fekaris and Freddie Perren, president of Grand Slam Productions.

RUFUS GOL D — ABC Records recently held a special dinner for Rufus at Le Dome restaurant in Los Angeles in honor of the gold certification of the band’s “Street Player” LP. Pictured (front row) are: Larry Fitzgerald, Marjorie Gooding, Dick Caughn, Tony Maiden, Kevin Murphy, Bobby Watson and David Wolinski of Rufus. Also shown (back row) — Bill Craig, national director of promotion, special promotions, ABC; Mark Harney, promotion manager, ABC; Rob Kepner, director of music promotion, ABC; Steve Diener, president, ABC; Gary Davis, vice president sales/promotion, ABC; Jail Morganstein, vice president and general manager, ABC Records, international division and president, ABC/Dunhill Music and American Broadcast Music.
Most every 1945 miracle of conception has become a true contemporary music pioneer by right of instinct and unique experience. Chances are—despite parental alarm—"born in '45" collected foreign-sounding 45's in his early teens. The time's been fixed electronically in a dozen nostalgic TV sitcoms. The same kid discovered the Beatles and the Stones in the mid-60's when Britania ruled the airwaves. By the end of a tortured decade, he became a beneficiary of Flower Power and home-grown Psychedelic Rock. Now, 33-1/3 odd years later, he's been married once or twice, has a kid or two, and a stereo system that boasts as many chrome strips and blinking red lights as a '57 Chevy. Like the proverbial Old Soldier, our war baby refuses to fade away. He simply buys Eagles albums and he is largely responsible for a music industry expanding happily in a multi-billion dollar market-place. Equally important, he's passed his knowledge, fanaticism and musical sophistication to a new generation of album and tape nuts. So it isn't altogether surprising that a ripe '78 recording appeals, not only to the 33-1/3 afficionado but to 12-year olds still wet behind the ears. Universal appeal is the name of the game these days and we, at Elektra/Asylum know that we have a corner on the market. Since our inception, we've signed artists who specialize in finesse rather than fad. Their ideas wear better than high fashion... and longer. So what our artists have to say musically usually transcends age barriers. We sell to youngsters, swinging singles, middle-agers and hip Senior Citizens. Our current success is ample proof that we do, indeed, make music for the entire human family... 33-1/3 being the medium.

It's '78 and all those born in '45 are about to be 33⅓.
It's '78 and all those born in '45 are about to be 33-1/3. Cute numbers game? Sure! And a clue, we think, to the remarkable growth of our industry in general and the astounding success of Elektra/Asylum in particular. At Elektra/Asylum, we believe in numbers. It's our fiscally lyrical responsibility. And we haven't forgotten that while we were born Gold, we've suddenly become bright, world-wise Platinum adults. Thanks to that good old 33-1/3.

EAGLES. Grammy Award for Record Of The Year. For the past 18 months, the Eagles have sold One Million albums every 30 days. Every school kid knows the words to Hotel California. So do most East Coast accounts execs. Midwest farmers' daughters, and West Coast record company Presidents.

LINDA RONSTADT. The hottest female vocalist in the world. And it isn't just a Simple Dream. Linda consistently appeals to little boys and little girls... big men and women, upstairs and down stairs in the country. She is the Voice of America.

JACKSON BROWNE. Folks used to think of Jackson Browne in terms of 'cult.' But last year, Brown turned Platinum and now his Running On Empty has a full tank and owns the road. Album and single are at the top because of Jackson's genius plus the fact that "you can't put goodness and humanity" (ROLLING STONE).

QUEEN. News Of The World: Queen is everybody's favorite hard rock outfit. New World alchemists, they combine wit, wisdom, olympic vocal gymnastics, renaissance verse and hard rock versatility. They will rock you pyrotechnically on stage or on record. No wonder Queen are The Champions.

JAY FERGUSON. Jay cut his musical wisdom teeth in the psychedelic days. (Remember Spirit? Well, the spirit lives on as Jay Ferguson builds a slightly more polished USA career as a solo artist.

WARREN ZEVON. Rolling Stone calls Warren "The New Conrader." We know he's scored a knockout in the second round. Excitable Boy is currently dominating the FM playlists. His single—Werewolves Of London—draws heavy phones... sunrise to moonrise. Warren Zevon appeals to big kids and little ones, too, because he is both inwardly normal and consistently berserk.
JAZZ FUSION. Jazz Fusion is the future and the futures time has come. Fusion is a combination of elements—the soul of R&B, the energy of rock, the funk in funk, AND the improvisational character of jazz. We figure music freaks of all sizes, shapes, and colors are ready for tomorrow today! E/A is on time with releases from Lenny White, Dee Dee Bridgewater, and Ubiquity/Starbooty.

ANDREW GOLD. Andrew Gold deserves a brand new last name. You guessed it! It started with Lonely Boy. Now there's an across-the-board hit album (All This And Heaven Too) and a soaring single (Thank You, For Being A Friend). The Most Promising New Artist Of 1977 has kept his promise in 1978. Thank you, Andrew, for being yourself... once again.

DAVID GATES. For years, Bread has been making housewives squeal and little girls scream. This year, David Gates is taking a day-off to write and record the title tune for the Academy Award Nominated film, The Goodbye Girl. The singles made it and you can hear that squealing and screaming everywhere you go.

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Elvis Sales And Overseas Growth Are Factors In Record RCA Profits

NEW YORK — RCA Inc. has reported record earnings and sales for 1976. Net profits rose to $247 million, a gain of 39% over $177.4 million in 1976. Sales were $5.92 billion in 1977, an increase of about 10% over the $5.36 billion in the previous year.

Edgar Griffiths, president of RCA, attributed the gains to "steady advances" in all areas of company operations.

RCA Records achieved all-time highs in both sales and operating profits, although the corporation does not make a statement of policy, break down the figures for its individual companies.

"Phenomenal Demand" The record company's success was attributed to the "phenomenal demand" for Elvis Presley product, the strong performance of the company's overseas subsidiaries, and increases in membership and profits for the U.S. record and tape sales.

Shein Named To New Casablanca Financial Post

LOS ANGELES — David E. Shein has been appointed the newly-created position of vice president of finance and assistant to the president of the Polygram Record Group. Previously Shein was controller of an international computer leasing company and was a member of the public accounting firm of Peat, Marwick, Mitchell & Co.

Personal History

As a member of the executive committee, Shein will participate in decisions involving the overall management of the company, and will oversee Casablanca's finance and administration departments.

Blondie Backed By Big Promo Push

LOS ANGELES — Chrysalis Records is promoting the new Blondie LP, "Plastic Letters," which has been selling in-store displays, radio and press promotional material and outdoor advertising.

Merchandising for retailers is centered around a five-foot standup of singer Debbie Harry. Additional 12-inch stands have been utilized for counter displays as well as color posters and easel-back displays.

Radio stations are being supplied with Blondie note pads and enamel coffee cup coasters depicting the album cover. Press are being sent a publicity kit consisting of seven photos of Debbie Harry and with a fact sheet on the members. "Our main objective," says senior vice president Sal Licata, "is to make the record buyer aware of Blondie, their new album and create a strong identification with lead singer Deborah Harry.

Mangione LP Goes Gold

LOS ANGELES — "Feels So Good," the LP by Chuck Mangione on A&M Records, recently was certified gold by the RIAA.


Feliciano Free — Jose Feliciano is free to work and contract in his own name rather than under that of Feliciano Enterprises after an Orange County Superior Court denied a preliminary injunction against Jose, his manager and Feliciano Enterprises. The corporation was formed to handle his publishing, his wife's, for loaning out Jose's services in the entertainment industry. Prior to the March 14 hearing, Jose filed for divorce from Janna. The ruling makes Jose free to work under his own name pending trial action on the injunction. The divorce action is still pending.

Feliciano had been music director of KMPH (AM) in Phoenix for six years. Recently, he acquired countless gold records for her practice of going on unknown records early. She is credited with breaking many records and artists.

LGCAD — Another Gib (Cee Goees) took the mike recently, this time Adam Gibb, 3-year-old son of Maurice Gibb. He said, in no uncertain terms, "If my daddy doesn't stop going into the studio everyday, I will buy myself a new daddy." Daddy's got to go to work too, Adam, just like everyone else.

SHORTS — Asleep At The Wheel will play Knot's Berry Farm Country Fair March 24 and 25 — Darlene Shadden opened March 10 at Nashville's new Stagedoor Lounge in the Opryland Hotel. Crosby, Stills & Nash go into Criteria Studios in April to complete their new album for Atlantic. They took a break while Graham Nash was ill last month and Graham Nash & The Hollies will be touring this summer... Gabe Kaplan and Teresa Brewer play three nights in the High Sierra Theatre of Del Webb's Sahara Tahoe April 7-8. — In honor of St. Patrick's Day, Elektra will issue its Irish album, "The Irishman," March 17. The band includes three Irish and 13 American musicians. The LP was recorded in Ireland last year. At the end of March, the band begins a 10-week radio tour of the states... Johnny Carson recently was talking about the pros and cons of cloning. (For those of you unfamiliar with biology, cloning is the process by which an exact copy of a person is created.) Carson was in Chicago the other day and was discussing the good and bad aspects of cloning. "What if there were two Howard Cosell?" Carson asked. "On the other hand," he said, "I wouldn't mind seeing two Dolly Partons... Speaking of Dolly, you know why the name Dolly Parton is so often used? It's called "Science Gone Too Far," possibly the first anti-cloning song... War will be working on the soundtrack for a new film, "Youngblood," which stars Lawrence Hilton-Jacobs. The film tentatively will be released in the fall and will be out by late summer... Another film, "The Last Waltz," now is scheduled for release May 3. The triple album soundtrack is expected April 1... "(continued from page 16)
Chic's single
“Dance, Dance, Dance”
(Yowsah, Yowsah, Yowsah).

Gold.

On Atlantic Records and Tapes.

Watch for Chic's upcoming April/May Tour and their new single “Everybody Dance.”
Executives On The Move

Levy
Dash
Douglas
Singer

Levy Named At Arista — Aaron Levy has been promoted to senior vice president, Finance and Administration for Arista Records. Levy, who joined Arista in September 1974 as vice president, finance, began his industry career 14 years ago with Scepter Records.

Dash Named At CBS — CBS Records Division has announced the appointment of Joseph F. Dash as director, business development. CBS Records. He joined CBS in 1969 as director of planning for CRU, and in 1972 was promoted to director, diversification on the CRG staff. In 1977 he was named director, development, CRU.

Douglas Appointed At E/P/A — CBS Records has announced the appointment of Ron Douglas as director of sales, Epic, Portrait, and Associated Labels. He joined CBS in June of 1973. He has held various positions with the company, most recently as E/P/A regional promotion marketing manager for the western region.

Singer Named At Capitol — Bob Singer has been appointed director of imports for Capitol Records, Inc. He joined Capitol in 1965 as a sales representative and has been west coast sales & promotion manager for Angel, Capitol’s classical division, where he’s been until his appointment as director of imports.

Probert To Atlantic — Roger Probert has been appointed A/R & pop product manager at Atlantic Records. He comes to Atlantic from the New York WEA branch where he was display manager in charge of insuring visibility for all WEA products in New York City, Long Island, and parts of New Jersey.

Levy Appointed At CBS — Columbia Records and Epic/Portrait/CBS Associated Labels have jointly announced the appointment of Arthur Levy as manager, media services for both the Columbia and E/P/A press departments. During the past three years he was the chief writer in the Atlantic Records publicity department. Prior to that he was the senior editor of the music magazine, Zo World.

Mankoff Appointed At CBS — CBS Records Division has announced the appointment of Gary Mankoff as controller, CBS Records. His most recent appointment was director of marketing finance and administration in the label’s marketing department.

Probert
Levy
Mankoff
McCreary

McCreary Appointed At CBS — CBS Records, Nashville has announced the appointment of Mary Ann McCreary as director of contemporary artist development and press and public information, CBS Records, Nashville, the first post of its kind to be established among Nashville record labels. She began her career with CBS Records in 1974 and from August of 1976 until her recent appointment she served as director of press and public information, CBS Records, Nashville.

Cox Appointed At Atlantic — Pat Cox has been appointed as Atlantic Records associated director of national publicity, based at the company’s New York headquarters. She comes to Atlantic from DIRR Broadcasting Corp. where she was director of publicity for the past two years. Prior to that she was with Rogers and Cowan in New York as director of their east coast music division.

Casell Named At A&M — Chuck Casell has been named A&M’s director of advertising communication, in addition to director of the label’s newly-formed editorial department. He joined A&M in 1971 as advertising copy director. He was previously with Doyle Dane Bernbach, New York.

RCA Appoints Paulsen — Don Paulsen has been named manager of pop press and information at RCA Records. He was previously senior account executive for Richard Gersh Associates.

Thacker Named At Atlantic — Rachel Thacker has been appointed Atlantic Records west coast publicity manager, based at the company’s Los Angeles offices. She comes to Atlantic from Island Records where she was a publicist.

O’Hair Promoted At ABC — ABC Records has announced the appointment of Thom O’Hair as national tour coordinator at ABC. He was formerly director of special projects in ABC’s promotion department. He had been program director for radio stations KMLE-FM, San Francisco, WQIV, New York, and KSAN, San Francisco.

For further information contact:

New York
J.B. Carmicle
(212) 586-2640

Los Angeles
Chuck Comstock
(213) 464-8241

Nashville
Jim Sharp
(615) 244-2898
SONY PROUDLY ANNOUNCES A NEW SOURCE FOR ITS AUDIO CASSETTE TAPES.

That's right. Sony is now selling its blank audio tapes. Sony. A name synonymous with quality sound reproduction and reliability. A company that will stand behind you with national advertising. New, attractive packaging. And competitive pricing.

For you, it all adds up to a great profit-making opportunity. For your customers, a variety of Compact Cassettes: Low Noise, Hi Fidelity, Chrome, and Ferri-Chrome; Microcassettes for hand-held recorders and the remarkable Elcaset®

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which Sony invented.

And for a limited time only, Sony is offering three colorful tape display racks.

Sounds good? Well, why shouldn't it? After all, it's Sony.

For more information, write: Sony Corporation of America, Magnetic Tape Division: c/o V.P. Sales, 9 West 57th Street, New York, N.Y. 10019. Or better yet, come see our complete audio product line at the National Association of Record Merchandisers (NARM) Convention in New Orleans. March 17-22.
PAUL SIMON (Columbia 3-10711)
Stranded In A Limousine (3:09) (Paul Simon — BMI) (P. Simon)
Handclapping, footstomping, popping acoustic guitar and rumbling piano keep everybody running after the “mean individual stranded in the limousine.” With horns, wailing siren and Paul’s voice, this new tune from the “Greatest Hits” LP ought to ride up the charts in style.

RUFUS/CHAKA KHAN (ABC 12349)
A moderate beat, sparkling piano touches, tasty strings, texturing percussion and Khan’s exceptional voice characterize this track taken from the “Street Player” album. Well-suited to both R&B and pop playlists.

ERIC CARMEN (Arista 0319)
Marathon Man (3:49) (C.A.M. — BMI) (E. Carmen)
Keyboard and percussion work provide dark and ominous sound for this song about making it in the long distance run after dreams and identity. Eric’s voice is rough-edged, tough and effective.

JOHNNIE TAYLOR (Columbia 3-10709)
Keep On Dancing (3:26) (Grooveysville Music — BMI) (J. Shamwell/C. McCollough)
Taylor is back with a big sophisticated production aimed at the dancing and finger-snapping crowd. Taken off the “Ever Ready” album, the track is bursting with horns and funky beat. Substantial use of echo broadens Taylor’s swinging vocal style.

PATTI SMITH GROUP (Arista 0318)
Because The Night (3:22) (Ramrod Music) (P. Smith/B. Springsteen)
Co-written with Bruce Springsteen, this track from her new album is Smith’s most commercial effort to date. Without compromising her gutsy stance, Patti has created a thundering rock ballad with out-of-the-box AOR and pop playlist potential.

SANTANA (Columbia 3-10677)
I’ll Be Waiting (3:11) (Light Music — BMI) (C. Santana)
The combined assets of Santana’s sensuous note-bending guitar style and the evocative lead vocals by Greg Walker make this track from the “Moonflower” LP an excellent addition to pop playlists.

KARLA BONOFF (Columbia 3-10710)
Isn’t It Always Love (3:25) (Sky Harbor Music — BMI) (K. Bonoff)
Ronstadt sang this song but Karla wrote it and her version possesses a sweet elegance. The hook is impeccably bright. Uncluttered production on this second single from Karla’s debut album makes the cut a pleasing pop and MOR add.

RONNIE SPECTOR (Arista 3738)
It’s A Heartache (3:09) (Pi-Gern Music — BMI) (Scott/Wolfe)
Ms. Spector’s voice is bright, smooth and vulnerable on this much-covered tune. Strings, acoustic guitar work and backing vocals develop the emotional feel. Good production.

THE BAR-KAYS (Mercury 550)
“Your attitude is what describes you” is the astute message behind this gentle funk number taken from the “Flying High On Your Love” LP. Horns and strings broaden the sound. Lead vocals are expressive R&B and pop playlist material.

ELVIS PRESLEY (RCA JJ-11212)
Unchained Melody (3:26) (Frank Music — ASCAP) (A. North/H. Zaret)
This cover by the King of the old Righteous Brothers’ hit is a live recording complete with crowd response and Elvis’ dramatics. His voice is dark and powerful and breathy and gliding. Piano, drums and an accompanying vocal provide the backdrop.

WARREN ZEVON (E/A 45472)
A bouncing drum and piano beat and a ditzy lyric about nicely-tailored werewolves roaming London set up this song taken from the “Excitable Boy” album. However, it is the pleasant howling hook that really grabs. A pop chart climber.

BONNIE TYLER (RCA JJ-11249)
It’s A Heartache (3:28) (Pi-Gern Music — BMI) (Scott/Wolfe)
Gently tapping the Australian chart and stirring elsewhere, “It’s A Heartache” debuted this week at #76 on the Cash Box pop chart. Bonnie’s unique raspy voice reminiscent of the inimitable Rod makes this pop ballad a likely climber.

WET WILLIE ( Epic 8-50528)
Jimmy Hall’s strong vocal work and sax licks make this cut from the “Manorisms” album a jump-cut of R&B influenced pop. The hook and backing vocals are tight. The message is give love another spin.

DO/gpioETTE (Mushroom M-7030)
Mama Let Him Play (2:54) (Andorra Music — ASCAP) (J. Doucette)
Are there still mamas out there who don’t know the therapeutic value of rock ‘n’ roll? This track taken from the album of the same name ought to convince holdbacks. Good vocals, strong guitar work and the cute lyric make this a good pop pick.

ENGELBERT HUMPERDINCK (Epic 8-50526)
The Last Of The Romantics (3:45) (W. B. Music/Holmes Line Of Music — ASCAP) (H. Holmes)
Humperdinck’s deep and rich voice handling a lyric of romantic imagery makes this cut taken from the album of the same name a strong MOR contender. The instrumentation is simple and gives Englebert room to move.

METROPOLIS (Salsoul SZ 2060)
This song toasting the Big Apple features a funky bottom, strings and horns on top and smooth vocals, all of which combine for dancing pleasure. Written and produced by the State of New York as a promotional item, the tune ought to be well-received in discs from coast-to-coast.

THE JAM (Polydor 14462)
I Need You (For Someone) (3:03) (Front Wheel Music — BMI) (P. Weiler)
Taken from the “This Is The Modern World” album, this cut has all the ingredients of power pop — dashing fuzz guitar, simple hook and driving beat. The song is open and direct. Suited to AOR playlists.
THE "1" YOU'VE BEEN WAITING FOR.

JOHN TRAVOLTA

OLIVIA NEWTON-JOHN

GREASE

THE SINGLE

"You're The One That I Want"

FROM THE FORTHCOMING MOVIE SOUNTRACK "GREASE"

FROM "GREASE" A ROBERT STIGWOOD PRODUCTION / ALLAN CARR PRODUCTION OF A PARAMOUNT PICTURE PRODUCED BY JOHN FARRAR
The Platinum Express keeps on rollin': Triple Platinum. FOREIGNER. ON ATLANTIC RECORDS AND TAPES.

"Changes In Latitude, Changes In Attitudes," Buffett's latest LP is a classy mix of pop and rock tunes tied together by the sailer theme that should do just as well. Buffett's winning vocals, excellent support and top-flight production enhance the album's nine songs. "Livingston Saturday Night," with the Muscle Shoals Horns, and "Cheeseburger In Paradise" are rockers with Top 40 potential, and "Coast Of Marseilles" is an unusually beautiful ballad.

BRING IT BACK ALIVE — The Outlaws — Arista ALB300 — Producer: Allan Blazek — List: 9.98

Low and order fans beware, the Outlaws are back with a double album live collection, featuring as powerful a 20-minute cut as you can find, a burning "Green Grass And High Tides" dedicated to fellow Southermen Lynyrd Skynyrd. The Tampa sextet is a multi-talented band, with most of their contributing songs to the group's repertoire as well as displaying mastery over their instruments. Sizzling guitar duets highlight the music, bringing fire to their already hot sound.

NIGEL OLSSON — Columbia JC 39048 — Producers: Paul Davis and Nigel Olsson — List: 7.98

Nigel Olsson? Eton John's drummer, right? NO! Olsson was John's drummer from 1971 to 1975, but now he is out on his own with a delightful debut album that could make Olsson a star in his own right. With the exception of a fine rendition of Billy Joel's "Say Goodbye To Hollywood," Olsson has recorded an album of his own material, featuring his singing and guitar work as well as drumming. "Cassey Blue/Revoir" is an excellent cut and "Rainy Day" has promised pop potential.

LOVE ISLAND — Deodato, Warner Bros. BSX 3112 — Producers: Eumir Deodato and Tommy LiPuma — List: 7.98

Deodato's finest effort since the highly successful 1971 "This album is an unabashed delight. From the title track to the beautiful arrangement of Duke Ellington and Billy Strayhorn's classic "Take A Train," Deodato has compiled a smoothly arranged and performed package. Help from such standouts as George Benson, Harvey Mason and members of Earth, Wind & Fire put this record over the top.

PLEASURE PRINCIPLE — Paril — Casablanca NBLP 7094 — Producer: George Clinton — List: 7.98

Dr. Funkenstein's ladies have gone out on their own — with a little help from the entire Funk family. Paril presents a funk-filled affair, more rocking sound than the Parliament/UNIX/Leslie records produced by Clinton and backed by Bootsy Collins and Fred Wesley. Paril has produced a good package of tunes for many R&B playlists. Heavy airplay cut will be the title track, although "Mr. Melody Man" could be a sleeper pick.

STAINED CLASS — Judas Priest — Columbia JC 35296 — Producers: Dennis MacKay and Judas Priest — List: 7.98

Remember the Crazy World Of Arthur Brown? His other album "Fire?" Judas Priest's album brings that song to mind, with its driving rock guitars and themes which seem to emanate from the underworld. Songs such as "Saints In Hell," "Beyond The Realm Of Death" and "White Heat, Red Hot" demonstrate that the band can handle all the power General Electric will dish out and come back ready for more. A hell of an album which should be hot on AOR and some Top 40 playlists.

ALL IN GOOD TIME — John Kay — Mercury SRM-1-3715 — Producers: Clayton Ivey and Terry Woodford — List: 7.98

John Kay's first solo album in several years is a strong, personal work which often reflects the frustrations he has encountered in the record business. But the former leader of Steppenwolf balances those serious themes with some lighter songs with cleverly twisted lyrics. His gritty vocals that made "Born To Be Wild" a classic are here, particularly on the outstanding "Give Me Some News I Can Use," but Kay can also be quite a smooth singer, too. With music as strong as the lyrics, the LP should be at home on Top 40 and AOR formats.

CITY TO CITY — Gerry Rafferty — United Artists L9480-G — Producers: Hugh Murphy and Gerry Rafferty — List: 7.98

His second album since the demise of Stealers' Wheel, "City To City" is a compelling first-rate effort by Gerry Rafferty. His vocals and songwriting are consistently fresh and invigorating on full-bodied rockers like "Home And Dry" and restrained balladry like "Stealin' Time." Overall this LP looks like it could, and should, be an AOR smash. Perhaps "Baker Street" is the single cut most likely to attract the airwaves, but this album deserves.


After a very successful debut album, the Village People and producer Morali return with a hard driving album of disco. The LP focuses directly on the disco scene, with nearly all instrumentals, crisp percussion and direct lyrics. "Macho Man" has a more refined flavor than the debut LP, which should make it commercially appealing to a wider audience. And Amiga, this one's a killer.


Cuts sound like "Changes In Latitude" to the movie's theme — Rock 'n roll will never die. Record one is a live recording of the film's climactic concert sequence, while record two is a mono grab-bag of the genre's early, immortal classics. While the film's second LP contains a live record and 14 heavies on the other, what more can be said than long live rock 'n' roll.


This third effort from Charlie, second for Janus, is another step towards rock'n'roll artstic status. "Lay Down Your Arms," "Goodbye To The Music Of The Moon," "Last Day" and "Sweet Fantasy" are some of the hooky cuts, catchy hooks and breezy lyrics. AOR and Top 40 programmers should jump on this one, and Charlie's upcoming tour should keep this one alive.

A SONG FOR ALL SEASONS — Sire SRK 6049 — Producer: David Hentschel — List: 7.98

It is ironic that the newest album from the label which in recent months has specialized in punk rock is a group which excels in finely-crafted, tender songs of highly personal relationships as well as tales of life in general. Like Procol Harum, Renaissance blends the power of rock with the grandiose musical style to bring a majesty to its songs few groups can match. For AOR and Top 40 playlists.

STREET HASSLES — Lou Reed — Arista AB 4159 — Producer: Lou Reed and Richard Robinson — List: 7.98

That rock 'n' roll animal is back with eight new songs, delivered in Reed's unmistakable vocal style, sometimes with humorous and sometimes with ironic. The songs have such titles as "Dirt," "I Wanna Be Black" and "Leave Me Alone" and the profanity flows freely as Reed's unique insights. This LP is going to spice up a lot of AOR playlists.

LET IT BE NOW — Helen Schneider — Windsong/RCA BXL-2710 — Producer: Tony Camillo — List: 7.98

Hurray for Helen Schneider! Besides being a beautiful and talented singer, she also recognizes her limitations. Instead of expanding her repertoire, she has selected some catchier material for this release, with the Springsteen's "Sons And Daughters," two of the LP's strongest cuts. Help from the likes of Lee Ritenour, Leland Sklar and Don Menza adds something extra. For AOR playlists.

ELEVATOR — Russell DaSilhiet — Epic JE5057 — Producer: Russell DaSilhiet — List: 7.98

DaSilhiet, some of his cronies from the Don Harrison Band and the Creedence Clearwater Revival rhythm section have produced an album divided between rockers and mellower material. Gut grabbing cuts such as "Come On" and "Wild Party" are stellar examples of the former, while "Electric Wave Of Sound" and "50th Century" illustrate the latter. For AOR and pop playlists.

BLACK & WHITE — Mike Finnigan — Columbia JC 35258 — Producer: Ron Nevison — List: 7.98

Mike Finnigan, best known as Dave Mason's keyboard man, should feel at home on his debut. His voice is smooth and reminiscent of early Boz Scaggs on an assortment of pop tunes. "The Words," "Gambile & Huff's classic "Expressway To Your Reason," "Hawaii/Away From Love," "featuring Mason's hot guitar licks, are all potential hits. One of the most refreshing of the year's crop so far, this LP is destined for Top 40 and AOR attention.

ROCK AND ROLL MUSIC FROM THE PLANET EARTH — Country Joe McDonald — Fantasy F-9544 — Producer: Trevor Lawrence — List: 7.98

This leader of Woodstock's unforgettable Fish Cheer, Country Joe McDonald, is making a comeback attempt without the Fish — and this album indicates he could succeed. "Coyote," which he is often relative is a single red band, with much featuring Indian rhythms and crying guitars. "Darkship" and "Get It Together" are also strong, but much of the material is hampered by McDonald's nasal voice. Still, the stronger tracks deserve AOR and pop attention.
HAWKWIND, Britain's premier sci-fi band, soars across America on the wings of a bold new album and an all-stops-out national tour...

March 6-7                      Bottom Line, New York City
March 10                      Electric Ballroom, Milwaukee
March 11                      Riviera, Chicago
March 12                      Union Ballroom, Minneapolis
March 13                      Rock Palace, Kansas City, Missouri
March 14                      Hangar One, St. Louis
March 16                      My Father's Place, Roslyn, Long Island
March 17                      Tower Theatre, Philadelphia
March 18                      The Palace, Dover, New Jersey
March 20                      Paradise Theatre, Boston
March 22-25                    The Starwood, Los Angeles
March 27-28                    Old Waldorf, San Francisco

QUARK STRANGENESS AND CHARM
The new Hawkwind album
On Sire Records (SRK 6047)
Marketed by Warner Bros. Records, Inc.
On Columbia Records and Tapes.
**RCA Reissues Horowitz LPs**

**Interest In Artist Rises**

by Ken Terry

NEW YORK—Partly due to his accelerated tour schedule since 1975 and such events as his recent Carnegie Hall recital with the New York Philharmonic, Vladimir Horowitz is generating a level of interest that has not been equalled since he returned to the concert stage in 1965 after a 12-year absence.

Capitalizing on this upsurge of acclaim for the pianist, RCA Records, his current label, recently reissued four mono recordings by Horowitz. Originally recorded between 1942 and 1957 (although most date from the early '50s), the selections on these albums offer a good cross section of the pianist's art.

Included in this first installment of a series that RCA has titled "The Horowitz Collection" are: an all-chopin album featuring the Sonata in B-flat minor; a coupling of Schumann's "Kinderszenen" with Brahms' Violin Sonata No. 3 in D minor, Op. 108, on which Horowitz is joined by Nathan Milstein in the pianist's only duo recording and an LP called "Concert Favorites," which contains works by Schumann, Czerny, Mendelssohn, Mozart, Scarlatti and Clementi; and "Concert Encores," which contains some strange bedfellows as "The Stars And Stripes Forever;" Saint-Saens' "Dance Macabre," and Mendelssohn's "Wedding March."

**More To Come**

According to Thomas Shepard, vice president of RCA's Red Seal division, and Jack Pfeiffer, who has been Horowitz's producer at RCA since 1950, these four recordings are only a small part of what is planned. In October, four more LPs containing reissues of mono recordings will be released; and eventually, "The Horowitz Collection" will number 20 LPs.

Previously, about 16 of these albums were re-released on RCA's English affiliate. Shepard and Pfeiffer didn't know whether or not any of these albums are currently available in U.S. specialty shops. However, they noted that none of these albums is available domestically on RCA for many years.

These reissues represent a significant expansion in the Horowitz catalog. From the time the pianist rejoined RCA in 1975, after a 14-year association with Columbia Records, only three albums by him have been issued on the label: "The Horowitz Concerto Collection" (7LPs), "The Horowitz Concerto Collection 1977-78," and the recently released recording of Rachmaninoff's Third Piano Concerto with Eugene Ormandy and the New York Philharmonic.

While all three were recorded live, the latter recording stands out because it captured a truly epochal event. Horowitz's first performance in a concert in more than a quarter century. The concert at Carnegie Hall also marked the 50th anniversary of his New York debut.

With all the publicity generated by that event, sales of the Horowitz Rachmaninoff (continued on page 64)

**CLASSICAL CLIPS**

**RACHMANINOFF VS. SOVIET**

Matstislav Rostropovich, the expatriate Russian cellist and conductor, was deprived of his Soviet citizenship last week in a decree signed by Communist party chief Leonid I. Brezhnev, who accused the world-renowned musician of having "engaged in unpatriotic activity." The citizenship of Rostropovich's wife, the former Bolshoi dancer Galina Vishnevskaya, was also revoked. Currently, Rostropovich is the musical director and conductor of the National Symphony Orchestra in Washington, D.C. He left the Soviet Union in 1974.

**SUMMERTIME/FESTIVAL TIME**

The festival season will soon be upon us, and three major festivals have already announced significant expansions of their programming. Tanglewood will add another week of performances, as well as a new Thursday evening series of recitals. Tanglewood begins June 30 and winds up August 27. The artists engaged for the season include Vladimir Ashkenazy, Alicia DeLarrocha, Sir Michael Tippett, Jean-Pierre Rampal, and Andre Previn. The Aspen Music Festival has scheduled a recital on opening night, and will run June 23 to August 20. Among the artists set to perform are Itzhak Perlman, Pinchas Zuckerman, and the Cleveland Quartet. One of the JAPANESE MELODIES FOR FLUTE AND HARP — Jean-Pierre Rampal, flute; Lily Laskine, harp — Columbia M 35468

LIST: 7:58

Since the instruments used here are Western, the music sounds less Japanese than it would have on the shakuhachi and the koto. Nevertheless, the ravishing playing of Laskine and Rampal evokes a delicate, misty, oriental feeling. Interestingly, the two best pieces are based on traditional melodies, while the rest date from the late 19th and 20th centuries.

**RENAISSANCE SUITE — David Munrow & The Early Music Consort Of London — Angel S-37449 — LIST: 7:98

In the domain of early music Munrow was king. On this album, he plays not only recorders, but also two bagpipe solos. A jig-like composition by Munrow called "Six Days at Whiteboye" brings out some of the hidden flavor of the authentic period instruments. Also included are pieces by Renaissance composers Susato, Praetorius, and Giovanni Macque, and variations on a Renaissance theme by Corelli.

**DONIZETTI — La Favorita — Pavarotti, Cossotto, Bacquier, Ghiaurov, Coburgh, Chorus And Orchestra Of The Teatro Comunale, Bologna, Richard Bonynge, conductor — London OSA 11311 — LIST: 23.94

Although it is rather slow-paced, "La Favorita" is graced by a line of familiar melodies. While Pavarotti (Ferrando) and Fiorenza Cossotto (Leonora) have only a couple of decent arias and no extended duets, both do justice to their roles as noble ladies, but Nicolai Ghiaurov makes a strikingly fatherly Balassare.
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(But who's counting)

MANDY
IT'S A MIRACLE
COULD IT BE MAGIC
I WRITE THE SONGS
TRYIN' TO GET THE FEELING AGAIN
THIS ONE'S FOR YOU
WEEKEND IN NEW ENGLAND
LOOKS LIKE WE MADE IT
DAYBREAK

CAN'T SMILE WITHOUT YOU

Congratulations Barry!
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NOTICE IS HEREBY GIVEN that Bank of America NT & SA (hereafter Secured Party) will sell all rights, title and interest without recourse, warranty or representation of any kind or nature whatsoever, in and to the following:

1. Master tapes recorded by the following artists pursuant to artist contracts: NANCY ADAMS, CHARLIE ALBERTSON, JIMMY ANGEL, BENNY BARNES, OLIN BINGHAM, BILL BLACK'S COMBO, DON BOWMAN, ALICIA BRIDGES, JOYCE BROWN, DAVE BUHL, HENSON CARGILL, BUSS CASON, CAROL CHANNING, LANA CHAPEL, BILLY C. COLE, BRIAN COLLINS, THE CORNBREAD, RANDY DENNISON, BOB DALTON, DARRELL DODSON, JOE ELMORE, HOLLY GARRETT, LINDA GAYLE, BOBBY HARDIN, JACK HARE, CHARLIE HARRIS, OTIS JACKSON, JERRY JAYE, HAROLD LEE, ZELLA LEHR, PAUL LOVELACE, DIANE McCALL, PAT MCKINNEY, ANTHONY RAYBURN, HERMAN LEE MONTGOMERY, MONTY MONTGOMERY, RALPH PAUL, RAY PILLOW, THE PRINCE OF AMERICA, THE REEFERS, ALAN RUSH, SALTMAT, BILLY SANDLIN, SHIRLEY RAY SANDS, MARILYN SEELARS, THE SHAPE OF THINGS TO COME, GLEN SHIRLEY, PATSY SLEDD, STORY BOOK, SAMMI SMITH, RUSS SPONNER, THE TRUTH, MAC VICKERY, JACKY WARD, JERRY GLENN WARD, FRED WARING, WHITMORE & LOWE, DAN WILLIAMS, LAWTON WILLIAMS, WINSLOW & SANDLIN, BILLY MIZE, RONNIE YOUNG.

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3. Master tapes recorded by the following artists in which Secured Party may have no rights of distribution or in which rights of distribution are not subject to written agreement: RAY SANDERS, GARTH SMITH, BILLY WOODS, COY REEVES.

4. Master tapes recorded by artists not subject to written artist agreement, but wherein Secured Party claims to own distribution rights: CLIFF CROFFORD, TOM HOLBROOK, DAVE KIRBY, WELDON MYRICK, CURTIS POTTER, SONNY, HAL & WELDON.

5. Master tapes recorded by Sammi Smith may be subject to claims of ownership by Commerce Union Bank of Nashville, Tenn, and distribution agreement to debtor.

6. Accounts Receivable in the aggregate of $48,801.64 owed by 12 debtors all of which are past due and some disputed.

Secured Party makes no representation with respect to ownership of copyrights in and to any of the tape masters or to royalty rights of artists, musicians, writers or composers.

Secured Party reserves right to withdraw any item at any time prior to sale.

The above described articles will be sold at public auction on April 3, 1978 at 10:00 a.m. at the south entrance of the Bank-Americard Building, 101 S. Marengo Ave., Pasadena, Calif. 91122. All interested and qualified prospective purchasers are invited to attend and bid at the sale.

The sale will be made to the highest qualified bidder. The Secured Party reserves the right to reject any bid which it deems to have been made by a bidder which is unable within the time limits provided by the Secured Party to satisfy and complete all requirements imposed upon purchasers in connection with the sale. The Secured Party shall not be obligated to make any sale pursuant to this notice. The sale will not be completed until the successful bidder completes his purchase as provided herein within the time period provided herein and in case of such failure to complete the purchase, the Secured Party without further notice on any number of occasions accept the next highest bid from a qualified purchaser. The Secured Party reserves the right to receive and become the purchaser at the sale and to credit against the purchase price any and all sums due to the Secured Party including reasonable attorneys' fees under the obligations secured by the Pledge Agreement.

The purchase price shall be payable in cash at the time of sale and said cash payment shall be held in escrow by Secured Party until such time as the purchaser has obtained any necessary licenses, permits, approvals, consents or exemptions deemed necessary by the Secured Party and its counsel. If such licenses, approvals, consents, permits or exemptions are not obtained or any other condition to the conclusion of the sale are not satisfied within the time periods provided herein or within such further time as the Secured Party in its sole discretion shall permit, the funds deposited by the successful bidder shall be refunded, the rights of such bidder to purchase the above described articles shall be cancelled and terminated, and unless the Secured Party accepts the next highest bid, no other bidder shall have any claim to the above described articles and said articles shall be retained by the Secured Party to such further disposition as Secured Party deems appropriate.

The above described articles will be offered and sold pursuant to the California Uniform Commercial Code.

Within 10 business days after the date of sale, or such earlier time as the Secured Party may designate at the sale, the purchaser must enter into a purchase and sale agreement in such form and containing such conditions as the Secured Party may in its discretion provide.

The Secured Party may adjourn or cancel the sale hereby advertised or noticed or cause the sale to be adjourned from time to time, without written notice or further publication by announcement at the time and place appointed for such sale, or any adjournment, and without further notice or publication, such sale may be made at the time and place to which the sale may have been adjourned.

The above terms and conditions of sale may be subject to additional or amended terms and conditions to be announced at the time of sale.

Only persons who satisfy the foregoing requirements will be permitted to bid at the sale.

Documentation including copyright assignments, copyright registrations, artists contracts, distribution agreements, accounts receivable ledgers and vouchers delivered by the debtor to the Secured Party, song titles and other information are available on further request from L.P. Stagg—Phone Number (213) 578-6003 at 101 S. Marengo Ave., Pasadena, California 91122.
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PB-11212
ALBERT LIFE — Albert King — Tomato-TOM-72005 — Producers: Kevin Eggers, Phil Lawrence and Giorgio Gomelsky — List: 7.98
If Albert King isn’t the “King of the Blues” — he’s close. King recorded this 2-LP set in Montreux, Switzerland at the annual music festival and it is how the blues classics like “Kansas City.” King plays the kind of blues guitar that has inspired people like Eric Clapton and Rory Gallagher for many years. King’s memory never sold in the quantity it deserved. This package will help break through to a larger audience.

In an interesting departure from his debut album for the label, Wansel ventures out into a unique mix of Latin, funk and jazz rhythms that combine to create an exciting, highly infectious sound. Playing five synthesizers and drums, Wansel guides the listener through spacey jazz tunes and straight pop ballads with surprising fluidity. The variety makes this LP suitable for R&B, jazz and AOR playlists.

Dirk Hamilton is one of the most talented songwriters to emerge in the last couple of years. His lyrics continue to have one of the powerful imagery and “tell it like it is” attitude of early Bob Dylan and Bruce Springsteen. Vocally, Hamilton brings to mind those artists plus Van Morrison and, on one cut, Boz Scaggs. Some of the lyrics which describe his dealings with some record executives will foster both agreement and disagreement, but one thing the record won’t be apathy. For AOR and Top 40.

The country-rock field is overcrowded, but room will have to be found for Wild Oats. Basically structured around singer-songwriter-guitarist Marc Levy, this group has come up with an attractive album. Their sound features a clear, rollicking style somewhere between Poco and Firefall, where two of the band members hail from. Pop, AOR and progressive country stations should all be able to pick songs off this LP.

COMING INTO MY HEART (USA-European Connection) — Marlin 2212 — Producers’ Boris Midney and Peter Pelullo — List: 7.98
This disco album, currently being heard in discos from coast to coast, features a 23-piece orchestra, but the driving force behind it is Boris Midney, a Russian immigrant who came only to the U.S. in 1964 (his father conducted the Moscow Symphony Orchestra), produced, arranged and plays on the album. The end result is some of the brightest disco sounds around. Too bad only 27 minutes of music are included.

JOURNEY TO LIVE LIGHT — Brainstorm — Tabu J35527 — Producer: Jerry Peters
The second offering from this nine member configuration is an impressive one, encompassing a variety of music forms. Group members penned all of the tunes with the exception of one, and the artistic creativity extends even further as demonstrated by their fine musicianship and vocal abilities. Highlights, in addition to the title track, “We Are Home.” “Every Time I See You, I Go Wild!” and “Longing for You.” For a variety of playlists.

I HAD TO FALL IN LOVE — Jean Terrell — A&M SP-4676 — Producer: Bobby Martin — List: 7.98
For 5th Dimension member, Jean Terrell has recorded a strong debut album for A&M. She is a master at putting feeling and expression into flowing ballads, such as the title cut. The other selections roll along pleasantly, although none of the songs particularly stand out as immediate smashes. But the album on the whole is smooth and well-produced and is very easy to listen to. For R&B playlists.

MICHAEL SMOOTHERMAN — Windsong BHL-1-2416 — Producer: Milton Okum
Smotherman has paid his musical dues backing a wide variety of artists on keyboards. Now it’s time to pay off. Smotherman’s stellar keyboard work stands out on almost every cut, and some of the musicianship is particularly fine, including Glen Campbell and Roger Miller. Among this country-rock collection, “Roll On Brother” is especially tasty, as are all the upbeat numbers. For AOR, pop and progressive country playlists.

The pop music emanating from Scotland is quite diverse, ranging from Nazareth’s heavy metal to the Bay City Rollers to the Average White Band. Somewhere in the middle falls a pop duo that can work in any of those above styles. Gallagher & Lyle. Here they offer up a healthy portion of lightly meshed funk rock with the emphasis on harmonies, love lyrics and light production. Seemingly light and airy, closer scrutiny reveals some excellent examples of “thinking man’s mellow rock.”

O’Hair, Neff, Weaver, Schnier

Executive On The Move

(continued from page 78)

O’Hair has been named vice president in charge of sales and promotion. In addition he will continue as vice president of Unlimited Sound Distributing.

Linstrum appointed at Ebonite — Gene Linstrum has been appointed vice president of research and development for Ebonite Billiards and Games, a Fugqa Sports company. Prior to joining Ebonite Billiards and Games, he served as vice president-operations for Fugqa Sports.

Weaver Named Editor by NARAS — NARAS Institute has announced the appointment of Steve Weaver as the executive editor of the NARAS Institute Journal. Dr. Weaver is the director of the Commercial Music/Recording Degree Program at Georgia State University. His lyrics for the National Academy of Recording Arts and Sciences, and especially his research on the history of the jazz idiom, have been published in the journal. Selma Rich Brodsky, of Miller-Brody Productions, N.Y., Geoffrey P. Hull, coordinator of the Recording Industry Management Program at Middle Tennessee State University, and Charles Subber, publisher of Down Best Magazine, will serve as the associate editors.

Appointments At BMI — Stanley Catron, former executive director, writer administration, has been named assistant vice president, writer relations. Al Felish, former director of management, has been named assistant vice president, music information and research. Elizabeth Granville, former executive director, publisher administration, has been named assistant vice president, publisher relations. Patrick Fabbio, former director, writer administration, has been named executive director, performing rights administration.

Schnier To Mine Music — Jan Ian has appointed Stan Schnier as managing director of her publishing company, Mine Music Ltd. He recently returned to New York after spending five years in Great Britain where he performed as bass player.

Knous Named At ATV — ATV Music Corp. has announced that Jeanne Knous has been promoted to office manager, replacing Harry Hoch. She joined the company in 1974.

Powell Becomes — John Powell has joined Atlantic Records as press officer and project coordinator. She has worked as a press agent at the Wartoke Concern for the preceding six years.

Lawrence: Some longtime Lawrence has left Arista Records, where she was associate creative director. She can be reached at 212-520-1306.

Thomas Johns ASCAP — Robin Thomas has been named a membership representative in the Hollywood office of the American Society of Composers, Authors and Publishers. She has worked at radio station KJPG/KJUTE, served as director of national publicity for David Gest & Associates, Public Relations and as a publicist for Robert Ellis And Associates.

Mather Named At A&M — Robert Mather has been named administrative assistant at April Records. He will be coordinating all the company’s song material of the Nashville/Southern writers for worldwide exploitation.

Miller Promoted At GMA — The Good Music Company has promoted agent Keith Miller to the company’s affiliate in Missoula, Montana. Previously he was an agent-trainee in the midterm GMA office.

Siegel Named At TK — TK Records has named Bob Siegel as disco promotion coordinator. He has been with TK as an administrative assistant in TK’s New York office for the last year.

Associated Artists Appoints Lipman — Associated Artists has appointed the appointment of agent Gary Lipman. Lipman will assume the position of western regional coordinator. In that capacity he will supervise the concert careers of the entire Associated Artists roster. He was formerly with the William Morris Agency in New York. Prior to joining William Morris, he was in charge of management coordination for Albert Grossman.

Standish Named ASCAP — Roy D. Stanley has been named national relations representative for the American Society of Composers, Authors and Publishers for the Midwest. He has worked and managed KCLU AM-FM in Rilla, Missouri for 16 years and before that was station manager and technical director for KBCK in Mission, Kansas.

Johnson Promoted — Dr. Jim Johnson has joined the staff of Bill Graham Presents in the areas of booking and promotion. She was formerly a partner and principal of Friedman & Johnston Productions.

Aarons Enterprises Expands — Aarons Enterprises Inc., has announced the addition of two new associates to the firm, Jonni Hartman and Del Bouman. Hartman most recently was a television producer for the NBC affiliate in Houston, Texas, and produced the number one rated talk show in that city for eighteen years. Bouman, prior to her appointment, worked in the area of personal management.

Licht Appointed — Little Richie Johnson Agency has just appointed Sid Licht to road promotion. He will handle promotion for the agency along with Edwin Meadows and they will travel throughout the country.

Crawford Opens Offices — Dave Crawford announces the opening of general, A&R, promotional and sales offices for LA Records and Tapes in Van Nuys at 15454 Cabrito Road (213) 767-6296. Crawford’s publishing firm, Daamn Music, is also housed at the same address.

Livek To Arbitron — William P. Livek has been named account executive at Arbitron Radio midwestern division. He joins Arbitron from Ron Curtis & Company, Chicago, where he was vice president, broadcast development. He joined Ron Curtis in May 1976 as a recruiter.

Greenfield Named — Randy Greenfield has been named college account and executive producer at Headliners West, the west coast division of Headliners Talent Agency, Inc. He was previously the western regional manager for The John Mycock Agency.

Keison Named At Arbitron — Laura Keison has been named promotion specialist for The Arbitron Company in New York. She joins Arbitron from Harcourt Brace Jovanovich, Inc., after spending two years in this major publisher’s international division, most recently as their assistant promotion manager.


Rivkin joins Rockbill — Judi Rivkin has joined Rockbill/Campus Promotions, Inc. as assistant to president. She was formerly with Sir Productions.

Potkin Promoted — Electric Lady Studios has announced the appointment of Mitchell Potkin as studio manager.
April·Blackwood Music proudly announces the signing of a long-term publishing agreement with Billy Joel, and extends its congratulations to Billy on the double platinum album sales of “The Stranger” and the gold certification of “Just the Way You Are.”

Matching folio and sheet music by April·Blackwood Publications.

Exclusive distributor: Bradley Publications.
ARKTON TO IMPLEMENT EXTENDED MEASUREMENT

LOS ANGELES — In April, Arbitron Radio will institute a new survey design, extended measurement, in New Orleans and Seattle/Tacoma. The concept involves spreading current market samples over a longer period of time while targeting for a sample of at least 400 in-tab meter dials with each household.

The basic features incorporated in extended measurement are spreading the sample over time, producing a monthly station programmer's guide and producing the Standard Market Report. Markets measured twice per year will cover 24 weeks throughout the year rather than the present eight, three-time markets will cover 36 weeks and four-time markets will be measured over 52 weeks. New Orleans and Seattle/Tacoma are two-time markets.

An Arbitron spokesman said the larger sample sizes and rolling extended measurement should produce a more stable demographic report. The new survey design will reduce the effect of special conditions, such as Easter; the World Series and unusual weather.

The idea for extended measurement reportedly grew out of discussions with Arbitron’s clients. If it is successful in the two test markets the concept will be expanded to other markets.

STATION BREAKS

Will be the jazz director and that WCKO is now undergoing changes that will elicit the jazz audience. Another new concept now in effect at WCKO is a satellite studio set up in a Miami shopping mall. James is now doing his afternoon drive show from the studio and the people at WCKO plan to give the satellite studio idea more use, in an effort to keep in closer contact with their audience.

Former Boston Celtics coach Tom Heinsohn joins WOR, Boston to do a daily commentary spot. New lineup at KREM, Spokane: Scott Burns 6-10 am, John Hill 10-1 pm, Terry Schulte 3-7 pm, Ron Gandy 7-10 pm. Bob Case all nights. Speaking of lineups: The entire air staff at 98-Q, Vidalia is looking for work. The station was purchased by BNP soon. Several changes at WKRO, Boston. Brian Phoenix (from KDWB, Minneapolis) now doing 6-10 pm. Mike Adams who had been doing nights switches to 9-noon replacing Melody McShane who moves into the sales department.

Corbett Thompson, former PD at WOL, Washington, joins Warner Bros. as head of national R&B promotion. Chris Hall (from WEMP, Atlanta) will move over to KRBZ, Houston to join Clay Gilh, King Wiggins, PD at KTRN, Wichita Falls. Is looking for a.

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<td>18</td>
<td>N</td>
<td>My Aim Is True</td>
<td>Elvis Costello</td>
<td>Columbia</td>
<td>33</td>
<td>Detectives, Alison, Miracle Man, Red Shoes</td>
</tr>
<tr>
<td>19</td>
<td>N</td>
<td>News Of The World</td>
<td>Queen</td>
<td>Elektra</td>
<td>7</td>
<td>It's Late, Spread Your Wings</td>
</tr>
<tr>
<td>19</td>
<td>N</td>
<td>The Grand Illusion</td>
<td>Styx</td>
<td>A&amp;M</td>
<td>10</td>
<td>Sail Away, Fooling Yourself, Miss America</td>
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<tr>
<td>21</td>
<td>N</td>
<td>Drastic Plastic</td>
<td>Be-Bop Deluxe</td>
<td>Harvest</td>
<td>102*</td>
<td>Panic In The World, Japanese, Electric Language</td>
</tr>
<tr>
<td>21</td>
<td>N</td>
<td>Eddie Money</td>
<td>Eddie Money</td>
<td>Columbia</td>
<td>48*</td>
<td>Two Tickets, Hold On, Jealousy</td>
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<tr>
<td>23</td>
<td>N</td>
<td>Starlight Dancer</td>
<td>Kayak</td>
<td>Janus</td>
<td>116*</td>
<td>I Want You, Still My Heart, I'm Sorry, Title</td>
</tr>
<tr>
<td>24</td>
<td>N</td>
<td>Street Survivors</td>
<td>Lynrd Skynyrd</td>
<td>MCA</td>
<td>23</td>
<td>That Smell, What's Your Name, Got That Right</td>
</tr>
<tr>
<td>25</td>
<td>N</td>
<td>Double Live Gonzo</td>
<td>Ted Nugent</td>
<td>Epic</td>
<td>11</td>
<td>Stranglehold, Cat Scratch, Gonzo</td>
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<tr>
<td>26</td>
<td>N</td>
<td>Saturday Night Fever</td>
<td>Various</td>
<td>RSO</td>
<td>1</td>
<td>Night Fever, I Can't Have You, Disco Inferno</td>
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<tr>
<td>27</td>
<td>N</td>
<td>All This And Heaven Too</td>
<td>Andrew Gold</td>
<td>Asylum</td>
<td>73</td>
<td>Thank You For, On My Way, You're Free</td>
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<tr>
<td>28</td>
<td>N</td>
<td>Watermark</td>
<td>Art Garfunkel</td>
<td>Columbia</td>
<td>15</td>
<td>Wonderful World, Crying, Saturday, Title</td>
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<tr>
<td>29</td>
<td>N</td>
<td>French Kiss</td>
<td>Bob Welch</td>
<td>Capitol</td>
<td>21</td>
<td>Ebony Eyes, Hot Love, Mystery</td>
</tr>
<tr>
<td>30</td>
<td>N</td>
<td>Endless Wire</td>
<td>Gordon Lightfoot</td>
<td>WB</td>
<td>25</td>
<td>Circle Is Small, Daylight Kay</td>
</tr>
<tr>
<td>31</td>
<td>N</td>
<td>A Song For All Seasons</td>
<td>Renaissance</td>
<td>Sire</td>
<td>131*</td>
<td>Opening Out, Northern Lights, Title</td>
</tr>
<tr>
<td>32</td>
<td>N</td>
<td>Fotomaker</td>
<td>Fotomaker</td>
<td>Atlantic</td>
<td>156</td>
<td>Where Have You Been, The Other Side, Side At Love</td>
</tr>
<tr>
<td>34</td>
<td>N</td>
<td>Level Headed</td>
<td>Head East</td>
<td>A&amp;M</td>
<td>84*</td>
<td>Open Up The Door, Get Up &amp; Enjoy Yourself</td>
</tr>
<tr>
<td>35</td>
<td>N</td>
<td>Bat Out Of Hell</td>
<td>Sweet</td>
<td>Capitol</td>
<td>153</td>
<td>Like Oxygen, California Nights, Fountain, Tape Loop</td>
</tr>
<tr>
<td>36</td>
<td>N</td>
<td>Open Fire</td>
<td>Ronnie Montrose</td>
<td>Epic</td>
<td>55</td>
<td>Paradise, Words, Two Out Of Three, Title</td>
</tr>
<tr>
<td>37</td>
<td>N</td>
<td>Quarter Moon In A Ten Cent Town</td>
<td>Emmylou Harris</td>
<td>WB</td>
<td>114</td>
<td>Town Without Pity, Rocky Road, Title</td>
</tr>
<tr>
<td>38</td>
<td>N</td>
<td>Weekend In L.A.</td>
<td>George Benson</td>
<td>WB</td>
<td>9*</td>
<td>On Broadway, Greatest Love</td>
</tr>
<tr>
<td>39</td>
<td>N</td>
<td>Warmer Communications</td>
<td>AWB</td>
<td>Atlantic</td>
<td>112*</td>
<td>She's A Dream, Sweet &amp; Sour, Title</td>
</tr>
<tr>
<td>40</td>
<td>N</td>
<td>The Rutles</td>
<td>The Rutles</td>
<td>WB</td>
<td>126*</td>
<td>Various</td>
</tr>
</tbody>
</table>
Coming soon from MCA Records
The ultimate motion picture soundtrack album

...featuring the greatest FM artists

A deluxe 2-record set

MCA RECORDS
<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>Format</th>
<th>Owner</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>WABC</td>
<td>New York</td>
<td>AM</td>
<td>JIM Palmer</td>
<td>Adds: National Sound Mirror, Bob Benson</td>
</tr>
<tr>
<td>ADJS:</td>
<td>Raleigh</td>
<td>AM</td>
<td>DON ¢</td>
<td>Adds: Various Stations, Bob Benson</td>
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<tr>
<td>WOR</td>
<td>New York</td>
<td>AM</td>
<td>RONALD JOHNSON</td>
<td>Adds: Various Stations, Bob Benson</td>
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<tr>
<td>WOR-C</td>
<td>New York</td>
<td>AM</td>
<td>RONALD JOHNSON</td>
<td>Adds: Various Stations, Bob Benson</td>
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<td>WOR-D</td>
<td>New York</td>
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<td>RONALD JOHNSON</td>
<td>Adds: Various Stations, Bob Benson</td>
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<td>Adds: Various Stations, Bob Benson</td>
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<td>RONALD JOHNSON</td>
<td>Adds: Various Stations, Bob Benson</td>
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<td>Adds: Various Stations, Bob Benson</td>
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<td>Adds: Various Stations, Bob Benson</td>
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<td>RONALD JOHNSON</td>
<td>Adds: Various Stations, Bob Benson</td>
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<td>WOR-J</td>
<td>New York</td>
<td>AM</td>
<td>RONALD JOHNSON</td>
<td>Adds: Various Stations, Bob Benson</td>
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<td>WOR-K</td>
<td>New York</td>
<td>AM</td>
<td>RONALD JOHNSON</td>
<td>Adds: Various Stations, Bob Benson</td>
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<td>RONALD JOHNSON</td>
<td>Adds: Various Stations, Bob Benson</td>
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<td>WOR-M</td>
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<td>AM</td>
<td>RONALD JOHNSON</td>
<td>Adds: Various Stations, Bob Benson</td>
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<td>WOR-N</td>
<td>New York</td>
<td>AM</td>
<td>RONALD JOHNSON</td>
<td>Adds: Various Stations, Bob Benson</td>
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<td>WOR-O</td>
<td>New York</td>
<td>AM</td>
<td>RONALD JOHNSON</td>
<td>Adds: Various Stations, Bob Benson</td>
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<td>WOR-P</td>
<td>New York</td>
<td>AM</td>
<td>RONALD JOHNSON</td>
<td>Adds: Various Stations, Bob Benson</td>
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<tr>
<td>WOR-Q</td>
<td>New York</td>
<td>AM</td>
<td>RONALD JOHNSON</td>
<td>Adds: Various Stations, Bob Benson</td>
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<td>WOR-R</td>
<td>New York</td>
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<td>RONALD JOHNSON</td>
<td>Adds: Various Stations, Bob Benson</td>
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<td>WOR-S</td>
<td>New York</td>
<td>AM</td>
<td>RONALD JOHNSON</td>
<td>Adds: Various Stations, Bob Benson</td>
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<tr>
<td>WOR-T</td>
<td>New York</td>
<td>AM</td>
<td>RONALD JOHNSON</td>
<td>Adds: Various Stations, Bob Benson</td>
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<td>WOR-U</td>
<td>New York</td>
<td>AM</td>
<td>RONALD JOHNSON</td>
<td>Adds: Various Stations, Bob Benson</td>
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<td>WOR-V</td>
<td>New York</td>
<td>AM</td>
<td>RONALD JOHNSON</td>
<td>Adds: Various Stations, Bob Benson</td>
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<tr>
<td>WOR-W</td>
<td>New York</td>
<td>AM</td>
<td>RONALD JOHNSON</td>
<td>Adds: Various Stations, Bob Benson</td>
</tr>
<tr>
<td>WOR-X</td>
<td>New York</td>
<td>AM</td>
<td>RONALD JOHNSON</td>
<td>Adds: Various Stations, Bob Benson</td>
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<tr>
<td>WOR-Y</td>
<td>New York</td>
<td>AM</td>
<td>RONALD JOHNSON</td>
<td>Adds: Various Stations, Bob Benson</td>
</tr>
<tr>
<td>WOR-Z</td>
<td>New York</td>
<td>AM</td>
<td>RONALD JOHNSON</td>
<td>Adds: Various Stations, Bob Benson</td>
</tr>
</tbody>
</table>

**Note:** The table above lists various AM radio stations in New York City, with their respective owners and additional notes. The format and notes vary, indicating different programming or ownership affiliations.
THE TOAST OF ROCK & ROLL
ATLANTA RHYTHM SECTION

CHAMPAGNE JAM • ATLANTA RHYTHM SECTION

8 INCREDIBLE SONGS FROM 6 INCREDIBLE MUSICIANS
ON POLYDOR RECORDS & TAPES

Produced by Buddy Buie
Associate Producer: Robert Nix

Management: The Buie-Geller Organization
3864 Oakcliff Industrial Court
Doraville, Georgia 30340

Booking: Paragon Agency
PAUL GODDARD (bass)

DEAN DAUGHTRY (keyboards)

ROBERT NIX (drums & background vocals)

RONNIE HAMMOND (lead & background vocals)

BARRY BAILEY (lead guitar)

J.R. COBB (rhythm & alternate lead guitar)

Wile or call your local Phonodisc Distributor Sales Office for displays or other promotions.
CASH BOX/MARCH 25, 1978

MOST ADDED RECORDS

1. **COUNT ON ME — JEFFERSON STARSHIP**
   **GRUNT**
   WRL, KFL, KILT, KRTH, WDCR, KAKC, XKOK, KTAC, WBKB, WPQC, WMAK, WWSJ, KBET, WHBM, Q94, WYKY, WCAO, KERN, XKKX, 100, KM1N, KGW.

2. **WITH A LITTLE LUCK — WINGS**
   **CAPITOL**
   KMJ, KFRG, WXRI, WPKQ, WPQC, 99X, KILT, WHBM, KSLO, WDCR, KCBO, KRTH, Z93.

3. **THE CLOSER I GET TO YOU — ROBERTA FLACK/Donny Hathaway**
   **ATLANTIC**
   WRRQ, KFL, 96R, KING, KYA, WOYX, WNCI, BJ105, KEFL, WBBF.

4. **IMAGINARY LOVER — ATLANTA RHYTHM SECTION**
   **POLYDOR**
   WPGC, KSTP, KBRE, Q94, KEDEL, 130, KBOE, WKQZ.

5. **I'M GONNA TAKE CARE OF EVERYTHING — RUBICON**
   **20TH CENTURY**
   KSPT, WQXL, KLEO, WSZ, 293, KNDK, XKKX, KKPM.

6. **DISCO INFERNO — THE TRAMMPS — ATLANTIC**
   **KFRG, WDFY-PM, KRTF, WPEZ, WZZP, Q102, WDRQ, WAY, 100.**

7. **FEELS SO GOOD — CHUCK MORGANIE & A&M**
   **KXOK, KNUS, WDCR, WQXI, WWBS, KAEE, WAFE, WMGQ, KGW.**

8. **IF I CAN'T HAVE YOU — YVONNE ELLIMAN**
   **RSO**
   WADB, KGWW, KFL, KGWW, WSJ, WSAI.

9. **TWO DOORS DOWN — DOLLY PARTON — RCA**
   **WFRG, WTIX, WPEZ, WISM, KIOA, WWDE, WLEF.**

10. **THIS TIME I'M IN IT FOR LOVE — PLAYER**
    **WPGC, WRKO, WWKB, 99X, WPEZ, WWBQ, KDE.**

11. **FOOLING YOURSELF — STYX & A&M**
    **KFL, WPQF-PM, BJ105, KBRE, KEFL, WSKY, KERN.**

12. **FLASHLIGHT — PARLIAMENT — CASABLANCA**
    **WLS, WMET, WPDY, KSLO, Q94, WCAO.**

13. **FANTASY — EARTH, FIRE & WIND — COLUMBIA**
    **KYA, WDRO, WLAC, KPAM, WBQQ, WZZP.**

14. **LADY LOVE — LOU RAWLS — PHILA, INTL.**
    **WGGQ, WISQ, WOYQ, WPQF-PM, KSLO, Q94X.**

15. **BEFORE MY HEART FINDS OUT — GENE COTTON — ARIOLA**
    **KTAC, WOW, WNDW, WKY, KNDE, KJR.**

16. **OUR LOVE — NATALIE COLE — CAPITOL**
    **WQBF, KYA, WBDQ, KJWQ, WWDE, KNDE.**

17. **GOOD-BYE GIRL — DAVID GATES — ELEKTRA**
    **KFRG, WDCR, Q102, KEOE, KXKKX.**

REGIONAL ACTION

**NOEURTH**

Most Added: **1. THE CLOSER I GET TO YOU — ROBERTA FLACK/Donny Hathaway** — **ATLANTIC**
   **2. THIS TIME I'M IN IT FOR LOVE — Player** — **RSO**

Most Active: **1. IF I CAN'T HAVE YOU — Yvonne Elliman** — **RSO**
   **COUNT ON ME — Jefferson Starship** — **GRUNT**
   **F I L L W E L L  N E V E R  H A V E  T O  S A Y  G O O D B E E Y E — Dan & John Ford Coley** — **Big Tree**

**SOUTHEAST**

Most Added: **1. COUNT ON ME — Jefferson Starship** — **GRUNT**
   **2. IM GONNA TAKE CARE OF EVERYTHING — Rubicon — 20TH CENTURY**

Most Active: **1. IF I CAN'T HAVE YOU — Yvonne Elliman** — **RSO**
   **COUNT ON ME — Jackson Browne** — **Asylum**
   **RUNNING ON EMPTY — Jackson Browne** — **Asylum**

**SOUTHWEST**

Most Added: **1. COUNT ON ME — Jefferson Starship** — **GRUNT**
   **2. FOOLING YOURSELF — Styx — A&M**
   **3. WITH A LITTLE LUCK — Wings — Capitol**

Most Active: **1. IF I CAN'T HAVE YOU — Yvonne Elliman** — **RSO**
   **COUNT ON ME — Jackson Browne** — **Asylum**
   **SWEET TALKIN' WOMAN — Electric Light Orchestra** — **UA**

**MIDWEST**

Most Added: **1. TWO DOORS DOWN — Dolly Parton — RCA**
   **2. COUNT ON ME — Jefferson Starship** — **GRUNT**
   **3. FEELS SO GOOD — Chuck Mangione — A&M**
   **COUNT ON ME — Yvonne Elliman — RSO**

Most Active: **1. IF I CAN'T HAVE YOU — Yvonne Elliman** — **RSO**
   **COUNT ON ME — Ebony Eyes** — **Capitol**
   **RUNNING ON EMPTY — Jackson Browne** — **Asylum**

**WEST**

Most Added: **1. COUNT ON ME — Jefferson Starship** — **GRUNT**
   **2. WITH A LITTLE LUCK — Wings — Capitol**
   **3. I'M GONNA TAKE CARE OF EVERYTHING — Rubicon — 20TH CENTURY**

Most Active: **1. COUNT ON ME — Jackson Browne** — **Asylum**
   **EBONY EYES — Bob Weich** — **Capitol**
   **SWEET TALKIN' WOMAN — Electric Light Orchestra** — **UA**

RADIO ACTIVE SINGLES

1. **RUNNING ON EMPTY — JACKSON BROWNE — ASYLUM**

2. **COUNT ON ME — JEFFERSON STARSHIP — GRUNT**

3. **IMAGINARY LOVER — ATLANTA RHYTHM SECTION — POLYDOR**

4. **THE CLOSER I GET TO YOU — ROBERTA FLACK/Donny Hathaway** — **ATLANTIC**

5. **FEELS SO GOOD — CHUCK MORGANIE & A&M**

6. **IMAGINARY LOVER — ATLANTA RHYTHM SECTION — POLYDOR**

7. **SWEET TALKIN' WOMAN — Electric Light Orchestra** — **UA**

SCHEDULES & SONGS

**CASH BOX/MARCH 25, 1978**

TITLES LISTED BELOW ARE RECEIVING STRONG RADIO SUPPORT FROM KEY SECONDARY STATIONS AROUND THE COUNTRY.
### Regional Album Action

#### Northeast
- Jefferson Starship
- Little Feat
- Chuck Mangione
- Warren Zevon
- Samantha Sang
- Yvonne Elliman
- Eddie Money
- Outlaws
- Robert Palmer
- Little Feat
- Boots' Rubber Band
- Abba
- Outlaws

#### Baltimore/Washington
- Jefferson Starship
- Chuck Mangione
- Boots' Rubber Band
- Abba
- Jeff Healey Band
- Little Feat
- Boots' Rubber Band
- Van Halen
- Warren Zevon
- Samantha Sang
- Average White Band

#### Southeast
- Jeff Healey Band
- Little Feat
- Boots' Rubber Band
- Van Halen
- Warren Zevon
- Samantha Sang
- Abba
- Outlaws
- Robert Palmer
- Andy Gibb

#### South Central
- Jeff Healey Band
- Little Feat
- Boots' Rubber Band
- Van Halen
- Chuck Mangione
- Outlaws
- Little Feat
- Samantha Sang
- Stargard
- Andy Gibb
- Warren Zevon

#### Midwest
- Jeff Healey Band
- Boots' Rubber Band
- Van Halen
- Chuck Mangione
- Outlaws
- Little Feat
- Samantha Sang
- Stargard
- Andy Gibb
- Warren Zevon

#### West/Northwest
- Little Feat
- Jefferson Starship
- Warren Zevon
- Van Halen
- Journey
- Samantha Sang
- Yvonne Elliman
- Eddie Money
- Outlaws
- Robert Palmer

#### Denver/Phoenix
- Samantha Sang
- Journey
- Jefferson Starship
- Boots' Rubber Band
- Outlaws
- Little Feat
- Warren Zevon
- Kenny Rogers
- Eddie Money
- Barry Manilow (Live)

#### North Central
- Barry Manilow
- Bee Gees
- Andy Gibb
- Samantha Sang
- Kenny Rogers
- Jefferson Starship
- Abba
- Little Feat
- Barry Manilow (Live)
- Queen

#### National Breakouts
- Andy Gibb
- Outlaws
- Robert Palmer
- Stargard
- Eddie Money
- Abba
- Average White Band
- Head East

### Top Ten Account Reports

#### ABC Records/Sounds Good Chicago
- Big Apple — Denver
- Tower — Los Angeles
- Camelot — National
- Cavages — Buffalo
- Record Theatre — Cleveland
- Discount Records — St. Louis
- Flo's — Pittsburgh
- Record & Tape Collector — Baltimore
- Music Millenium — Portland
- Record Bar — Nashville
- Music Plus — Los Angeles

#### ABC Record & Tape — Natl.
- "Saturday Night Fever"
- "Saturday Night Fever"
- "Saturday Night Fever"
- "Saturday Night Fever"
- "Saturday Night Fever"
- "Saturday Night Fever"
- "Saturday Night Fever"
- "Saturday Night Fever"
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- "Saturday Night Fever"

#### Wherehouse — Los Angeles
- "Saturday Night Fever"
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- "Saturday Night Fever"
- "Saturday Night Fever"
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- "Saturday Night Fever"

#### Radio Doctors — Milwaukee
- "Saturday Night Fever"
- "Saturday Night Fever"
- "Saturday Night Fever"
- "Saturday Night Fever"
- "Saturday Night Fever"
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- "Saturday Night Fever"
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- "Saturday Night Fever"

#### Disc — Chicago
- "Saturday Night Fever"
- "Saturday Night Fever"
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- "Saturday Night Fever"
- "Saturday Night Fever"
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- "Saturday Night Fever"

#### Record World/T.S.S. — N.Y.
- "Saturday Night Fever"
- "Saturday Night Fever"
- "Saturday Night Fever"
- "Saturday Night Fever"
- "Saturday Night Fever"
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#### Jerry's — Philadelphia
- "Saturday Night Fever"
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#### Harvard Coop — Boston
- "Saturday Night Fever"
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#### Circles — Arizona
- "Saturday Night Fever"
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#### Specs — Miami
- "Saturday Night Fever"
- "Saturday Night Fever"
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#### Flo's — Pittsburgh
- "Saturday Night Fever"
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#### ABC Records — Tape — Natl.
- "Saturday Night Fever"
- "Saturday Night Fever"
- "Saturday Night Fever"
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#### Tower — Los Angeles
- "Saturday Night Fever"
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- "Saturday Night Fever"
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- "Saturday Night Fever"
- "Saturday Night Fever"
- "Saturday Night Fever"
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- "Saturday Night Fever"
- "Saturday Night Fever"

#### Independent — Denver
- "Saturday Night Fever"
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#### Odyssey — Santa Cruz
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#### Kordettes — National
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#### Music Millenium — Portland
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- "Saturday Night Fever"

#### Record Bar — Nashville
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- "Saturday Night Fever"

#### Music Plus — Los Angeles
- "Saturday Night Fever"
- "Saturday Night Fever"
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- "Saturday Night Fever"
Burgess Takes Over Republic Records From Friend Autry

By Bob Campbell

NASHVILLE — Dave Burgess, longtime associate and personal friend of Gene Autry, has announced his acquisition of full control and operation of Autry’s Republic Records, including all the masters contained in the catalog. Burgess had previously served as vice president and general manager of the label since he spearheaded its reactivation last 18 months ago.

For all practical purposes, Autry’s long-colorful involvement with the music industry has ended with the sale of Republic Records, a label he formed in the late 1950s. His sole link to the record business is his ownership of four publishing companies which he said he cannot conscientiously pursue.

Autry Masters

Above all, however, the single most valuable aspect of Republic is a multitude of Autry masters — original Autry songs cut in the early ’60s and many of his old standards which he re-recorder. Ninety of these albums have been released with success and over 20 albums worth of releases have recently been re-released these Autry albums at the rate of two a year. Some of the albums released on Autry by Republic are “Live From Madison Square Garden,” “South of the Border.”

“Gene was interested in having me to have this company. There is no one else he would ever let have control of his masters besides me.”

Since re-opening Republic Records, Burgess has signed and developed country artists David Rogers, Kathy Barnes, Ray Conners, Leland Barethil and Nate Herol. Virtually 80 percent of all single releases have charted nationally. Burgess also oversaw the administration of his own publishing companies, including the companies of Glen Campbell, Hank Williams, Jr. and Autry. He also took an active interest in Progressive Artist Management, which handles the careers of Ms. Barnes and Rogers. Republic also distributes and promotes its product.

Longstanding Plan

“This has been a plan of mine with Gene for a long time, and we have all ways had the understanding that this would transpire,” said Burgess, who moved here five years ago from Montana to start Singerette Music and Doubleday Productions. “We felt the time was right. Gene is involved with his baseball team (Autry has a controlling interest in the California Angels), radio and television interests, plus some publishing. And besides, it’s a plan.

“Gene has owned 100 percent of the stock in the company since I bought it,” Burgess added. “He has always wanted me to have this company. There is no one else he would ever let have control of his masters besides me.”

Campbell Song To Be Made Into Film

By Bob Campbell

NASHVILLE—“Rhinestone Cowboy,” the Country Music Association’s 1976 Song of the Year, will be turned into a major motion picture in the coming year, it was announced here last week by Larry Weiss, author of the tune.

In town for a rare visit, Weiss said an agreement had been signed with Universal Productions, a major subsidiary of Universal City Studios. “Gene was very interested in being involved in the project with me,” Weiss said.

“I spoke to Glen Campbell a couple of days ago, and he is very interested in being involved in the project with me. “ Weiss said. “It’s going to be a big production, and we will begin shooting in the fall.”

“Many of the songs in the movie will be used, including ‘The Rhinestone Cowboy’. “

For more information, call 1-800-414-1041.

Barnauch Leaves ABC To Pursue Other Interests

NASHVILLE — Larry Barnauch has announced his resignation as ABC Records vice president of sales and promotion to pursue other interests.

“There are certain personal goals of mine that I would like to achieve, and this is the proper time for me to move on,” Barnauch said.

Barnauch came to Nashville from New York in 1971 to join Jim Fogelson in establishing Dot Records as a major country label and artist manager in the area. Through the careers of artists such as Roy Clark, Donna Fargo, Freddy Fender and Don Williams, Dot was purchased by ABC Records in 1974, and the label name was retired earlier this year. Fogelson is currently president of ABC’s Nashville operation.

“The experiences with Dot and the last eight years have been invaluable to me,” Barnauch said. “For a long time, I have wanted to pursue additional responsibilities including more decision making as concerns product.

“I’ll miss ABC country artists and product very much,” he said. “I’ll especially miss working with my good friends and partners, Jim Fogelson, the outstanding man in the country music business as far as I’m concerned.”

(continued on page 53)
LEATHERWOOD SHOWCASED — Monument Records and Combine Music Group recently concluded a Woodstock/9令人难忘的夏日音乐节 for Pati Leatherwood at the Exit Inn in Nashville. Pictured (l-r): Fred Foster, Monument president; Leatherwood; and Bob Beach, Combine Music president.

Booking Co. Sues Parton For $375G

NEW YORK — Package Country Music Inc. of Rochester, N.Y., has sued RCA recording artist Dolly Parton for $375,000, claiming breach of contract. The company charges that it arranged a tour for the singer through the northeast, midwest, and eastern Canada in 1976, but that Parton missed 13 of those dates. Her management declined to comment on the charges.

ELVIS PRESLEY (RCA PB-11212)

Softly, As I Leave You (3:00) (Miller Music — ASCAP) (A. deVita/Art Shaper) — This is another expression of the many talents of Stella Parton.

ROBINNIE SESSIONS (MCA-40975)


Ronnie's fast talking combined with a funny sound makes this single a sure ingredient for many programmers' recipe for a well rounded sound.

JEAN SHEARD (Scorpion GRT-157)

The Real Thing (2:58) (Brim Music, Inc. — SESAC) (R. McDowell)

For her first release for Slim Williamson's Scorpion Records, Jean does a Ronnie McDowell tune with a smooth, rolling melody, which should appeal to country stations.

CRISTY LANE (LS GRT-156)

I'm Gonna Love You Anyway (2:08) (Ahab Music — BMI) (L. Martine, Jr.)

This year may well be Crisly Lane's year for stardom. She is now established as a solid chart artist and this Laying Marie song is perfect for her. The upbeat tempo is in the vein of "Let Me Down Easy."

DAWN CHASTAIN (Prairie Duel PD-7623-A)

Never Known (How Much I Loved You) 'Til I Lost You (2:55) (Annexa Music — BMI) (Kelly Bach/Betty Jones)

This single has an unusual twist — a sad love song, with happy upbeat tempo. A good sing-along record for the spring season.

Singles To Watch

MAX D. BARNES (Polydor PD-14466)

She Loves My Troubles Away (2:50) (Screen Gems-EMI Music, Inc. — BMI/Weibkab Music Co.) (Mike D'Amore/Rayburn Anthony)

RICK JACQUES (Caprice CA-2046)

Song Man (2:17) (Sound Corp. Music — ASCAP) (Rick Jacques)

PEGGY SUE (Door Knob KG-W852)

Come And Lay Down With Me (2:30) (Chip 'n Dale Music Pub., Inc. — ASCAP) (Ron Muir/Larry Shell)

CONNIE CATO (Capitol P-4547)


KENNY PRICE (MRC MR-1012)

Sunshine Man (2:13) (Tree Pub. Co., Inc. — BMI) (Ray Pennington)

HANK WILLIAMS JR. (Warner Bros. WBS-8549)

The New South (3:50) (Bocephus Music Co. — BMI) (Hank Williams, Jr.)

RITA REMINGTON (Plantation PL-171)

To Each His Own (2:52) (Paramount Music Corp. — ASCAP) (Livingston/Evans)

GENE WATSON (Capitol P-4556)

Cowboys Don't Get Lucky All The Time (2:21) (Doubleplay Music — BMI) (Dallas Harms)

Weintraub Seeks Rights To Presley Biography

LOS ANGELES — Producer Jerry Weintraub is currently negotiating with Col. Tom Parker, the Elvis Presley estate and Vernon Presley, Elvis' father, for the theatrical and other licensing rights to make the Elvis Presley film biography. "We are very close to arriving at a deal that would make the Elvis Presley life story a major motion picture that his millions of fans around the world would view an an everlasting tribute to the late king," Weintraub said.

Gusto Ships 10 LP's

NEW YORK — Gusto Records has shipped its March release, consisting of 10 LPs. The new releases include seven "Power Pack" albums, including "Gary Lewis And The Playboys' Greatest Hits," Dobie Gray and Mary Wells' greatest hits" and "The Cochsters' Greatest Hits." The March release also features three Starday/King LPs, including "16 Greatest Truck Driver Hits," and "Earl Bostic Plays 16 Sweet Tunes of the Fantastic 50's."

Rich Single Released

LOS ANGELES — Charlie Rich's first single for United Artists, "Puttin' In Overtime At Home," is a show business and the B-side, the Ben Petralo song is off the country star's new album, "I Still Believe In Love.

Cash Box March 29, 1978
Burgess Takes Over Republic Records From Friend Autry

(continued from page 50)

Perhaps the most comprehensive package of Autry material will be released this fall — a double album of Autry songs which will celebrate the 50th anniversary of his debut in the music business. One record will include re-cut versions of such hits as "Back In The Saddle Again," "Tumbling Tumbleweeds," and "South Of The Border." The other record will include unreleased material. This is merely one small part of Burgess’ plans for the label. He also wants to expand into the pop market.

"Our big project is to expand our pop roster, really go after it," Burgess said. "We are working to build a well-rounded label with a pop and country department. We have signed a group called "Muench," which is handled by Dick Clark Productions. I am also going to the west coast this next week and will be talking with some people out there."

Recent Signings

Republic has also recently signed country artists Randy Barlow and Bobby G. Rice. According to Burgess, these acquisitions have rounded out his country roster. "At this point we are loaded up on country artists. We will not be signing any more country acts for awhile unless a big name becomes available to us."

Basically, Republic was formed because of Burgess and Autry’s interest in the music business. For the next few months Autry had with Joe Johnson, who owned 20 percent of Challenge Records. Autry formed Republic until he could divest his interest in Challenge.

When Autry formed Republic Records, he purchased all of his masters from Challenge Records. During that period of time, Autry also purchased all of his old films from Republic Pictures and Columbia Pictures. During these transactions, he negotiated for the right to use the Republic name (Autry did not own Republic Pictures, although he made numerous "B" Westerns for the studio during the ’30s) for his record company.

For the first three or four years after he formed Republic, Autry recorded new songs and re-cut many of his old standards using new arrangements. Then he began disenchanted with the music business and the company lay dormant until Burgess took over the reins here 18 months ago.

Campbell Song To Be Made Into Film

(continued from page 50)

a love story win the music business in the background. And it is gonna be a movie of hope.

"G-Rated"

"Rhinestone Cowboy" was a G-rated song," Weiss added, "I’d like to have a PG-rated movie because the song reached so many people. It reached 3-year-old kids and 80-year-old people. Kids love that song. The Rhinestone Cowboy is a hero figure to them even if they don’t know exactly who he is."

Since 1974, Weiss had worked his music out of holding companies, Larry Weiss Music, Ltd. and Ramshead Music. And in the past year, he has concentrated on writing songs and putting together the movie deal.

"I don’t do a lot of things, but I try to put a lot of effort into a few projects," Weiss said. "Everything goes in spurts for me. I have mostly been trying to write a few songs, get the movie thing going and get back on a record label."

Hennessy
Breidenbaugh

Top Billing Adds Staff

NASHVILLE — Ginger Hennessy and Arietta Breidenbaugh are the two latest additions to the staff of Top Billing, Inc. Hennessy will be soliciting and negotiating personal appearances for the talent management/booking agency. Breidenbaugh will be working with the press as director of public relations.

Hennessy is returning to Nashville and the music industry after an eight-year absence. Breidenbaugh comes to Top Billing from the Indiana Tourism Development division.

SHERIFF HONORS ROBBINS — Davidson County Sheriff Fate Thomas honors Hargus "Pig" Robbins, recent Grammy winner for "Country Instrumentalist of the Year," as deputy sheriff during an ASCAP ceremony here. Pictured above are (I-R): Robbins; Paul Adler, New York ASCAP membership director; Richard Leigh, ASCAP writer; and Thomas.

Heard Planning To Leave GRT Corp.

NASHVILLE — GRT Corporation has announced the resignation of Dick Heard, vice president and general manager of the company’s GRT Records Division.

For the next few months, however, Heard will work closely with Nelson Larkin, the label’s A&R director. Larkin will report to Ed DeJoy, president of the corporation’s west coast label, Janus Records. "We are definitely not shutting down the Nashville office," said DeJoy. "GRT Records will continue to grow and be an important factor in the country music business."

Heard, a 15-year veteran in the music business, has headed the Nashville operation for four years. He was responsible for acquiring for GRT the distribution rights to such million sellers as "The King Is Gone" by Ronnie McDowell on Scorpion, "I.O.U."

by Jimmy Dean on Casino and "Telephone Man" by Merle Wilson on GRT. He also initially signed such artists as Mel Street, Bobby G. Rice, Johnny Lee, Yancey and Crisky Lane via a distribution arrangement with LS Records.

Heard is leaving GRT so that he will have more time for record production and writing. "I leave with mixed emotions," said Heard. "For four years this company has been like a family, I am sure, however, that everything will go smoothly and I am going to be rooting for GRT Records all the way."
HER BIGGEST SINGLE
"RIGHT OR WRONG"
ONLY 4 WEEKS AND ALREADY
53 CASH BOX

INERGI
RECORDS
PRODUCED BY
VINCENT KICKERILLO AND DON COSTA
ACM Announces Nominees; Program Scheduled For May 4

LOS ANGELES — The Academy of Country Music has announced the five finalists in each of a series of major categories for its annual awards presentation which will be held at the Shrine Auditorium on April 27 and on ABC-TV on May 4.

ENTERTAINER OF THE YEAR: Roy Clark, Loretta Lynn, Dolly Parton, Kenny Rogers, Mel Tillis

TOP MALE VOCALIST: Mickey Gilley, Ronnie Milsap, Kenny Rogers, Mel Tillis, Conway Twitty

TOP FEMALE VOCALIST: Crystal Gayle, Emmylou Harris, Loretta Lynn, Dolly Parton, Linda Ronstadt

TOP NEW MALE VOCALIST: Bobby Bowden, Hoyt Wonder, Vern Gosdin, Mel McDaniel, Eddie Rabbit

TOP VOCAL GROUP: Asleep At The Wheel, Conway Twitty & Loretta Lynn, DAVE & Sugar, Oak Ridge Boys, Statler Brothers

Gayle Headlines Ontario Festival

NASHVILLE — Grammy Award winner Crystal Gayle tops the list of performers set for the “Great Country Spring Festival” which is being held April 22 at the Riverside International Raceway in Ontario, California. The festival will feature 16 acts and run approximately 12 hours.

In addition to Gayle, other performers include Johnny Paycheck, Hank Williams Jr., the New Commander Cody Band, the Kendalls, Mickey Gilley, Molly Bee, July Allen & The Palomino Riders and Jerry Naylor, who will also emcee the show.

Promoter of the event is Anaheim-based Giant Rock Productions. Talent is being coordinated by the William Boyd Agency and Jerry Naylor.

‘Country Concert’ Series Completed

LOS ANGELES — “Country Concert,” Filmmax Radio’s recorded live hour-long weekly radio syndicated program, has completed its first 13-show cycle.

The show featured over 200 country radio stations nationwide, including Johnny Paycheck, Moe Bandy, Tanya Tucker, the Statler Brothers, Barbara Mandrell, Doug Kershaw, Mickey Gilley, Hoyt Axton, Larry Gatlin, Billy “Crash” Craddock, Jim Ed Brown & Helen Cornelius, Kenny Rogers and Dolly Parton.

Since each of the 13 shows airs in sequence and then the 13-week cycle is repeated on each station, we have, in essence, completed six months of production on “Country Concert.”” Filmmax president Gary Standard said.

He further noted that the “Country Concert” production staff will begin a short hiatus before returning to start production of the next 13-show cycle in late spring.

Management Co. Opens

DENVER — Greenspence Express, Inc. has been formed recently here under the direction of Ben Greenspence, former owner of Los Angeles country-rock band Yukon Express. The company will handle management, bookings and promotions.

Initial artists on the company roster include Chuck Price, the Desperados, Rollin’ Smoke Revue, Sleeper and Timothy P. and the Rural Route III.

Parton Draws 84,000

HOUSTON — Dolly Parton drew an estimated crowd of 84,000 at the Houston Livestock Show recently during a matinee and an evening performance. Dolly’s evening performance, drawing 43,105, set a record second only to Elvis Presley, who four years and two days earlier drew a crowd of 44,175.

Gayle Serves Indiana

LOS ANGELES — Crystal Gayle served as honorary chairperson for Indiana AG Day, May 22, at the AG Forum. The event was held simultaneously with National Agriculture Day. Gayle, who grew up in Wabash, Indiana, joined such activities of the day in Indianapolis.

New Label Is Bilingual

LOS ANGELES — The new label by the “King Of Indian Jewelry,” Gilbert Ortega, is out on the new LRA label, and is bilingual/country.

The Country Column

Warner Bros. artist Donna Fargo has a #1 single this week in CB with her “Do I Love You (Yes In Every Way)” release. She appeared in Vegas at the Frontier Hotel with Roy Clark during the week of March 9-15. And her next engagement is the Wembley Tour leaving March 21 for London, Sweden, Switzerland, Finland and Norway.

MCA’s Mel Tillis will be seen on the ABC-TV network this spring, hosting his own variety series. Former Miss California, Susan Anton, will co-host the series with Mel. At this time no independent television shows have been scheduled and the title of the show is to be announced.

Con Brio has announced its affiliated publishing companies, Con Brio Music, Willox Publishing Company and Concord Publishing Company have entered into a long-term publishing agreement with Burlington Music Company LTD of London and its affiliates for worldwide representation, excluding the U.S. and Canada.

Mercury artist Faron Young taped his first television special when he did the special for K-TEL International on Feb. 11 from the Wheeling Jamboree in Wheeling, WV. Other bookings for Faron were the “Nashville Stage” hosted by T. Tommy Cutrer and the “Marty Robbins Spotlight.” Faron’s current single “Loving Here And Living There And Lying In Between” is #4 bullet this week in CB.

ABC recording artist Tom Bresh, who is represented by the Tony Ford Agency of Beverly Hills, recently appeared on his first network show, “Command Performance” shown on CBS. Tom performed for the NARM Country Show at the Disneyland Hotel in Anaheim, CA Jan. 20 and will appear at Disney World in Orlando, Fl Apr. 7.

Country duo Conway Twitty and Loretta Lynn are currently busy in the studio, working on material for their eighth duet album on MCA Records. After their recording dates, the team will be touring together in the midwest and southwest.

RCR’s Porter Wagoner played his first road show engagement in three years when he performed for the “Grand Ole Opry Stars On Tour” show in Pontiac, Mich. This show is an NBC special to be telecast on April 6.

Grand Ole Opry star Dolly C. Newman joined a group of entertainers who have recently donated articles of clothing to the Country Music Hall of Fame for display in their costume exhibit. His “Alligator Suit” costume came from his Cajun-oriented 1961 hit “Alligator Man.”

Monument’s newly signed artist, Tommy Jennings, has released his first single for the label. Older brother, Waylon, is doing the harmony for the new release, “Don’t You Think It’s Time.”

Ovation Records’ promotion man Joe Sun, recently found out who the swingers are on the country airwaves when he sent out 250 invitations requesting the presence of DJs and trade writers to a fake wife swapping party. The RSVP responses had the Ovation phones ringing off the wall.

MCA’s Ronnie Sessions’ new single “Cash On The Barrelhead” debuted on the CB charts at #85 bullet. He has embarked on an extensive tour of the midwest and west to celebrate its release.

RCR’s Larry Gatlin has a new single being released March 20. The title is “Nighttime Magic” and it will be the first record Gatlin has cut in California.

ABC artist Roy Head was the first performer to appear at a new San Antonio club called “Head First.” The club was named after one of Roy’s ABC albums. Roy has a new LP coming sometime this month.

Jean Shepard has signed an exclusive recording contract with Scorpon Records. Jean came from United Artists Records where she had two #1 records and several that made Top 10. Her first release for Scorpon, written by Ronnie McDowell, is called “The Real Thing.”

Columbia’s Sonny James is taking a month out of his touring schedule for some rest and to complete his forthcoming album on the Columbia label. His current single “This Is The Love,” this week is #65 bullet on the CB charts and will be the title of his new album.

Palomino Celebration

Freddy Fender and ABC Records hosted a birthday party for Freddy Huey Meaux, owner of the Palomino in North Hollywood. Pictured (1-1) are: Bob Kirsch, product, De Vito Meaux, John Morgenstern, vice president and general manager at ABC Records, international division and president, ABC-Dunhill Music and American Broadcasting Music; Fender and Robin Shermaker, road manager for Fender.

Cash Box/March 25, 1978
"Georgia on My Mind."
The new Willie Nelson single, sung as sweet and clear as moonlight through the pines. From Willie's soon-to-come album, "Stardust."

On Columbia Records and Tapes.
The Country Mike

If you’ve been reading this column lately, you already know about the three major market stations changing to country formats this month. Here’s the latest on those stations.

Reports from Denver indicate that Ron Jones has been changing KLZ’s format slowly but surely. Jones says that the station went full-fledged country Saturday March 11. KLZ debuts in the Denver area with this new lineup: “Jockey” Joe Kelly, mornings, Ron Jones 10-noon, Sandy Travis noon-3, Mike O’Connor, afternoons, Perry Martin 7-midnight, and Barbara, all night.

Veep of programming for the Plough chain, Craig Scott, says WMPH/Memphis changed to country March 6, with this new lineup: Kevin Murphy 6-10, Bill Murray 10-1, from WHBO. Robert Grey 1-4; also from WHBO, Walt Jackson 4-7, Debbie Conner, who comes from KNKH/Cedar Rapids, jocks from 7-midnight; and Jay Marin, formerly at WAME/Charlotte, does the all night shift.

KRL/Ft. Lauderdale switched to country March 1, with a daytime line-up that looks like this: Donna Muzzey 6-10, program director Mike Fee 10-2; and Buddy Vankara 2-6. KRL will remain daytime until construction is completed at the station.

Two weeks ago, we reported that the Atlanta market might soon have a new country station. This week the rumor blossoms into fact, as WXAP is 1 KW at 860 on the AM dial. We’ll have more developments next week.

After more than seven years in the all night slot at 50,000 watt KVUU/Tulsa, Billy Parker, also the station’s music director, has announced that he’ll be moving to a daytime shift next week. Parker says that the increasing number of personal appearances require the change to a 9-a.m. to 6:30 p.m. shift. Parker will continue to supply the industry with his weekly playlist.

Cash Box would like to welcome a new weekly reporting station to our ranks this week... KSSS/Colorado Springs. Bob May is PD, Dave Beadles handles the music. Beadles will take music calls on Thursdays at 303-566-5000.

Wayne Johnson replaces Debbie Conner at KNKH/Cedar Rapids... Dianne Brennan, MD at WBAM/Montgomery, will be taking an extended vacation to Germany late this month to visit distant relatives. KWMT/Pl. Dodge made a trip to MCA Records this month to promote Agriculture Day in Iowa on March 20. MCA will provide copies of the latest Cal Smith single, “I’m Just A Farmer,” for the station to use in its promotions.

We’re still having problems getting pictures from some stations. We need pictures of station executives and jocks, plus any shots you may have with visiting artists. Send your photos and news to Cash Box... 21 Music Circle East... Nashville, Tennessee 37201.

Country Mike

HEADLINE

ABC recording artist Roy Head recently headlined two nights at New York’s Lone Star Cafe and one performance was broadcast live on station WPH. Pictures above backstage at the Cafe are (l-r): Mickey Wallach, ABC’s director of promotion in New York; Head; Pam Green, WPHN music director; and Lee Arnold, WPHN air personality.

Campbell Renews

LONDON — Managing director of the Sparta Florida Music Group Hal Shaper has announced that the firm have re-signed Glen Campbell’s publishers Glen Campbell Music, Kayteeky, Music and Awenluck Music. The agreement is long-term and will take in all territories of the world excluding the U.S. and Canada. It is expected that Campbell will be visiting Britain in October of this year.

Durrill Album First Under Garrett Pact

LOS ANGELES — John Durrill’s “Just For The Record” will be the first album released under Garrett Music Enterprises’ recently signed pact with United Artists Records.

New Horseshoe Format

TORONTO — The Horseshoe Tavern, a longtime country-bluegrass club, has changed its music policy dramatically, and is now booked by Gary Topp, who had been booking the New Yorker Theatre until recently.

The club signed an eight-year deal with Topp and his former New Yorker partners, and will now present divergent music shows.

Topp said that the club had expressed concern over wanting crowds in recent months, and were forced to move into different music fields. Punk rock, jazz and folk-rock will be presented, with planned appearances in coming months of Geoff Muldaur, Jesse Winchester and Anthony Braxton.

Most Added Country Singles

1. NO, NO, NO (I’D RATHER BE FREE) — REX ALLEN JR. — WARNER BROS.
2. THE SUPERSTAR — ALBERT KING— WITH WES HARRIS — WATA.
3. HOW ABOUT THE BUTTERFLIES — KENNY ROGERS — WSB.
4. U.H.S. THEME — LEE RITZ — WATP.
5. KEEPDROPPING — BILL SPEIGHTS — WCOL.
6. I’LL NEVER BE FREE — JIM ED BROWN/HELEN CORNELIUS — RCA
7. TELL ME WHAT YOU WANT — MAXINE WRIGHT — ABC
8. JOKER — KRAJN — WMAR.
9. BANG BANG — KENNY ROGERS — WATN.
10. COUNTRY WOMAN — DOLLY Parton — WSM.

4. UNCHAINED MELODY/SOFTLY, AS I LEAVE YOU — ELVIS PRESLEY — RCA
5. I’LL NEVER BE FREE — JIM ED BROWN/HELEN CORNELIUS — RCA
6. JOHNNY CASH — JIMMY DURANTE — WSM.
7. THE POWER OF POSITIVE DRINKIN’ — MICKEY GILLEY — PLAYBOY
8. WE’RE COMING HOME — CLINT BLACK — WSM.
9. THE TEXAS TRAVELINGlemen — PERRY COMO — WSM.
10. COUNTRY WOMAN — DOLLY Parton — WSM.

Most Active Country Singles

1. EVERY TIME TWO FOOLS COLLIDE — KENNY ROGERS AND DOTTIE WEST — UNITED ARTISTS
2. KERRY KRAMER — KENNY ROGERS — WSM.
3. THE BOSS — JIMMY DURANTE — WSM.
4. IT HURTS TO BE HURT — LEE RITZ — WSM.
5. I’LL NEVER BE FREE — JIM ED BROWN/HELEN CORNELIUS — RCA
6. BANG BANG — BILL SPEIGHTS — WSM.
7. COUNTRY WOMAN — DOLLY Parton — WSM.
8. THE APPROACHING STORM — BILL SPEIGHTS — WSM.
9. YOU CAN’T CARRY ME — BILL SPEIGHTS — WSM.
10. THE NEW MAN IS IN — BILL SPEIGHTS — WSM.

Alan’s Elvis Show Gets a New Name

Flying Fish Hikes List Price To $7.98

LOS ANGELES — “Elvis Forever, The World’s Most Spectacular Tribute To Elvis” is the new name of Alan Amram’s Presley show scheduled to begin an extended Los Angeles run at the Aquarius Theater on May 4. The show was formerly titled “Elvis Fever” and radio station KRTH, K-Earth, will sponsor opening night and plans to give away 1,000 tickets as contest prizes. Chet Alica, Alan’s manager, says TV spots are being prepared to publicize the show and Alan will have his own billboard on the Sunset Strip.

NEW YORK — Flying Fish Records will increase its list price to $7.98 from $6.88, effective immediately. The distributor price jumps to $3.30 from $2.85.

First Records

The first records to be affected by the increases are the company’s调度 March releases, David Amram’s “Ham- van’s/New York,” and Robin Williamson And His Merry Band’s “American Stonehenge.” The company will process orders received March 31 at $6.96 except for the new releases, which will be billed at $7.98.

Cash Box/March 25, 1978
CAPITOL'S GOT THE HIT!

"It's a Heartache"

It's the One! It's a smash!

Bruce Pendell
VICE PRESIDENT PROMOTION
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Alex Musacchi of Fania Records just informed us that Latin Fever, the 14 piece female salsa group, just completed their first LP. The "quinto-intu" recording was produced by Larry Harlow for Passing Cloud Productions. Featured are the Voices of Latin Fever: Nancy O'Neil, Rosa Soy, and Aida Chabrier. Incidentally, both Nancy and Rosa are the featured vocalists heard on the current Charanga 76 hit singles: "Tango Azul" and "Annie." On February 23, the 20th Annual Grammy Awards Show was telecast on CBS. If you watched for the Latin Grammy, you may have been disappointed to see (continued on page 67)

**BRASIL MEETS NEW YORK** — CBS Records International recording artist Raimundo Fagner recently visited Cash Box's New York office. Pictured (l-r) are: Henry Gandelman, Brazilian correspondent for Cash Box; Julie Sayers, A&R manager of CBS's Latin American office; Fagner, and Ken Terry, east coast editor of Cash Box.

**PARA GOZAR BORINQUEN — Tito Gomez — Inca 1058 — Producer: Larry Harlow**

This album was in the can for two years. Reasons unknown. But here is a great singer of great caliber. Every song on this album swings, Tito then turns to his romantic side with only his bolero in this album. The arrangements are fine. The backing musicians are all stars. Chorus blends beautifully. All cuts are excellent.

**JOACO MUERTE — Pedro Congo Y Su Orquesta Internacional — International 917 — Producers: Jorge Mille/ Rafael Viera.**

Puerto Rico seems to come out with top singers. This young man really swings on all songs in this album. His orchestra is fantastic all on cuts. There is a beautiful tambora solo by Bienvenido Lugo. Arrangements are great. Pedro's vocals are excellent. The best cuts are: "Joaco Muerte," "Melao De Cara," "Toma Mi Corazón Puerto Rico" and "Con Un Amor Se Borra Otro Amor."

**BILL 78 — Billo's Caracas Boys — TH 207 — Producer: Carlos A Vidal**

Billo's Caracas Boys has been established all over Latin America. Since the early 40s, Billo has always had 15 musicians of great talent in his orchestra. The music in this album is very commercialized, but very lasty arrangements for a big band. The vocals are superb. Honorable mention goes to the piano player and flute player on their solos. Best cuts are: "El Brujo," "El Pescaíto De Mi Tierra," "Negro Chombo," "Galor," "Abrazo A Prudy" and "San Juan."

**Latin Picks**

**TITO GOMEZ**

**MARIAS HELENA**

** مباشر المهرجان — أندورا السوبر — المجموعة**

**MARIA HELENA — Alhambra 39 — Producer: M. De La Calva**

Alhambra has come out with another winner in Maria Helena. The Spanish vocalist does a superb job in this album. All the songs are composed by her, Blessed with fine material, mostly ballads and folk music, she excels on her guitar throughout the album. Without any doubt this album of love songs should be high on the Latin charts all over Latin America. All cuts are excellent.

**ANORANZAS — Paco Martin — Zafiro 509 — Producer: Juan Carlos Calderon**

Paco Martin hits a gem in this album. Especially for lovers of the ballads. This music, recorded in Spain, was excellently recorded and captures the drive and intensity of the arrangements provided by Juan Carlos Calderon. The best cuts in this album are: "Nenas," "Anoranzas," "Ese Perrillo Extremeno," "Has Nacido En Espana" and "En Casa."

**PEOPLE — GCP-132 — Producer: Manny R. Guerra**

Texas Chicoan group People mixes Latin rock with salsa music and ballads in this album. The orchestral superb. The lead vocals are excellent. This group of seven men could go rock with their instrumentation of "Sholongo." The best songs are: "Tres Palabras," "Quiereme Mucho," "Candelitas," "No Platicues," "Tomame O Dejaeme," "Picadillo" and "Sholongo."

**Latin beat**

The new album by Wilkins is titled "Amarse Un Poco," it is set to be released on Cochito Records next week. The album is entitled "Yo Quiero Ser Tu Mante," and it contains romantic boleros. The recording has been performed regularly on television, and has been seen on Channels 41 and 47 in New York. Yolanda Monge has the #1 single in Puerto Rico and Colombia, it is "Yo Soy Una Mas" from her current album, "Soy Anto Todo Mujer."

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Argentinian News

BUENOS AIRES — Adolfo Pino, regional director of RCA, is currently visiting the local affiliate of the organization. Pino is based in Rio de Janeiro, and was previously head of the Argentine branch of the company during several years.

Troya has released a new album recorded by Argentinian musician Astor Piazzolla in Italy; the soundtrack of the movie "Araguasuco," starring Alain Delon, Jean Yanne and Renato Salvatori. The film is being currently shown in Buenos Aires, with good box office results.

Bernardo Bergeret, in charge of the Spanish-speaking Latin American countries for Continental Records of Brazil, travelled to Sao Paulo to hold discussions regarding future action in Argentina, Uruguay, Chile and Peru. Continental (which also releases the Chanticleer Label) has been expanding strongly in these markets, and intends future simultaneous release of many artists of its cast in the mentioned countries.

Phono Musical Argentina has moved to new headquarters. Its address is Virrey Cevallos 475, with telephone number 38-6690. The diskery is headed by Dr. Carlos Garber and its man in charge of A&R is Oswaldo Vallverdu. The company is currently enjoying success with the latest recording by Susana Rinaldi, "Y Vamos Ya," a double album currently in the Top 20 list.

Nelson Gonzales Delgado, head of recently formed Uruguayan label Maloa Records, has been in Buenos Aires establishing contacts with local diskeries and has arranged the representation of several of them in Montevideo. Gonzales Delgado was previously manager of APSA, which represents RCA in Uruguay.

LATIN BEAT

(continued from page 60)

however little attention is focused on our winner. However, Carlos De Leon, editor of Step- ping Out, stated, "It's a shame we still can't get wider recognition for Latin music, but the truth is that this time we have no one to blame but ourselves."

The idea for the Latin Grammy came as a consequence of Larry Harlow's drive to bring Latin music recognition. But, Latin musicians generally fail to participate in the NARAS Grammy selection process. NARAS has repeatedly stated from the outset that more Latin participation was crucial if the award were to mean anything, and they have made it clear that no new Latin categories will be added until more Latin music industry participation is obtained.

As Izzy Samsiria so often has stated, "Until we recognize ourselves, we cannot expect recognition from others."

Ray Terrace

SALSA CONCERT — Charanga '76 are shown in their first Madison Square Garden concert. They appeared at "Salsa's Combination Perfecta," which also starred Eddie Palmieri And Friends, Ismael Quintana, Lalo Rodriguez, Roberto Roena And His Apolo Sound, Los Hijos Del Rey and Papo Lucca and La Sonora Poncena. The concert was promoted by Ralph Mercado and Ray Aviles of Ralph Mercado Management.

BRAZILIAN NEWS

RIO DE JANEIRO — The Brazilian record market is experiencing strong growth. The first number of the local magazine, Records And Cassettes, was published, listing 12,000 LPs and cassettes released in Brazil and still in the market. As the publisher Duillo Anselmo Flores declared, the catalog shows that the duo Tonic & Tisco is the most recorded in pop music with 33 LPs and 24 cassettes listed. The most recorded in classical music is Bach, with 120 records and 32 cassettes. In the international popular music, the orchestra 101 Strings comes in the top, with 36 LPs. Records And Cassettes, published quarterly, does not offer a picture of sales. It shows only the register of the titles. The Brazilian superstar Roberto Carlos for the second year has a one million selling album on the charts. His new LP, released in Brazil last December, has sold as of March 1, only in his country, the quantity of 1,000,000 copies! This album was also released in Argentina, Mexico, all South America and Spain. "Amigo," "Falamo Serio" and "Cavalgada" are the most played songs on radio stations, TV's etc. Roberto Carlos is now travelling thru South America and has a show scheduled in Los Angeles, next April. The Brazilian CBS Records intends to invest in its label Epic as a separate operation. The new singers Ze Ramulho, Ricardo Bezerra, Claudia Varsani will be released on the Epic label. Robertinho Do Recife, Fagner and Amelinho will also be a part of new Epic's cast.

CASH BOX PRESENTS

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6363 Sunset Blvd., Suite 930, Los Angeles, Calif. 90028, or the Cash Box representative in your area.
ON JAZZ

"The Leonard Feather Show," which airs weekly on KUSC, the National Public Radio affiliate in Los Angeles, has won the Corporation for Public Broadcasting's 1977 award for Outstanding Local Public Radio Programs. Internationally acclaimed jazz authority Feather was honored recently in San Francisco at the eighth annual Public Radio Conference for his tribute to Bing Crosby program.

While on the subject of awards, Warner Bros. recording artist John Handy was the recipient of the Best Reed Player of 1977 award by Bay Area Music awards ceremony, also held in San Francisco. Handy's first LP for the label, "Where Go The Boats," has just been released.

Latin-jazz trombonist Raul De Souza has completed his second album for Capitol with George Duke producing. The LP, "Don't Ask My Neighbors," is slated for release next month and marks the recorded debut of De Souza's custom-built "Souzacone." Describing the instrument, De Souza said, "It's a special trombone with four valves instead of the usual three. It can be used by any trombonist, and since the Souzacone was built in the key of C (instead of a stock B flat), there's no need to transpose with Discovery Corrals from B flat to C. The fourth valve, in varying combinations with the other three, is used for producing D, E, and F harmonies. It's a plus for jazz and pop music, and it's especially interesting for the tone of a tenor trombone and a French horn."

Flutist Paul Horn, whose new album for Mushroom Records is titled "Dream Machine," has come up with an interesting twist on his current U.S. tour. On some of the shows, Horn performs solo with a trio. At other concerts he is backed by a five-piece group. The tour winds up May 3 in Monterey, Calif.

Elektra/A&H Records' "jazz-Fusion Division has completed a series of west coast presentations to familiarize radio personnel and dealers with its first release, which includes albums by Lenny White, Dee Dee Bridgewater and Ubiquity/Star."

BREEZIN' Funk Dave Simpson, reportedly had a difficult weekend. He reportedly had a horrid weekend and was the recipient of a minimal amount of attention from his label. Simpson sold a number of albums in Japan, but no new sales were reported in either the U.S. or the U.K. The LP, on A&M Records, is entitled "Swings... And Stuff Like That!" and is scheduled for release April 28.

QUINCY AND FRIENDS — Composer/arranger/producer Quincy Jones was recently busy studying his upcoming album and got by with a little help from friends (l-r): Hubert Laws, Chaka Khan and the singing/songwriting duo of Nick Ashford And Valerie Simpson. The LP, on A&M Records, is entitled "News... And Stuff Like That!" and is scheduled for release April 28.


In these first two releases from his newly formed Who's Who In Jazz label, Hampton recreates the jam session atmosphere that was characteristic of the 30s and 40s. Vol. I features Hamp fronting his own group and playing with talented aggregations led by Gerry Mulligan and Buddy Rich. Hamp's associates on Vol. II are Charlie Mingus and Earl "Fatha" Hines. With its all-star lineup of outstanding musicians, "Giants Of Jazz" serves as a primer for the art of mainstream jazz.


Jimmy Owens' second Horizon album reflects his knowledge and experience with contemporary sound. For the most part, Owens is the only horn player, fronting a small rhythm section although he leads a large horn ensemble throughout. The line-up of instruments, trumpet/fusion to the danceable R&B batch of "Home," Owens shows why he stands as one of the most versatile and creative young trumpeters on the scene today.

THAT'S WHAT SHE SAID — Flora Purim — Milestone M-5081 — Producer: Orrin Keepnews — List: 7.98

Brazilian songstress Flora Purim may not be one for words but her multi-octave vocal ability says a lot about jazz aficionados. Purim's scat-like vocal improvisations seem to flow effortlessly through the funky jazz arrangements that account for most of the tunes on this album. And when the line-up of instrumentals behind those arrangements includes Aristo George Duke and Alphonso Johnson, you can expect the best.

TWIN HOUSE — Larry Coryell And Philip Catherine — Elektra 6E 123 — Producer: Siegfried E. Loch — List: 7.98

In recent years the domain of the acoustic guitar has seemingly been limited to the classical and country/pop music fields. And most jazz guitarists today seem to prefer electric music. On this LP, however, Coryell and Catherine use only acoustic guitars to produce a refreshingly different, more mellow, jazz sound. And although most of the music here is jazz-oriented, the duo's scat-like-fused improvisations run the stylistic gamut, reflecting influences that range from rock to country/blues.

MONTREUX SUMMIT (Vol. 1) —Various Artists — Columbia JC 35005 — List: 7.98

Bassist Andy Simpkins, drummer Joey Baron and keyboardist/singer Dave Mackay combine forces on this LP to produce some fine straightforward, mainstream jazz — the kind of jazz that brings to mind the small, dark, smoke-filled clubs in which the genre evolved. Most of the tunes here are conventional instrumentals with the emphasis on improvisation, although occasionally Mackay takes on some vocals with good results.

Cash Box/March 25, 1978
Flack, Hathaway Play Album Together As 45 Climbs Chart

(continued from page 12)

heavily classical, then, when I started developing interest in popular music, the kind of music that I looked for to play were tunes by Cole Porter, Gershwin, Harold Arlen—I love words, and that’s the way I went. And you can be easily intimidated when you start dealing with writers like that, because they were so great.

“Now I think it’s changed. People are ready for music that’s much more simple and dunque. It doesn’t require the greatness of a Cole Porter lyric and a Cole Porter melody.”

Nevertheless, Flack is not willing to let herself off the hook that easily. “I feel I’m competing with the songwriters who produce the standards, as opposed to those who produce what we all like for a moment and then are replaced by other things. I tend to be much more attracted to the songs that sound like a standard—i.e., ‘First Time Ever I Saw Your Face.’ ‘Killing Me Softly’—than I am to the songs that are cute, but don’t have any real meat, potatoes and gravy there.

Learning To Produce

“Blue Lights In The Basement” is Flack’s second self-produced LP, and she feels that it shows exactly how much she learned from producing “Feel Like Makin’ Love.”

“This album is one of those definitely convinced me I can produce,” she said.

At one time, however, Flack stressed the fact that she has been involved in production since her first album was recorded in 1969. “I’ve always been involved in all of that, not because somebody told me I had to, but because I wanted to. It’s part of the total concept, and I guess it’s because I’m a musician and not just a singer. I know so much about music that I couldn’t see leaving that to someone else’s thinking of decisions.”

CLASSICAL CLIPS

(continued from page 32)

festival’s highlights will be Schoenberg’s rarely performed, romantic cantata “Gurrelieder.” Finally, the second annual Spoleto Festival U.S.A., in Charleston, South Carolina, will begin May 25 and run through June 11. Opening night features a production of Verdi’s “La Traviata.”

CONDESED — The Event, a New Record Group, has come up with a new way to popularize the classics. They’ve introduced “Condensed Classics” on 7” records. The records have titles like “The Hits Of Beethoven” and “Favorite Classical Hits,” and will retail for under $1.

COMPETITION — New Music For Young Ensembles Inc. has announced its fourth annual composers competition, with a first prize of $500. For details write to the New Music people at 490 West End Ave., N.Y., N.Y. 10024.

CHICAGO — Deutsche Grammophon is paying tribute to the Chicago Symphony Orchestra by simultaneously releasing five Chicago Symphony albums. They include: Carlos Maria Giulini: Schubert’s Symphony No. 9, conducted by Carlos Maria Giulini; Shumann’s Complete Symphonies, directed by Sir Colin Davis; Beethoven’s Violin Concerto, conducted by Barenboim; Beethoven’s Violin Concerto, conducted by Barenboim and Vaughan Williams’ Concerto For Bass Tuba; “Concerto For Oboe,” and “The Lark Ascending,” conducted by Barenboim.

CLASSICAL NAMES IN THE NEWS — Michael Tippett’s oratorio, “A Child Of Our Time,” will take place at the Los Angeles Philharmonic’s Music Center Pavilion on March 23. Colin Davis conducted the New York premiere of the work. Rudolf Serkin will be the subject of a one-hour special on PBS stations on March 28... Daro Soria, managing director of the Metropolitan Opera Guild for the past seven years, will be leaving his post at the end of June...
Hovitz Issued

Third are skyrocketing. "It appears that we could have the biggest-selling straight classical album of all time, if we let the initial sales be our public," commented Shepard. "We expected the sales to peak, but even we are caught a little bit off guard."

White House Recital

Another block of the recital may be in the works, but at the moment RCA is being very guarded about reports that it may eventually release its recording of Horowitz's recent recital at the White House. In order for the all-Chopin program made famous by Horowitz, Shepard noted, permission would have to be granted by the White House to use the tape commercially. Openings have been made for delayed transmission by National Public Radio and public television.

At this point, Shepard stated, "there really haven't been negotiations" with the White House about the tape. "What appeared already in print," he continued, "for five years he was vice president of a New York advertising agency which developed full programs for Mennen products.

In early 1977, Massey formed his own company, Massey Management. The Massey Co., is consulting group that is brought into the planning of Private Stock advertising and marketing projects. Massey claims, "We are not just another agency, we are to assist in the creation and development of Private Stock's image. So far, he has been involved in over 50 projects as well as helping create their advertising slogan.

Announcing the appointment, label president Larry Uluck said, "The expertise that Jim Massey will bring in the areas of creative marketing and artist development, not only to Private Stock, but to the industry as a whole, will be stimulating, growth-oriented and invaluable. His assistance in the marketing of these projects will be of great importance in helping achieve the company growth that we are looking for. I am very happy to have him as a member of our winning team."
The new single from the new album "STREET PLAYER" on ABC DELIVERS MAJOR CITY TOUR STARTING MARCH 17th
RHYTHM AND BLUES

TOP 75 ALBUMS

Weeks on Chart 3/18 Chart

1. BIONIC BOOGIE (Polydor PD-1-6123) 39 10
2. SECRETS (Shana [Mercury SRM-1-1180]) 36 29
3. THE BRONX (REOE ROYCE [White Label/WB WH074]) 37 32
4. NOEL POINTER (Dian Records US-1-2-645) 40 5
5. BRICK (Brick LP-400) 42 38
6. TWO HOT FOR LOVE (THP ORCHESTRA [Butterfly Fly 005]) 44 11
7. SUPERFATUOUS (Cerrone (Genesis SD 502)) 43 16
8. VOYAGER (Dexter Wansel [Polydor 73164]) 49 3
9. THE PATH (Ralph Macdonald [DJM 210]) 61 4
10. RAINBOW SEEKER (Joe Sample [AFL-1-450]) 46 6
11. WARMER COMMUNICATIONS (Shack [Atlantic SD 1912B]) —— 1
12. THE HOUSE OF THE RISING SUN (Columbia 8-1139) 50 5
13. BRASS CONSTRUCTION III (CBS-LP 1-2294R-H) 51 20
14. MACHO MAN (Atlantic/Legacy) 59 6
15. BOSS BOUQUET LOVE UNLIMITED ORCHESTRA (RCA A-1-1294) 54 7
16. HALF & HALF (RCA A-1-1294) 55 7
17. LOUISIANA JASPER (Harvey Mason [AFL-1407]) 59 6
18. ERIPTION FEATURING PEPPER HOPKINS (AFL A-3-1045) 58 3
19. DEE DEE BRIDGEWATER (AFL A-3-1050) 63 3
20. EMOTION (Soul Revue) 60 2
21. LOVE WILL FIND A WAY (PHILMONT) 64 2
22. YOU LIGHT UP MY LIFE (JOHNNY MATHIS) 66 2
23. UP THE YELLOW BRICK ROAD (THE SALSOUR ORCHESTRA) 61 1
24. ROMEO & JULIET (AFL P-1-1006) 65 5
25. MALO (AFL A-1-2296) 66 2
26. KILOWATT (AFL A-1-2296) 59 5
27. I HAD TO FALL IN LOVE JEAN TERRY (AFL-P-8476) 73 2
28. TUXEDO JUNCTION (Butterfly 007) 68 5
29. ACTION (The Blackbyrds [Fantasy F-9550]) 47 25
30. MASTER FUNK (Corea Bros [AVI 35327]) 69 2
31. WEST SIDE HIGHWAY (Stanley Turrentine [Fantasy F-9548]) 70 3
32. PINNACLE (BOBBY WOZNACK) 71 2
33. A DANCE FANTASY (INSPIRED BY CLOSE ENOUGH TO HEAR THE THIRD KIND) 73 2
34. COCOMOTION (ELOISE [ELOISE LP 6004]) 74 15
35. LEAP OF FAE (TURQUISE [AVI 6302]) 32 14
36. FEELIN' BITCHY (BUNNY JACQUES) (Spring/Polystar SP-1-6175) 35 28

STYLISITCS SIGN — The Stylistics have signed with Phonogram, Inc./Mercury Records and their first LP for the label is scheduled for release in May. Pictured (l-r) following a presentation of watches to the group are: Charles Futch, executive vice president/general manager of Phonogram/Mercury; James Smith, Herb Murrell, Airron Love and Russell Thompson, Jr., of the Stylistics; and Bill Haywood, vice president/R&B product for Phonogram/Mercury.

THE RHYTHM SECTION

MCA recording artists Stargard made their television debut this month with an appearance on the Midnight Special, March 17. The self-titled debut LP is currently number 77 on Billboard's Top 100 chart and number 16 bullet on the R&B chart while the single, "Which Way Is Up," holds the number 4 spot, R&B and is at 27 with a bullet on the pop chart. Composer/arranger/producer and A&M recording artist Quincy Jones in the studio recently working on his upcoming release was joined by Hubert Laws, Chaka Khan and singer/keyboardist Randy Jackson. The album is entitled, "Sounds... And Stuff Like That!" Capital recording artists The Stylistics recently taping a segment of the "Hanna-Barbera Happy Hour," a new prime time television show. The group performed "Party Maker" from their "New Horizons" LP in addition to participating in several acts with Honey and Sissi, the puppet moderators for the show. Air date has not been scheduled.

Trombonist Raul De Souza has just finished his second album for Capitol with producer George Duke entitled, "Don't Ask My Neighbors," scheduled for release next month. This effort marks the recorded debut of De Souza's custom-built "Soutabone" (a special trombone with four valves instead of the usual three) and includes musical contributions by (continued on page 80)
IT'S AS SIMPLE AS BLACK AND WHITE

WAR

IS A DOUBLE WINNER

HEY SEÑORITA

MCA-40883
FROM THE SMASH ALBUM
GALAXY
MCA-5030

Produced by Jerry Goldstein in association with Lonnie Jordan and Howard Scott for Far Out Productions.

JUNKIE TO MY MUSIC

LONNIE JORDAN

MCA-40882
A NEW SINGLE FROM HIS DEBUT ALBUM
DIFFERENT MOODS OF ME
MCA-5329

Produced by Lonnie Jordan for Far Out Productions

MCA RECORDS
ON MOTOWN RECORDS

DIANA ROSS
Baby It's Me
"YOUR LOVE IS SO GOOD FOR ME" M-1436F
Diana Ross from "Baby It's Me" M7-890R1
Produced by Richard Perry

THE 5TH DIMENSION
Star Dancing
"YOU ARE THE REASON I FEEL LIKE DANCING" M-48177F
5TH Dimension from "Star Dancing" M7-896R1

SMOKEY ROBINSON
Love Breeze
"DAYLIGHT & DARKNESS" T-54293F
Smokey Robinson from "Love Breeze" T7-399R1

HIGH INERGY
Turnin' On
"LOVE IS ALL YOU NEED" G-7127F
High Inergy from "Turnin' On" G6-97851

© 1978 Motown Record Corporation
**MOST ADDED R&B SINGLES**

1. **FANTASY** - EARTH, WIND & FIRE / COLUMBIA
   - WWMD, WWIN, WWIN, WWIN, KTT, WYCB, WEMX, WABQ

2. **YOU ARE, YOU ARE** - CURTIS MAYFIELD / CURTOM
   - WRCB, WRLS, WWD, WWD, WIX, WYCB, WEMX

3. **YOUR LOVE IS GOOD FOR ME** - DIANA ROSS & MOTOWN
   - WORY, WAWD, WAWD, WAF, WAF

4. **OH WHAT A NIGHT FOR DANCING** - BARRY WHITE / 20TH CENTURY
   - WYCB, WBMW, WBMW, WAF

**MOST ADDED R&B LPs**

1. **LET'S DO IT** - ROY AYERS / POLYDOR
   - WWMD, WWMD, WWIN, WWIN, KTT, W200, W200

2. **YOU LIGHT UP MY LIFE** - JUNIOR MOMUS / COLUMBIA
   - WKOK, KKKK, KKKK, W200, W200

3. **THE PATH** - RALPH MACDONALD / MARLIN
   - WKKK, W200, W200
NARAS Hall Of Fame: A Musical Resting Place For All-Time Greats

NEW YORK — You will have to wait a long, long time to see Fleetwood Mac in the NARAS Hall of Fame. Or the Eagles, or Barbra Streisand, or the Beatles.

The Hall of Fame, established in 1973 at the urging of then-national NARAS president Paul Weston, is designed specifically to honor those albums and singles that came before the establishment of the Grammy Award 20 years ago.

George Simon, consultant to NARAS, explained that the pre-1958 records considered for admission to the Hall of Fame must be considered a "historically qualitative long-lasting value." This year, five records were inducted by the 90-member Hall of Fame committee. Since the Hall of Fame was established, there are not enough old-timers left to make intelligent pre-Grammy judgments. He notes that there are thousands of young classical and jazz experts coming up who will eventually take their places.

Meanwhile, the possibility does exist that within the next two or three decades, the rules will be changed to allow contempor- ary pop/rock into the Hall of Fame told Simon. Simon says, in order to qualify, there must be records. Eventually, there will not be enough old-timers to make intelligent pre-Grammy judgments. He notes that there are thousands of young classical and jazz experts coming up who will eventually take their places.

To the NARAS Hall of Fame, he concludes, "Sales just don't count," a point that just might make the Hall a unique record business institution.

TAKING THE CAKE — The Music Agency recently celebrated its 10th anniversary as an agency for the record industry. Pictured standing (l-r) are: Mary Dee English, executive art director; John McKinzie, art group chief; Joel Borovks, vice president; Bill Muhren, marketing director; and John Rosica, account group supervisor. Seated (l-r): Barbara Delaney of the art department; Jay Leizig, president of the company; and Gayle Lishutz of the media department.

Mel Brooks LP Leads E/A's March Roster

LOS ANGELES — Mel Brooks’ “Greatest Hits Featuring The Fabulous Film Scores Of John Morris” leads the roster of six new LPs scheduled for March release.

Also slated in March are: "Double Trouble" from Steve Hackett and "Heavy Horses" by Jethro Tull.

The following are debut albums for release by Chrysalis Records.

"At The Festival Hall," a new LP by Mary O’Hara, the list of new albums for release by Chrysalis Records in April.

"O’Hara Album At Top Of Chrysalis Roster"

LOS ANGELES — "At The Festival Hall," a new LP by Mary O’Hara, the list of new albums for release by Chrysalis Records in April.

Also slated are: "Glider," by jazz-rock sextet Aural, a self-titled LP by English group Genesis, and "Double Trouble" by Frankie Miller; "Please Don’t Touch" from Steve Hackett and "Heavy Horses" by Jethro Tull.

Bic Rock Lighter Set To Debut at NARM

NEW YORK — Music Merchandising, Inc., owned by Jay Coleman, the publisher of the Rockbill concert program series, is introducing a new product called the Bic Rock Lighter.

The one difference between this product and the standard Bic Disposable Bic Lighter is that the Bic Rock Lighter bears logos of 12 popular rock acts. Among them are the Bee Gees, Boston, the Commodores, the Doobie Brothers, Electric Light Orchestra, Fleetwood Mac, Foreigner, Peter Frampton, Jefferson Starship, the Steve Miller Band, the Marshall Tucker Band and Yes.

Aimed primarily at record retailers, the Bic Rock Lighter is scheduled to go on sale April 1. The product will retail for approximately $2, each with the featured artists receiving royalties based on the number of units sold. According to Music Merchandising, licensing deals with additional rock acts are being sought.

First American Bowls In Three-LP Release

NEW YORK — “I Can’t Say No” by Don Brown is one of three albums marking the debut release of First American Records Inc., a new Seattle, Washington, music company.

The other two albums are "Blackjack," by Clarence "Gatemouth" Brown, and "From Philly To Tablas" by Stephen Wynnott. The latter LP is on the Music Is Medicine label, distributed by First American.

First American is currently represented by 21 independent distributors across the country.

Kim Fowley To Produce For Entertainment Co.

NEW YORK — Kim Fowley has been signed to produce selected projects for The Entertainment Company. He is currently producing Helen Reddy’s forthcoming album on Capitol for the firm.

Fowley, who has been awarded 54 gold and 11 platinum records for his songwriting, production, and publishing ventures, will continue to work independently in the music industry.

TK And Cleveland Intl. Announce Agreement

MIA'MI — TK Productions has signed a pact with Steve Popovich, president of The Cleveland Entertainment Company. The first single to be released under the TK/Cleveland agreement is "It’s A Heartache" recorded by Ronnie Spector on TK’s Alias label. The record is produced by Kyle Lehring and Steve Popovich for The Cleveland Entertainment Company.

FANTASY FRISCO BASH — Some 30 distributors, promotion men and retailers from the west coast gathered in San Francisco recently for Fantasy Records’ party celebrating the release of new albums by Country Joe McDonald and the Hoodoo Rhythm Devils. Pictured (l-r) are: Fantasy's head coast sales; Gary Rizzuto, Licorice Pizza; Los Angeles; Mike Boyle of Budget Records and Tapes in Seattle; Rick Gilman of Music Plus, Bob Urey, Fantasy/marketing director; McDonald. Kirk Roberts. Fantasy national 45 sales manager; Tom Johnson. For What It's Worth/Portland, Roll Hobbach, Licorice Pizza, Los Angeles; and Mike Campbell of Sound Record and Tape Distributors in Seattle.

Byron Frew

New Punk Rock Label, White Noise, Formed

LOS ANGELES — White Noise Records, a punk/new wave record label, has been formed by Ron Spencer, the co-publisher of White Noise magazine, Nicole Oliveri and Bobby Abrams.

The label’s first release will be an album by Vom, a Los Angeles-based band. It is produced by Jim Bickhart. White Noise’s offices will be at 1805 N. Mariposa, Los Angeles 90027.

Rolling Rock Show Slated For April 22-23

NEW YORK — "The Rolling Rock Show," described as a "36-hour fantasy of lights, music, films and people," will be held on April 22-23 at New York’s Americana Hotel.

The show is a presentation of Scrupulous Productions, and will feature displays by 75 dealers of rock ‘n’ roll merchandise, including albums, accessories and rock film. The show will also feature a "rock costume contest" where winners will be chosen on April 22, the area will become an all night disco ballroom.

Seger/Sweet Tour Set

LOS ANGELES — With his new album nearing release, Capitol recording artist Bob Seger and his Silver Bullet Band are set to hit the road March 29 to begin an extensive nationwide tour of major venues.

"Grease '45 Released

LOS ANGELES — "You’re The One That I Want," featuring Olivia Newton-John and John Travolta, is the first single released from the upcoming soundtrack of Paramount Pictures’ "Grease." The single was written and produced by John Farrar and was shipped March 20.

Trustees Named For Skynyrd Trust Fund

NEW YORK — Peter Rudge and Bill Zysblat of Sir Productions have been named trustees of the Van Zant/Gaines Memorial Trust. The trust was established to provide educational benefits to the children of Lynyrd Skynyrd members Ronnie Van Zant and Steve Gaines.
Admin. Inefficiency Charges

New York, this agency has made arrangements similar to Harry's with nearly every mechanical rights society in the world.

Rosalie W. Miller, president of AMRA, has said, "When a publisher joins AMRA, their name is automatically announced to rights societies around the world, which might then find some unclaimed fees paid to that publisher."

AMRA currently represents about 300 American publishers and 15 U.S. writers abroad. In addition, it collects mechanical rights here for the rights societies of 17 European countries. The most astonishing fact about AMRA is that it doesn't charge a fee for collecting overseas mechanicals. It simply receives statements and forwards them to the rights societies, translates foreign currency amounts into dollars, and sends its customers a check. AMRA makes its money by representing foreign publishers here for a 10 percent fee, and by collecting mechanicals in the U.S. for American publishers at a rate of five percent.

The Mietus Copyright Bureau represents foreign publishers abroad in return for ten percent of their gross receipts. In most cases said Leonard Mietus, the firm's principal, he represents their clients in the U.S. as well as abroad. "We're smaller than others, but we feel we do a more comprehensive job," he said.

Not observed by foreign mechanical societies "do one whale of a job in collecting, but they don't promote your record," said a recent AMRA client.

FM Analysis

(continued from page 41)

Robinson(V) - WSGF - WMFJ - WJEF

Gold For Joel Single

NEW YORK—"Just The Way You Are," Billy Joel's latest single on Columbia Records, has been certified gold by the RIAA. The song is Joel's first gold single.

Big Publishing Houses Rebute

(continued from page 10)

nner Bros. watches its overseas representatives carefully. They're afraid of them. In contrast, UA and Chappell own all of their subpublishers, either partially or outright. (In Italy, Belgium, Sweden and Belgium, all of the mechanicals are managed by outside companies.)

Ed Slattery, director of business affairs for Warner Bros., said, "I don't think we think we watch our people very closely, and we keep them well-informed. Every company probably has different ideas about what it means to be an affiliate in the world within seven days, and each of our local copyright departments has its own way of working with their mechanical society. If that is done and (unclaimed) income accrues in that country, we either the local collection agency is not doing its job or it has to go out and audit records companies."

Slattery added, though, that "UA rarely" audits overseas labels "I can't say we watch every record—if somebody puts 'Over The Rainbow' on an album, I'm sure we'd check that. But obviously we're aware of current U.S. recordings. If they don't show up foreign, we don't check it out."

On an ongoing basis, Robinson continued, each of Chappell's subpublishers has its own method of checking up on the local collection agencies abroad to make sure that what is collected there is as correct as it could be in any particular country. He pointed out that, even in the most advanced countries, local mechanicals to The Harry Fox Agency, "the only way to check that you're getting all your foreign income is to have your own representative come and audit that is coming in against a license. And in the U.S., I venture to say that most companies, if they're tiny, don't have a way of doing that."

Chappell has a large copyright staff in London, and Robinson believed they were "the best of the best" on the East side of the Atlantic, having collections for the hundreds of publishers with whom Chappell has worldwide deals. All the major publishing houses stay in close touch with the international record companies, Robinson noted, and they probably can have more influence than a small publisher with a company that isn't doing its job properly. Furthermore, he added, "only one piece of evidence" that a publisher is being properly handled is a check being sent to them, "but we need more than that." One publisher pointed out, CSB clients have received audited statements on which the multiplicity and the license rate, and/or the number of a publisher's songs on an album was in error.

Copyright Policies Differ

These types of errors aside, it is the responsibility of an international music publisher to see that all of its clients are receiving a fair accounting from mechanical societies and subpublishers. The large publishing houses surveyed by Cash Box, Music and Broadcast, however, are doing all that could reasonably be expected on behalf of their clients. However, there was a widespread perception that the overseas mechanicals could be most efficiently collected.

Asked if Warner Bros. or his company regularly audits its worldwide affiliates and licensees, for example, Ed Sivers, president of Warner Brothers Music, noted that, "You can't possibly know what's going on in all the continual audits of the people you do business with, including your own companies, unless you're doing a constant vigilance to the people we're in business with." He added that this was "not only a publisher's job, but a necessity for the renaissance of the people (publishers) you're licensing."

Part of the reason, apparently, why War-
Midway Expands Its Service Program; Stresses Marketing

CHICAGO — A sweeping three-part expansion of Midway's service program has been announced by Stan Jarocki, the company's director of service. The project involves the addition of more service personnel, an increase in the number as well as expansion of the content of Midway service schools for operators, plus the installation of a toll-free telephone number for direct calls to Midway's service department.

"The service department, under the able guidance of manager Andy Ducay, is now appropriately a division of marketing," said Jarocki. "So the expansion program is a logical step in this consolidation. We have always been service responsive at Midway, but we are continually trying to improve our reputation with the operator. "Andy is one of the ablest service management men in the industry and this is not only a personal opinion but one shared by his peers," Jarocki continued. "In recent years, he has made over 106 trips into the field to run service schools. He can teach at any level from beginner to experienced technician, traits which, along with his friendly and cooperative attitude, make him popular with his operator friends."

New Focus
The newest addition to the service department at Midway is Stephen Horv, a young service technician who graduated last year from Triton College in River Grove, Illinois, where he obtained his Associate of Science degree in electronics engineering technology. "Steve is young in years, but his impressive credentials include part-time work in electronics at Midway while attending college," said Ducay. "He will man the 800 number and he will be able to give immediate answers to most service problems on those rare occasions when a Midway game develops indigestion."

Sales Tool
With Steve Horv on the phone, Andy Ducay will be free to augment the service educational programs, according to Jarocki. "We look on service, with a capital 'S' as a great deal more than just the occasional repair or exchange of a logic board," he said. "It can be one of the most positive tools we have, and it can and will be merchandised. Responsive and knowledgeable service is more than a catch-phrase at Midway — it is a fact."

The new Midway direct service line is 1-800-323-7182. Illinois operators can call 1-800-942-0497. After working hours an operator will be able to leave a recorded message for prompt callback the following day.

Service Tips
In addition, operators may soon hear a "Service Tip of the Month" recorded message, when calling the number. Midway stressed, however, that the number is to be used exclusively for dispensing service information.

Record Turnout Likely For NAMA Western Meeting

CHICAGO — The 1978 NAMA Western Convention promises to be the "largest on record," according to Jack Rieley, director of sales for the National Automatic Merchandising Assn. The event will be held at the San Diego Performing Arts and Convention Center March 31-April 2.

"One month before the opening we had reservations for space from 112 exhibitors," Rieley said. "Almost 25 percent more net exhibit space reserved than ever before. The previous high for exhibitors was 106 in 1976. He added that there will be at least 14 new exhibitors and the show will, for the first time, occupy two halls in the exhibit complex.

Exhibit hours will be Friday and Saturday.

Cleveland Coin Int'l Reports Appointments

CLEVELAND — Ron Gold, president of Cleveland Coin International, announced that Dick Gigler has joined the marketing division of Cleveland Coin. A long time member of the coin machine industry, Gigler was formerly manager of the Columbus branch of Shafter Distributing. In his new position, he will be headquartered in Columbus and will be directly involved with formulating the firm's marketing program in both the sales and service departments.

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES
1. COUNT ON ME, JEFFERSON STARSHIP (Grunt 26-11196)
2. IMAGINARY LOVER, ATLANTA RHYTHM SECTION (Polydor 14459)
3. WE'LL NEVER HAVE TO SAY GOODBYE AGAIN, ENGLAND DANNY & JOHN FORD COLEY (Boo Tech 110)
4. UNCHAINED MELODY, ELVIS PRESLEY (RCA 11212)
5. DO YOU BELIEVE IN MAGIC, SHAUN CASSIDY (Warner Bros. 8533)
6. THIS TIME I'M IN IT FOR LOVE, PLAYER (A&M 3-10695)
7. THE HOUSE OF THE RISING SUN, SANTA & MARY (Columbia 3-10693)
8. MOVIN' OUT (ANTHONY'S SONG), BILLY JOEL (Columbia 3-10708)
9. MR. BLUE, KEITH CARRADINE (A&M 4543)
10. WATCHING THE DETECTIVES, ELVIS COSTELLO (Columbia 3-10696)

TOP NEW COUNTRY SINGLES
1. I'LL NEVER BE FREE, TED BROWN (HELEN CORNELLIUS) (RCA PB 11220)
2. BABY, IT'S YOU, JANE FRICKER (RCA 3-10691)
3. SHE CAN PUT HER SHOES UNDER MY BED ANYTIME, JOHNNY DUNCAN (RCA 3-10694)
4. IT'S ALL WRONG, BUT IT'S ALL RIGHT, OLLY PARSON (RCA 3-10693)
5. IF YOU CAN TOUCH HER AT ALL, WILLIE NELSON (RCA PB 11228)
6. WHISKEY TRIP, GARY STEWART (RCA 3-10624)
7. MAYBE BABY, SUSAN ALANSON (Warner Bros. 8534)
8. DIVERS DO IT DEEPER, DAVID ALLAN COE (Columbia 3-10701)
9. THIS IS THE ONE, SONNY JAMES (Columbia 3-10703)
10. DO YOU KNOW YOU ARE MY SUNSHINE, THE STALTON BROS. (Mercury 3-10699)

TOP NEW R&B SINGLES
1. TOO MUCH, TOO LITTLE, TOO LATE, JOHNNY MATHIS/DENICE WILLIAMS (RCA 3-10693)
2. FANTASY EARTH, WIND & FIRE (RCA 3-10688)
3. ON BROADWAY, GEORGE BENSON (Warner Bros. 8542)
4. LOVE IS THE BROTHERS JOHN (A&M 1999)
5. WHEN A MAN LOVES, A MAN BARTHE (20th Century 2365)
6. DAN SWIT ME, PATTI LABELLE (Tamla-Motown 3-10708)
7. CONFUSION, SUGAR HANNAH (Mercury 547)
8. LOVELY NIGHT, BILL WITHERS (Columbia 3-10702)
9. I FEEL GOOD, AL GREEN (Columbia 3-10703)
10. THE ONE AND ONLY GLADYS KNIGHT & THE PIPS (Buddah 592)

TOPL NEW MURR SINGLES
1. NO ONE GAVE ME LOVE, TONI JONES (Epic 65058)
2. ONE LAST TIME AL MARTINO (Columbia 4547)
3. TOO MUCH, TOO LITTLE, TOO LATE, JOHNNY MATHIS/DENICE WILLIAMS (RCA 3-10693)
4. THE CIRCLE OF LIFE, SUGAR HANNAH (Mercury 547)
5. READY FOR THE TIMES TO GET BETTER, CRYSTAL GAYLE (United Artists 1126)

Cash Box/March 25, 1978
Jay Moyer Tapped To Fill Unexpired Term On NAMA Board Of Directors

CHICAGO — Jay B. Moyer, vice president of marketing for Moyer-Diebel Corporation (Jordan, Ont., Canada and Tonawanda, N.Y.), has been elected to the board of directors of the National Automatic Merchandising Assn. He will serve the unexpired three-year term of the late J.P. Stoltz.

Moyer is a former director of the Canadian Automatic Merchandising Assn. and chairman of the Export Forum of the Canadian Manufacturers Assn. He is a graduate of Ryerson Institute of Technology in Toronto.

Moyer-Diebel is a leading manufacturer of vending machines, with markets in various parts of the world.

‘Clowns’ Cocktail Model Now Available

CHICAGO — "The success of the ‘Clowns’ cocktail model in locations throughout the United States and Europe prompted our decision to offer this high income producing game in a cocktail table cabinet," noted Stan Jarocki, director of marketing for Midway Manufacturing Co., in announcing the release of the cocktail model of the game.

The table version accommodates one or two players and, just as in the upright model, the object of play is to bounce a figure off a ‘seesaw’ to break colored rows of balloons for high score, bonus jumps and extra games. Points are determined by the color of each balloon. Each bounce of the ‘seesaw’ and by the color of each broken balloon (20 for yellow, 50 for blue, 100 for green). Bonus points are earned for breaking a complete row of balloons, with color determining a factor once again.

Bonus Jump

The number of jumps allowed per game is adjustable and operators can also determine at what score players can earn a bonus jump and whether or not to allow a free game award.

"Clowns," as a cocktail table game, is packed in an attractive wood-grained and glass topped cabinet that will blend into the decor of the locations for which it is intended," Jarocki continued. "It has a 19-inch solid-state monitor, dual controls and electronic musical sounds that have proven to be a delight to all players.

Adjustable Pricing

"Game pricing is fully adjustable with a multitude of choices," he added. "Clowns has a double 25-cent coin chute and incorporates Midway’s microprocessor logic system with built-in Rom and Ram tester."

Dimensions are 29 inches high by 38 ½ in.

Cleveland Coin Int’l

(continued from page 73)

leasing divisions.

Gold also advised that Cleveland Coin’s marketing sales executive Joe Stone has been named marketing coordinator for branch operations. Stone has a lengthy tenure in the industry and is well known throughout the state of Ohio.

Robert Griffith, who is a corporate vice president at Cleveland Coin, will continue in his present capacity while assuming additional responsibilities in administrative plant management and customer service.

In addition to the aforementioned marketing changes, Gold announced that some personnel changes had also been made in the accounting division.

Reflect The Times

"A company must reflect the times," he said, "and in an industry as viable as the coin machine industry, we at Cleveland Coin are merely reflecting the changes that are evolving within this dynamic industry. Service schools and technical aid programs are being reassessed to be certain that the operator is kept in tune with the changing times. We are looking for our many factory suppliers to complement our efforts in being responsive to the operator’s needs.”

In line with the company’s increasing emphasis on service programs, two Gottlieb service schools were sponsored in February. Both were well received, according to Gold. A successful Williams program was held in Columbus and another is scheduled for Cleveland in early April. He added, other projects include a "new approach and extremely innovative" program of service schools for arcade accounts.

Glamorous Eye Appeal! Sizzling Action!

Bally MATA HARI

See Distributor or write Bally 2640 Belmont Avenue, Chicago, Illinois
NAMA Western Convention May Have Best Turnout Ever

(continued from page 73)
day and from 10 a.m. to 2 p.m. on Sunday.

Special Features

Special features of the opening convention programs will include workshops on cigarette vending, chaired by veteran indus-
try executives Frank Fitton, Frank Hilles and Max J. Deutsch; a presentation on food-service merchandising by marketing professor Don Smith of the University of Houston; and an address on employee information ac-
tivities by NAMA chairman Dick Estey of Portland, Oregon. Each of these functions will be held on Friday, the opening day of the convention.

The Saturday morning session will deal with legislative action programs, including a workshop conducted by Gene Dyslin, president of the Georgia Business and Indus-
try Association, and a keynote address by the Honorable S. Fauntroy, U.S. Representative from the District of Colum-
bia and chairman of the House Committee which deals with tobacco issues. The vice president of NAMA is expected to discuss forthcoming legis-
lation for a new U.S. dollar coin. He will be joined by the Honorable Stella B. Mackey, director of the U.S. Bureau of the Mint, and G. Richard Schreiber, president of NAMA.

A panel discussion on employee produc-
tivity, moderated by Richard J. Umberger, vice pres-
tident of convention and education G.H. Tansey, will take place on Sunday. Panel members will include Jim King, president of the Midway Group; G. Richard Schreiber, president of NAMA; and Mr. Umberger.

A panel discussion on the impact of consumer con-
ventions and education G.H. Tansey, will take place on Sunday. Panel members will include Jim King, president of the Midway Group; G. Richard Schreiber, president of NAMA; and Mr. Umberger.
COIN MACHINES WANTED


COIN MACHINES FOR SALE

FOR SALE: All beautifully shaped, ready for location. Buy any 5 pieces, we pay freight — USA only. Recent — Full Features in King, Bally, Lotta, and several others. 1976 registrations or earlier. Only $650.

FOR SALE: All coin-operated machines, pinball and jukeboxes, are in good working or not. Mat description to D. Reed, Box 411, Irvine, CA 92612.

COIN MACHINES FOR SALE


COIN MACHINES WANTED

NARM

SEE DENNIS BAKER, JERRY COHEN, HAROLD DAVIS, BURL BURCH, BOB BARRIE, BILL EMERSON SR. & JR., WARREN GUNST, JOE GRIFFO, LIL GLIEF, WARENN HILDEBRAND, JERRY JACOBS, AL KLAYMAN, BOB KREIG, HAROLD LIPSTEIN, STEW AND RAY LEWIS, JACK MESSER, GEORGE MUELLER, MIKE NEUMANN, BAKI MURODJI, CARL WISSADIAN, BILL NORMAN, ED MILNER, GORDON PRINCE, MIKE PAIKOS, MIKE RILEY, LEN RAKOFF, BEAR RACCOFF, ED RICHARD, JIM SCHWARTZ, BOB SCHWARTZ, LEONARD AND ANGELA SINGER, SID TALMADGE, JOE WAYNOV, BOB WILDER, JERRY WUINSON.

NEW RELEASES

F-9543 HOODOO RHYTHM DEVILS
All Kidding Aside

F-9544 COUNTRY JOE McDONALD
Rock and Roll Music from the Planet Earth

F-9545 THE ORIGINALS
Another Time, Another Place

F-9546 SWEET THUNDER
Sweet Thunder

F-9547 STANLEY TURRENTINE
West Side Highway

F-9548 MARTHA REEVES
We Meet Again

F-9549 PLEASURE
Get to the Feeling

F-9550 GALE FORCE
Two

F-9551 PHIL HURTT
Giving It Back

F-9552 LARRY WILLIAMS
That's Larry Williams

F-9553 ANGELO
Midnight Prowl

F-9554 SYLVESTER
Step Two

F-9555 DAVID FATHEAD NEWMAN
Concrete Jungle

F-9556 ISAAC HAYES
Fonzie

F-9557 PHIL HURTT
Giving It Back

F-9558 DON CARTER
That's What She Said

F-9559 ISAAC HAYES
Hustled

F-9560 BOOKER T & THE MG'S
Free Ride

Fantasy/Prestige/Milestone/Stax
Register Of Copyrights Files; Favoring Performance Rights (continued from page 8)

Draft Bill

The Register's draft bill revises the Danielson Bill in the following important ways: The definition of "perform" is amended to include sound recordings; the exemp-
tion for public broadcasting in section 114 is retained; the jobs of distributing royalties and adjusting rates are entrusted to the Copyright Royalty Tribunal; and unlike the Danielson Bill, the draft bill restores the possibility of criminal penalties for users who don't comply with the compulsory licensing requirements.

However, the rate system and amounts are the same as proposed in the Danielson Bill. The compulsory licensing rates for jumbo and cable performances are not increased in sections 116 and 111, so the beneficiaries of those sections would be required to share their payments with "record producers," the report said.

The draft bill also assumes all licensing will be compulsory, not negotiated as suggested in H.R. 6063. Concerning the 50-50 split between performers and copyright owners, the Danielson Bill didn't come to grips with the status of performers who work for employees for hire, Ringer said. The draft bill gives at least 50% of the royalties to per-
formers on a per capita basis, regardless of their employment status, but allows per-
formers to negotiate for more — not less — than a 50% share. And like the Danielson Bill, the draft bill provides outright exemptions to smaller radio and television sta-
tions and music services, and establishes options for payment on either a prorated basis (a fraction of a percent of the station's net advertising receipts) or on a blanket basis scaled to the station's gross receipts.

Finally, Ringer held out the possibility that the 1961 Rome Convention — the Interna-
tional Convention for the Protection of Performers, Producers of Phonograms, and Broadcasting Organizations — is still vital and should be adhered to by the U.S.

Also submitted to Congress last week as addenda to the Register's report were a study by an independent legal consultant on the history of labor union involvement with the issue of performance royalties over the past 30 years; a response to comments on the initial economic analysis of the proposed right, and a bibliography on perfor-

tance rights.

Ringer is due to field questions on her report on March 21 when she appears before the House Judiciary Subcommittee on copyrights. Broadcast representatives will have a chance to counter the Register's conclu-
sions at hearings which the subcommittee will hold in Los Angeles on March 28-29.

Artists On The Air

Tom Jones will host "Midnight Special" on March 24 on NBC. Jones' guests will include
Dan Hill, the Emotions and the Electric Light Orchestra.

On March 22 Jim Stafford and Anne Murray will appear on "The Merv Griffin Show.

Ray Daley will be Dick Clark's guests on "American Bandstand" on March 20 on ABC.

"Perry Como's Easter by the Sea" will air on ABC on March 22.

Roy Clark and Ruth Buzzi will appear on the "Donny & Marie" show on ABC on March 24.

Pat Boone and Family, a special featuring Debby Boone, will air April 5 on ABC.

Jericho Harp will perform on the "Jim Nabors Show" on March 31.

Lou Rawls will appear on the "National Cheerleading Championships" special on April 24 on CBS.

Cher's television special on April 3 will feature Dolly Parton as a guest.

"The American Sportsman" will feature Olivia Newton-John on April 2.

Second Maze LP

Certified Gold

LOS ANGELES — Capitol recording artists Maze Featuring Frankie Beverly received gold record certification from the RIAA recently for their second album, "Golden Time Of Day," which was released in mid-January. On March 17 the seven-member group took their show on the road for a 40-
plus-date nationwide tour.

Manhattans LP Gold

NEW YORK — "It Feels So Good," the fourth album for Columbia recording artists The Manhattans, has been certified gold by the RIAA.

Bootsy LP Gets Gold

LOS ANGELES — the current album by Bootsy's Rubber Band, "Bootsy? Player Of The Year," has been certified gold by the RIAA.

Portrait of Harris Has Gift For Blending Art With Business (continued from page 10)

only three or four executives in the whole company, and Jack made me an offer I couldn't refuse. It wasn't the dollars; it was the opportunity to really learn the business — to become a record man rather than just a lawyer who functioned in the business.

A year later, Arista Records signed the rock scene with the emergence of groups like Love and the Doors, and Harris' recogn-
sibility increased accordingly. Besides conducting virtually all the company's business negotiations, he turned around Arista's troubled subsidiary companies (which included signing a then-unknown songwriter named Jackson Browne) and ran its international operation as well. In retrospect, Harris looks upon his ex-
perience at Elektra as the pivotal point in his career.

"It was tremendously interesting growth and learning experience for me," he says. "I'd spend the better part of three months a year overseas with Elektra, and we'd make the deals with, planning marketing campaigns with our foreign companies and understanding the music business worldwide.

Having total responsibility for the music publishing division really immersed me into the world of singer-songwriters on an artistic and, ul-

itimately, recording level.

Forms Label

From Elektra, Harris went on to form his own label, Arista, the privately owned subsidiary of Ampex Corp. Ampex Records folded after only a couple of years; it was a matter of a company not be-
ing able to develop to its fullest potential, according to Harris. "We were the first rec-
orders and owned a record, Toad's Run-
gerhall," he recalls. "We worked hard. We
first record company to sign and put out records by Jesse Winchester, and one year later we had the biggest selling Broadway cast album. The only disappointment was that it didn't have time to develop the potential that was there."

Following a four-month respite, Harris re-joined CBS in 1971 as vice president of business affairs for Columbia Records. Why CBS? "Because I had seen enough of various record companies, and to me no other company has the quality of personnel and strength of the label," he says. Sub-
sequently he was promoted to vice presi-
dent of business affairs and administration, a post he held until Portait was formed in July 1976.

Conceived as a small boutique label with the marketing muscle of an industry giant behind it, Portrait is the embodiment of what Harris feels a record company should be. "It was an immediate emotional marriage of my own feelings about the record industry," he says. "That is, a small label that can be very selective and give each of its artists a solid commitment in terms of time and energy. That's what Elektra was; that's what Ampex was. So, the concept of Portrait seemed to me tremendously exciting. Now I've got not only the same ideals, but I can deliver because of the strength of the CBS marketing operation.

"One of the great misconceptions about portrait is that we are just going to be sign-
ing established artists," Harris continues. Indeed, new and established artists are equally represented on the label's current roster, which now stands at 10 with the re-
cently announced signing of Ringo Starr. Moreover, the lineup reflects Harris' own highly eclectic musical tastes. Joan Baez is the folk movement personified; Burton Cummings and Paul Williams are two of to-
day's premier songwriters; Heart and the Australian band Finch are un-
abashed rockers; and Starr not only helped expand Arista's music a championship of rock, country, but also had a profound impact on social mores here and abroad.

While he concedes that running a record company is "a lot more fun than selling shoes or being a corporate finance lawyer," Harris notes: "You can never lose sight of the fact that it's a job and you'll better serve the same professionalism you expect from your artists."

Typical Day

A typical day for Harris begins at 7 a.m. with a phone call to CBS headquarters in New York, at which time he's in the office for couple hours, and he arrives at his Century City Of-
office between 9:15 and 10. His schedule for the rest of the day varies considerably, whether a continuation of a campaign with the marketing department, going over artist-related matters with A&R chief Lorne Bailey or monitoring sales reports from the field staff.

"I don't see myself as the person who does everything," Harris says. "I believe in hiring very professional, very competent people whose philosophies are comp-

table and giving them a specific area of responsibility. It allows me to find those kind of people, create an at-
mosphere that is conducive to bringing out the best in them while providing guidance and a sense of perspective."

Aside from spending time with his wife Randy and their four children, Harris lists photography and sporting as his favorite leisure time activities. He is also a voracious reader, whose literary taste runs the gamut from Alistair Maclean spy thrillers to Shakespeare.

In recent years the charge has been lev-
ed that the music recording industry is too controlled too much by lawyers and ac-
countants. As a result, industry critics say, should be a creative center, it used to suffer from excessive preoccupation with the bot-
tom line. As one who came up through the ranks of the legal department of business affairs, Harris is sensitive to such accusa-
tions.

"I understand the criticism," he says, "and think it's valid in some respects. What we are dealing with is a very difficult marriage — art and business. In order to reconcile the two, the first step is to recognize that a gap exists. If you accept that fact, and try to see things the way the other guy does — which involves understanding what motivates the artist — you can bridge the gap and it is no longer a problem.

Chapman At The Exit/In — Epic recording artist Marshall Chapman gave a live preview of his upcoming album "Jaded Virgin" to the audience at Nashville's Exit/In. Pic-
tured (l-r) after the show was Jim Chapman, Cash Box director of Nashville operations; Dave Fulton, Cash Box editor-in-chief; Marshall; Rick Blackburn, vice president, marketing, CBS Records, Nashville and Roy Wunsch, director, sales and promotion, Epic and CBS Records Associated Labels.

Cash Box/March 25, 1978
“Baltimore.”

WBS 8550

The second single from Randy Newman's best-selling album

LITTLE CRIMINALS.

BSK 3079

On Warner Bros. Records and Tapes

Produced by Lenny Waronker and Russ Titelman
Wholesale Pricing Will Be Foremost Topic At NARM

Dan Milham, vice president of advertising and promotion for Tape City in the host city of New Orleans, listed bar coding systems and tape packaging as his key projects. Both areas are slated to get heavy convention attention.

A lot of local merchants are curious as to what it takes to get involved in bar coding. Some stores around the country have equipment that reads the codes and makes corresponding inventory adjustments, but we don’t have that in New Orleans,” Milham said. “One of the advantages for us is when we swing up, it not only puts the price in the register window but removes that item from the inventory at that moment, and we get an exact count up to the last buyer.”

Milham also said he looked forward to having some of his questions on standardized tape packaging answered.

‘Image’ Promotions

Milham concluded that over the past few months, Tape City has changed its attitude toward advertising low record prices. A higher concentration on TV and newspaper image promotion, he said, has meant fewer records at “move-out prices.” Tape City also has joined other retailers around the country in increasing its emphasis on audio equipment. The cross merchandising of records and equipment has been a focus of NARM over the past eight months.

The problems of the mom-and-pop store in securing credit and manufacturer attention, the rise in defective LPs, and new modes of in-store merchandising were all cited as NARM issues of interest.

Merchandising Tools

Among the many new merchandising tools expected to generate the most excitement this year is the videocassette recording (Cash Box, March 18). Questions such as whether to use the 1/2" or 1/4" tape and who will pick up the extra cost will be discussed at the public seminars. The use of “showing boards” and sampers at the point-of-purchase will also likely be topics of public interest.

THE RHYTHM SECTION

Harron Mason, Leon Ndugu Chancelor, Azar Lawrence and Bobby Lyle.

Fantasy/WMOT Records has released "Supernatural Feelin'" as the new single from the "Action" LP by The Blackbyrds. Also, the self-titled debut album on the Fantasy/WMTQ label by Sweet Thunder has been released. The unit is a four-man self-contained group of vocalists/musicians from Youngstown, Ohio.

Michaels Productions will introduce their latest talent acquisition, Tony Chambers, by way of a talent showcase, March 27 at the Speek Easy Disco.

Linda Clifford’s new Curtom LP, "If My Friends Could See Me Now," has been released. Included on this effort is an extended version of the title track.

Don Dortch International, Inc. has announced the signing of Mercury recording artists, Con Funk Shun to an exclusive agency agreement.

Ma. Mel Dowd will be handling independent promotions for R&B product in the North Carolina (Raleigh, Durham, Greensboro) region. Anyone wishing to contact her may do so after 5 p.m. EST at (919) 828-0212.

Manufacturers’ Pricing Policies Cause Concern For NARM Board Members

NEW YORK — The members of NARM’s board of directors had pricing and merchandising on their minds, as they went to the annual spring meeting, which began March 18.

George Souvall, president of Alta Distributing and acting president of NARM, said that while pricing will doubtless be the key topic in one-on-one conversations between vendors and dealers, the public business session will still proceed without much talk and stick to the theme of “merchandising music.” “We have our attorneys here to make sure it (talking discussions) doesn’t happen (for anti-trust reasons). It is a tough issue...”

Souvall said that he felt the highlights of this year’s event would be WEA’s market research presentation — the first such seminar in NARM history — and the bar-coding and audio/visual marketing presentations.

“I’m prejudiced, but I think it is going to be the best annual meeting we’ve ever had,”

David Lieberman of Lieberman Enterprises, a NARM board member, expressed profitability, advertising, and uniform pricing in the bar-coding system as key topics for NARM debate.

Lieberman said that the present “disorderly marketplace” could be transformed if all labels were to re-establish the distinction between wholesale and retail accounts in their pricing. “The ultimate result might be a healthier marketplace in that the retail price of records would be increased to the wholesaler’s profit,” he said.

Closed Circuit Concert System Gets Preview

LOS ANGELES — The first installation in a theatre of Worldstage’s live two-way audio/video closed circuit concert system was previewed March 9 at the Aquarius Theatre here. The system, according to its promoters, allows the projection of a live color video feed onto a screen up to 100- feet wide and 30 feet high. Projection is accomplished via a Super Ektoscope projector which produces an extremely bright, sharp image. Audio feed is carried via a full dimensional stereophonic sound system.

The system was developed during the last three years by Worldstage, a division of WMC Satellite Network of New York. The purpose of the preview was to demonstrate the quality of closed circuit technology and to Ponemah House. The system could be used to launch new product and talent.

ASI Releases Three

NEW YORK — ASI Records announced that its March releases will include albums by Johnny Holm, Kris Kristofferson and Bob Dylan. In addition, ASI executive Wes Hayne announced that the label has cut its artist roster.

The albums to be released represent a total of eight that are scheduled for 1978.
RICHARD TORRANCE IS TAKING OFF!
Rock 'n' Roll, Refined & Classy, Pure & Simple.
DOUBLE TAKE SW-11699
It Only Takes One Listen
Featuring Selections Produced By CARTER
BMRB Hype Scandal Sparks New Chart Tailed By Gallup

LONDON — In the wake of the chart hipping scandal, it has been announced that a con-
sortium of record companies has commissioned a new chart, to be researched by national market research company Gallup. The annual cost of this is expected to be over $2 million. The new chart will be used by commercial radio stations in Lon-
don, Glasgow, Newcastle, Wolverham-
pton, Manchester, Liverpool, Leeds, Sheffield, Record and Radio News, Gray Whin.
hand will head the consortium known as the Ricco In-
dependent Record and News Companies Con-
pany Ltd., and other consortium members include
the local radio stations mentioned and Melody Maker. The chart, which will be
a Top 100 Singles chart and Top 60
Albums, will be prepared on a mixture of
sales and airplay, differing from the British
Market Research Bureau which uses only
sales.
The top 25 positions will be 100% sales,
26 to 50 will be 15% airplay and 85% sales,
51 to 75 sales and 76 to 100 will be 35% airplay
and 65% sales. Returns on sales will be
received from 300 retail outlets of which a random sample of 500 will be used to compile the final chart.
Following the first week of this national
regional air chart, this new chart will be
compiling regional charts in the areas of
Scotland, the North East, the North West,
Yorkshire, the Midlands, South Wales, South
West and country London.
Following the recent stories critical
critical.

CRIA Reports 27
Feb. Certifications
TORONTO — The Canadian Recordin-
g Industry Association reports 27 certificates for the month of February including two-
tuple platinum albums, one double platinum album, eight platinum albums, six gold
albums, two platinum singles and eight gold
certifications.
Triple platinum albums include: "Sat-
urday Night Fever" — (various artists) — Polydor; "Santana" — CBS. Double platinum albums "Bee Gees — "Main Course" — Polydor

New platinum albums are: The Irish
Rovers — "The Unicorn" — RCA; Elvis
Presley — "Blue Christmas" — RCA;
"Clapton — "I Shot The Sheriff" — RCA; Queen — "News of The World" — WEA;
Rush — "Farewell To Kings" — Anthology (Polydor); "Bee Gees — Best Of, Vol II" — Polydor; "Alvis II" — Polydor; Neil Diamond — "I'm Glad You're Here With Me Tonight" — CBS.
 Albums gone gold are: Rush — "Care-
ness Of Steel" — Anthology (Polydor); Santana — "Moonflower" — CBS; Billy Joel — "The Stranger" — CBS; Donna Summer — "Once Upon A Time" — Polydor; Fischer/Choir — The Sensational Fischer Choir" — Polydor; "Dassin — "Les Femmes De Ma Vie" — CBS.

Gold singles are: Cee Bee And The Burzy
Bunch — "Superman" — RCA; KC And

Platinum singles are: The Irish Rovers — "The Way" — RCA; MCA; Elvis Presley — "My Way" — RCA
CRIA gold and platinum awards are issued for outstanding Canadian sales as follows: gold albums — 50,000 units; gold singles — 150,000 units; gold, single 75,000

press of chart hipping in England, the
general council of the BPI have met to
discuss the allegations. Although not
denied, in a statement published from
the BPI, the council criticizes the
widespread coverage and allegations of
some national newspapers. The council
was agreed that in the lower placings of
the chart it would be possible for companies
to hype a record a few positions. But in the
Top 30 section, they state that this would be
impossible. The statement also reported
that enquiries had been made with market
research companies to find a way of im-
proving the lower end accuracy of the chart.
"The newspapers involved in breaking the
'scandal' have remained quiet on the sub-
ject this week. The BPI has asked these
papers to submit to them documentary
evidence of the allegations, which the BPI
state they have not received. British trade
paper Music Week, which contributes $40,-
000 annually to the BPI, has reported that
they have said that they are willing to pay
more towards the cost for a more accurate chart.
They have also attacked the national
newspapers concerned on front page this
week, commenting that Fleet Street has
broken the record industry's claim of its
accuracy feeling over there is that although
lower placings may be slightly inaccurate,
this chart is still one of the most accurate
in the world. But they are on a far
lesser scale than reported.

Jay Morgenstern Appointed VP Of
ABC Records International Division

LOS ANGELES — In a move to strengthen
coordination between its record and
publishing activities overseas, ABC
Records has named Jay Morgenstern to
the newly created post of vice president
and general manager of ABC Records, in-
ternational division. In announcing the ap-
pointment, Steve Deener, president of the
label, said: "In our judgment we see the increas-
ing importance of international relations
between the publishing and record ac-
tivities of our artists and overseas opera-
tions. This organizational change is in
response to this.

Teichiku Acquires Two
American Jazz Labels

TOKYO — Teichiku Record Co has con-
cluded negotiations with two jazz labels
in the U.S. to expand and reinforce the jazz-line
of the company.
The two jazz labels of U.S. are Catalyst and
"Superman". Through these negotiations,
Teichiku has acquired exclusive rights to
release these two label's collections ex-
clu-sively in this country. The first release
from Teichiku by these contracts is ex-
pected in April and May this year.
The expected records to be released from
Teichiku on Catalyst are: "I'm Here Clari,
"The Room of Carl", "I Remember Bird,""So-
ny Stitt, "Live At Oil Can Harrys", "Ahmad
Jamal On Xanadu, Cello Cocker With Art
Pepper, "Silver Blue", "Dexter Gordon &
Zanadu All Starts, Hadley Caliman & Hank
Jones, "Strahg Ahead", J. R. Montero
with this trend.

Morgenstern replaces Sheldon Heller,
who was previously in charge of the label's
international division. Currently president
of the label's publishing arm, ABC/Dunhill
Music Inc., and American Broadcasting
Music Inc., Morgenstern will continue his
responsibilities in the publishing area.

Teichiku has been associated with such Broadway shows as "Fidler On The Roof", "Cabareti" and "Godspell."

Joining ABC Music in February 1976, Morgenstern has since started the com-
pany's own production company, signed
numerous staff writers and enjoyed con-
siderable chart success.

WAM Music Signs
Onod In Dist. Deal

MONTREAL — Leon Aronson and Diana
Van Wiley of WAM Music Corporation have
reached a distribution agreement with
Onod Records of Canada Ltd.
The WAM label, based in Montreal, features artists like Carlyle Miller, Basic
Black and Pearl, Birds Of A Feather and Sonara London, under the agreement, will shortly be releasing discs by both Miller.

International Executives On The Move

At CBS Records International Latin America operations, Jorge Pita has been named to the newly created position of finance manager. In this new capacity, Pita will be responsible for the preparation of all financial information for monitoring results of operations of Latin American operations subsidiaries, reporting to Jorge A. Fernandez.

CBS Records Spain has announced the appointment of Martin Nelson to the position of head of field promotion, effective immediately. In this post Nelson will be responsible for all aspects of promotion outside the London area. He joins CBS from EMI where he worked in various aspects of promotion for the last seven years.

Phonogram business affairs manager David Baker has been made a director of the firm, effective immediately.

Roland Rennie, currently creative director of Chappell Music in London has announced that he is resigning from the company in the near future. Rennie has been with the firm since 1987. It is thought that Rennie will be pursuing his interests in the music business on an independent basis.

Leslie Lewis, assistant managing director of Ember Records, has been given the added post of executive personal assistant to Jeffrey Kruger, Ember Concerts chairman.

The Chrysalis Group has announced that Roy Eldridge, currently, A&R manager, and

Chris Stone, general manager of Chrysalis Music, has been appointed to the board of
Chrysalis Records and Chrysalis Music respectively. As a director, Eldridge will continue his responsibilities in the A&R field, with the addition of the press department.

Where In The World...

David Bowie has announced an international tour during the spring and summer com-
mencing on the west coast of America on March 29, touring throughout America and then
England. Finishing at London's Earls Court for three nights. The tour will take in 65 cities and over one million people, and will be Bowie's first tour of England since the "Stage To Stage" tour of 1982.

Jose Feliciano has been set for a 12 day tour of Mexico, March 29 through April 9. Dates
include shows at the City Theatre in Mexico City, as well as performances in Vera Cruz, Cuernavaca and Mexicali. Feliciano will also do a series of appearances on Mexican television while on tour.
"Son of a Son of a Sailor" has landed!

Jimmy Buffett's new album is available in every port of call.
Canada’s ‘Heavy Metal’ Bands Are Thriving On Texas Radio

by Kirk LaPointe

TORONTO — While Canadian “heavy metal” bands have for years struggled to achieve recognition in their homeland, Texas radio stations are proving to be a more than willing market for their music.

Although Toronto hard rock bands like Rush, Triumph, and the Guess Who have enjoyed success on local radio, few have found a ready market to play their music as thoroughly as those found by the legendary Kiss FM in the US.

Kiss FM, a station that specializes in hard rock and heavy metal music, has been a mainstay of the Texas music scene for many years.

“Actually, we’ve been able to bring these bands down to Texas, and co-promote and sponsor some exceptionally successful concert dates,” says Joe Antinone, program director for Kiss FM.

Although the music of Canadian rock bands may not share the same level of success in the US as it does in Canada, the interest in the music is still strong.

“Many of the bands we promote here are extremely popular in Canada, and we’re able to bring them to Texas and let the fans see them perform live,” Antinone adds.

While Canadian rock bands may not have the same level of success in the US as they do in Canada, the interest in the music is still strong.

“Many of the bands we promote here are extremely popular in Canada, and we’re able to bring them to Texas and let the fans see them perform live,” Antinone adds.

According to Antinone, the success of Canadian rock bands in the US can be attributed to the strong fan base that exists in the Texas area.

“People here are very passionate about their music, and they’re willing to pay to see their favorite bands perform live,” Antinone says.

Despite the success that Canadian rock bands have in the US, Antinone says that the bands themselves are not always aware of their success.

“Many of the bands we promote here are extremely popular in Canada, and we’re able to bring them to Texas and let the fans see them perform live,” Antinone adds.

Canadian Notes

A direct-to-disc album by Toronto band FM is drawing considerable attention in Toronto lately. The band has undergone a change in its lineup recently, with former lead singer John McEntire joining the group.

“Nash the Slash” has left the band to pursue a solo project. The album itself is a radical departure for the band, who had heretofore concentrated on electronic music.

The album is heavily jazz-influenced. 

VICTOR DEALS — Victor Musical Industries of Japan has signed two long-term licensing deals recently. One is with MCA U.S.A. and the other is with Hispano of Spain. Pictured (l-r) at a reception in Japan commemorating the MCA contract are Roy Featherstone, MCA Japan representative, and Victor president of MCA, Saburo Watanabe, Victor president and Shoji Karatoko, Victor manager, director of MCA Japan.

Canadian Guns

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Despite the success that Canadian rock bands have in the US, Antinone says that the bands themselves are not always aware of their success.

“The bands are willing to tour and perform here, but they’re not always aware of the interest that exists in the US,” Antinone says.

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JOIN AHMET ERTEGÜN IN THE FIGHT AGAINST LEUKEMIA.

On August 7, 1975 The T.J. Martell Memorial Foundation for Leukemia research was founded by a group of concerned executives in the music industry in memory of T.J. Martell, son of CBS Records Vice-President, Tony Martell.

On April 15th, our 1978 Humanitarian Award Dinner will honor Ahmet Ertegün, who has supported the Foundation since its inception. Please join him in the fight against Leukemia.

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| Harvey Schill     |
| Jim Schwartz      |
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| I shall be pleased to attend the 1978 Humanitarian Award Dinner in honor of Mr. Ahmet M. Ertegün, on April 15, 1978, at The Waldorf-Astoria in New York, on behalf of the T.J. Martell Memorial Foundation for Leukemia Research. |
| I am enclosing my check for $______ reservations, $1600 (Table for Ten): $160 per person, and a______ listing in the Commemorative Program, Platinum Listing—$1000, Gold Listing—$750, Silver Listing—$500. |
| □ Platinum Table $2600 □ Tickets $160 |
| □ Gold Table  $2150 □ Platinum Listing $1000 |
| □ Silver Table $2100 □ Gold Listing $750 |
| □ Regular Table $1600 □ Silver Listing $500 |
| □ I cannot attend, but I am enclosing $______ as a contribution to help support the leukemia research at the T.J. Martell Memorial Research Laboratory at Mt. Sinai Medical Center in New York City. |
| Listing of Contributors Name for Commemorative Program: |
| Name or Company ______________________ |
| Address ________________________________ |
| City __________________ State __________ |
| Zip Code __________________ Phone ________ |
| I hereby authorize the purchase of ______ tables (tickets) and the listing in the 1978 Commemorative Program of the T.J. Martell Memorial Foundation. |
| Name ____________________________ Title __________ |
| Signature ______________________ Date __________ |
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Canada's 'Heavy Metal' Bands Are Thriving on Texas Radio

(continued from page 44)

The success of the bands in San Antonio has eventually spread to other Texas cities. The more conservative stations in Houston and Dallas are now beginning to realize the popularity of these bands, says Anthony. "If they're finding they can no longer ignore the bands. Rush is probably the most popular band in Texas right now."

"In Texas," says Triumph's Rick Emnett, "the radio guys are in tune with the street. They also are in touch with the record people, and the concert promoters, and they're all tied in tightly, so that they're really efficient in presenting new acts. That's the key, I think. You have to present new bands constantly. They like change, they don't flog the hell out of Fleetwood Mac albums and Peter Frampton. Toronto hasn't really found that out yet. They don't realize that if they don't start presenting and promoting new bands, there won't be any around any more. You make it impossible for anyone to get a start in the business."

Promoting Canadian Groups

At KMAC/KISS they are looking towards developing even more Canadian bands. "Although we want to get away from promoting Canadian groups," says Joe Anthony, "it's hard not to be interested in promoting something you know other people like, but which other promoters are unwilling to promote."

The success of heavy metal from Canada is not a short-term one, either, says Anthony. "We can see a particular Canadian rock sound emerging now, just like there is a distinct Texas sound in ZZ Top. Rush, Triumph, Moxy and Pat Travers are all representatives of the Canadian sound. It's a rather curious blend of English and American rock, but it's distinct on its own. Our listeners can phone up and tell us that we're playing a Canadian album, even when we don't tell them."

Irony

The most ironic aspect of KMAC/KISS's success with Canadian rock is in Anthony's intentions to syndicate his and Horney's noon to six show, and export it to Canada. "If they can't play it themselves," he quips, "we'll play it for them. So far, he says, initial interest in the show is encouraging."

ABC, Sound LAB Pact For Audiophile Albums

LOS ANGELES — ABC Records has pacted with the Mobile Fidelity Sound Lab for the creation and distribution of select audiophile recordings from the ABC catalog. The recordings will be made from original master tapes of contemporary ABC albums. Under the agreement ABC gives Sound Lab rights to distribute the recordings to audio retailers and record stores which have audiophile sections.

Perhaps a well-timed trip with Robbins' nickname graven on it. Or in Everett's words, "How about a 'pig' pen?"... Norman Whitfield currently is producing Willie Hutch's new album "One Step Above Recording Studios." Rose Royce dropped by during one of the sessions... Van "The Belfast Cowboy" Morrison is also at work on a new album, tentatively titled "Let the Cowboy Ride...." Brian Eno has finished producing Devo's debut album and now is in Nassau producing Talking Heads... Roger Powell, of Todd Rundgren's Utopia, has a single on Bearsville titled "Pipeline 78," an update of the classic "Pipeline" by the Shanties, unusual in that it is done entirely with synthesizers. Powell is on loan from Utopia to David Bowie and will appear with him on his U.S. tour. Does this mean Rundgren's next album will be a solo work, possibly a live album to be recorded at some solo Roxy and Bottom Line dates he has in May? Whatever the case, Utopia will continue as a band... Marshall Burleson has quit as booking agent at the Whisky to manage Van Halen. He is replaced by Michelle Myer, who has worked with Don Kirshner's Rock Concert among other projects... Finally, the new Frank Zappa album, "Zappa in New York," has one unique feature everyone will notice immediately, and that is the rare photograph of the elusive, but nonetheless renowned Announcer, Don Pardo.

Randy Lewis
Cash Box Believes...

"A Chart is only as good as its research."
We research 350 radio stations and
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week.

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— We're known for our numbers —
— We're respected for our bullets —
— We're applauded for our research —
WOMAN-CHILD
"THE ALBUM THAT TELLS A STORY"
Produced and Written by HELENE FRANCES

HELENE FRANCES

- CASH BOX ALBUM PICK — March 18th
- BILLBOARD RECOMMENDED LP — March 11th
- RECORD WORLD ALBUM PICK — March 11th

"WOMAN-CHILD" the album—HIR 7777
"WOMAN-CHILD" the single—HIR 7772
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CASH BOX TOP 100 ALBUMS

March 25, 1978
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