This is the twentieth anniversary of Bobby Bare's first hit. It was "The All-American Boy," and though the name on the label read Bill Parsons, the man who did the singing was Bare.

After a long series of "straight" hits like "Detroit City" and "500 Miles (Away From Home)," Bobby Bare fell in with Shel Silverstein and began having hits in the lighthearted, funky, narrative style that Bare originally invented on "The All-American Boy."

Last year Bare scored big with "The Winner."

This year he's delivered a totally winning album...his first on Columbia...including the single "Too Many Nights Alone."

Listen to the new single and album and we think you'll agree that the future looks Bare.

"Bare" KC 35314 Including the single "Too Many Nights Alone" The new Bobby Bare on Columbia Records and Tapes.
EDITORIAL

Back To The Basics

Olive Davis' keynote address at the recent NARM convention contained a number of controversial statements that still have the industry buzzing. However, to dwell only on the controversies is a mistake because the crux of Davis' speech concerned something more important: the genuine crisis that threatens the creative nature of the music industry.

Here's how the Arista Records president put it: "A crisis is upon us and the warning signals are all around us. In a single word, our problem is bigness... Records are ordered less often by instinct, more frequently by computer. A computer that gets radio exposure is decided upon by music research firms or a variety of other computerized research. The modern statistical approach is gaining precedence over human creativity... What happens is the computer, the inventory number, the common denominator takes over the heart, the beat, the rhythm, the melody, and the music stops. We are in the arts and we cannot afford for the human element to be missing."

During the convention the president of a major record company told CASH BOX that he didn't have to spend millions of dollars to purchase a major artist because he had enough confidence in himself and his staff to develop his own superstars, "If I didn't have this kind of belief in myself and my staff," he said, "then I wouldn't deserve to be in the position I'm in."

This is the outlook that should prevail at the top corporate level. Computers are incapable of replacing the brain, the ear, our instinct or any emotions. We are an industry of individuals working with one of the most creative art forms in the world. We should be proud of it and work as hard as we can to perpetuate the universal art form known as recorded music.

Mel Albert

NEWS HIGHLIGHTS

- 20th NARM Convention stresses need for industry-wide cooperation.
- WCI music market survey dispels myths about record buyers.
- BMI and colleges reach licensing agreement.
- MCA Records announces mid-line price album series.
- Polydor president Fred Haayen discusses his new role.

TOP POP DEBUTS

SINGLES

- 56 YOU'RE THE ONE I WANT — Olivia Newton-John/John Travolta — RSO

ALBUMS

- 65 CHAMPAGNE JAM — Atlanta Rhythm Section — Polydor
1959. NEW YORK CITY.
A DISC JOCKEY NAMED ALAN FREED.
THEY COULD STOP HIM.
THEY COULD STOP THE SHOW.
BUT THEY COULD NEVER STOP ROCK 'N' ROLL.

A 2-RECORD SET OF ORIGINAL '50s RECORDINGS AND LIVE PERFORMANCES FROM THE MOVIE.
Breaking.

Warren Zevon.
Excitable Boy.

Shattering Sales.
Explosive Airplay.
Raving Reviews.

Includes the Howling Success “Werewolves Of London”

Produced by
Jackson Browne & Waddy Wachtel
Engineered by Greg Ladanyi

©1976 Elektra/Asylum Records, A Division of Warner Communications Inc.
Cooperation Is Key To NARM's Success

by Ken Terry

NEW ORLEANS — The 20th Annual Convention of the National Association of Record Merchandisers with its emphasis on retail operation, cooperation between record merchandisers and their suppliers, despite recent wholesale price changes, has been a plus for many retailers (Cash Box, March 18).

An example of this cooperation was the announcement by CBS and Polydor that the companies would use bar-coding numbers, which were announced at the convention (see accompanying story). Jake Jobbers, who have long been involved in bar-coding systems, were delighted by the decision; and pressure from retailers and distributors that had seemingly played a part in the manufacturers' move.

The jam-packed NARM schedule included seminars on advertising, merchandising, bar-coding and radio, among others. In addition, WCI representatives presented the results of a comprehensive study of the record business.

The five-day convention at the Hyatt Regency Hotel attracted nearly 2000 guests, of whom about 1200 were product suppliers. This, the largest turnout for any NARM convention (1600 people attended last year), was partly attributable to the fact that NARM has gained 91 new members within the past nine months.

John Cohen, president of Disc Records, called this year's NARM "the smoothest-running convention we've ever had," and Roy Imber of El Roy Enterprises complimented Joe Cohen, NARM's executive vice president, for the careful coordination, planning and insight that made the convention a success. J.J. Zalamet, president of Progressive Radio Distributors and the chairman of this year's NARM convention committee, also received extended praise from attendees.

Throughout the convention, Joe Cohen hammered away at the theme that NARM is no longer just an association that planned an annual convention for its membership. He promised that the regional meetings which were so successful this year will be expanded next year and listed several year-round programs in which NARM is engaged. Among these are a store manager certification program, workshops in association with retail management courses, shopping mall displays that promote the record industry, and a recently authorized NARM study of radio station promotions.

NARM Features Index

- Advertising Seminar
- Merchandising Panel
- Radio Highlights
- Scholarship Awards Dinner
- Who's Who in Jazz Label Bowls

(continued on page 16)

Progress On Bar Coding At NARM Shows Dealers' Clout

by Ken Terry

NEW ORLEANS — The decisions by WEA and CBS to seek numbers from the Uniform Product Code (UPC) Council, announced at a January convention meeting of Polydor's members at NARM, was termed "the biggest single thing to come out of the convention" by Joe Cohen, executive vice president of the trade association.

The double announcement came at a time when regular NARM members were pushing hard for some progress on the seemingly stalled issue of bar coding. With other record companies expected to follow the lead of the industry's two largest manufacturers, NARM is now on the verge of having bar coding will eventually be implemented on an industry-wide basis.

The CBS move came as no surprise since the company's representatives had previously stated that they intended to apply for a manufacturer's designation number. In contrast, WEA's vote of confidence for bar coding ended uncertainty about its position on the issue. Bruce Lundvall, president of CBS Records Division, said he believed implementation of bar coding could begin with new releases as early as next year. Robert J. Cohen, WEA's vice president, agreed.

The RCA-U.S.A., agreed with this estimate, but other executives took a more cautious view. Walter Lee, national sales manager of Capitol Records, which has already received its bar code number, said it would take at least three years for the entire industry to adopt the system.

Lou Dennis, vice president and director of sales for Warner Bros. Records, similarly believed implementation of bar coding is still a long way off. Before it becomes a

Polydor's Haayen Approaches New Job With Caution

by Dave Fulton

NEW ORLEANS — "My goal is to build up Polydor to be a major success story within the next three to five years," proposed Fred Haayen, the company's recently named president, during a Cash Box interview at last week's Winter Convention.

In addition to serving as the Polydor Inc. president, Haayen retains the vice presidency of Polydor International, which he was named in December, 1977. "I am pleased that the company went with the concept of both jobs, and being located in New York," he added.

Being actively involved with his new job for less than a month, Haayen is pursuing a cautious, self-educating approach, he said. "Right now, I'm trying to find out my biggest hurdles so I'm not jumping to any conclusions."

"I'm a good listener. And I am evaluating all that I am learning to come up with some solutions."

This immediate priority for the next three months is to hire a promotion chief

(continued on page 16)

SPRINGTIME FOR MILLIE — Spring Records recently feted Millie Jackson on the occasion of her gold LP, "Feelin' Bitchy." Pictured (l-r) at the New York party are: Bill Spitalny, vice president of Spring; Fred Hayen, president of Polydor; Lou Simon, executive vice president and general manager of Polydor; Irwin Steinberg, chairman of Polydor; Jackson; Jerry B. of WYRL; Roy Rikfink, vice president of Spring; Julie Rikfink, president of Spring; Mrs. Rikfink, Dr. Eike Schneib, senior vice president of Polydor; Harry Anger, vice president of marketing for Polydor; and Rick Stevens, vice president of A&R for Polydor.
MUSEXPO '78 Seminar Topics Are Announced

New York — Major topics for the seminar/workshop program to be held at MUSEXPO '78 — 4th Annual International Record Industry Convention, March 8-10, were announced recently by Roddy S. Shashoua, MUSEXPO president.

The five major topics to be covered are: (1) radio programming and the record industry, (2) A&R and artist development, (3) music publishing and exploitation of copyright, (4) marketing/distribution, and (5) audio/video software. The scope of discussion will cover both U.S. and international all topics.

Panelists for the above workshops will be announced during the course of the year as they are selected. The above represents an expanded seminar/workshop program from three sessions at MUSEXPO '77 and will cover for the first time the areas of distribution, market development, and audio/video software in addition to radio.

For further information please contact Maryann Olsen, U.S. News Coordinator, Tel: (212) 485-9245 Telex: 234107.
With A Little Luck-is the single from WINGS forthcoming Album LONDON TOWN
(4559)
Fotomaker

Although Fotomaker is a new venture, you'd hardly call Wally Bryson, Gene Cornish, or Dino Danelli new faces. Wally, being a potential member of the Rascals, formed the nucleus of the Raspberries, and Gene and Dino comprised half of one of the most popular groups of the '60s, The Rascals.

Between them, that's quite a bit of rock experience, which has been well applied in their approach to Fotomaker. For example, they decided that the group's debut album would be made on their terms, not those dictated by a record company.

"In the early stages," Gene Cornish recalls, "we were fortunate enough to meet Sam Hood, who soon became our manager. He was enthusiastic, and agreed that we should retain autonomy before any label deals were set. So we laid out enough money for a full-time rehearsal schedule, and when we were ready to record we did it on our own. We wanted to walk into a company loaded with something tangible, so we shouldn't have to give away our souls."

What Fotomaker did produce was the album themselves, bringing in specific production help when needed. For a "hard edge," they brought in Eddie Kramer, and for smooth vocal harmonies the group incorporated the background singer of the group, which was what the final mix came out, the group still wasn't satisfied, and they turned to Jack Douglas to help them re-mix. Finally, Cornish says, "We brought it back to where we wanted it."

The next step was the record company deals, and that quickly ended when Atlantic Records snapped up the group. "They believe in the album as we did," Bryson states, "and we were all hands on deck."

Cuba Gooding

Cuba Gooding has always wanted to become a solo entertainer. His preparation for this began at age nine with voice training and creative reading given to him by his loving mother. Both parents shared their son's dream and his father, being very spiritual, perceived Cuba's country with the solemn promise that he would not only be an entertainer but would uniquely appeal to all people.

His career as a solo artist comes after many successful years as lead singer of the Main Ingredient, and his debut effort for Fotomaker, "The First Album," demonstrates his aggregate abilities.

Although members of the group grew up together in New York, Gooding co-opted with them only as a background singer and his professional association with them was purely a friendly one.

"I never really wanted to become a part of a group," he explains. "I filled in for lead singer Donald McPherson who became ill in 1969 and never recovered. I began working with the group on weekends -- I was a credit manager at Saks Fifth Avenue that started. We started the group while Donald was ill. I was a natural substitute since I knew all the material." Gooding refers to the performance and point of recognition as lead singer of the group as in Los Angeles, prior to McPherson's death, at a club called (P.J.'s), presently the Starwood. Shortly afterwards, he recorded the "Bitter Sweet album containing the million seller "Everybody Plays The Fool," which brought him to the forefront of the entertainment world. Gooding reveals that even after the success of the album, he found it difficult to record with them they never really became a group in the true sense of the word.

"During performances," he recalls, "I was out front and back and everywhere in the back doing their routines. As far as a group routine, we never really worked that out. I could never ask myself, do I have to be there, or should I, or could I?" And as a background singer, he couldn't look into the mirror and say to himself that I'm an artist and they understood that. We loved each other, we grew together, so we pretty much knew what each other's limitations and capabilities were.

The decision for Gooding's departure was a mutual one but, individually, he knew his time had come when, while listening to the radio, he heard one of his tunes followed by the DJ announcing that it was his birthday, and made reference to him as a woman. With that, he decided that being a member of a group was keeping him from realizing his dream. They knew me, says, "they didn't know me."

"Gooding's upcoming tour will, no doubt, introduce him to myself and audiences and acquaint him with those who are familiar with his name and his past. Travelling with a six-piece rhythm section and two female singers, he intends to bring music back to the good music of years ago."

"I feel that it is the responsibility of an artist to sing, through music, portray goodness and truth," he says. "Being a member of a group, you have to work more with the group, as an instrument, not to record what you feel as an individual. Being Cuba Gooding, I'm hoping that I can do more than that."
MUSHROOM RECORDS PROUDLY ANNOUNCES THE RELEASE OF

Heart MAGAZINE

"THERE IS MAGIC UNDER OUR UMBRELLA"
Executives On The Move

Cappiello
Cappiello Upped at Polygram — Polygram Distribution, Inc. has announced the appointment of Bob Cappiello as vice president/finance. He comes to Polygram Distribution, Inc. from RCA Records, where he served as director of international financial operations. His prior experience at RCA included the position of manager of financial planning for U.S. operations. He joined RCA in 1970 after six years with NBC.

Moore
Moore To A&M — A&M Records has announced the appointment of Aubrey Moore to the post of general manager, A&M/Pacific. A&M’s new branch facility in California. He was most recently general manager for Schwartz Brothers in Washington, D.C. He had been with Schwartz Brothers for 15 years in various capacities, including assistant to the president.

Katzel
Katzel Leaves H & L — Bud Katzel has resigned as vice president and general manager of H & L Record Corporation to join Sonny Lester as a partner in and president of LRC Record Corp., distributed by T.K. Records. Prior to becoming vice president and general manager of Avco Records, Katzel spent five years at ABC Records.

Selover
Selover Appointed At Columbia — Columbia Records has announced the appointment of Shelley Selover to associate director, press and public information, Columbia Records, west coast. Two years ago, she joined the press department of ABC Records as a tour publicist and held a series of positions, becoming national director of publicity for the label in July, 1977.

Glass
Glass Promoted At Farr — Daniel Glass has been appointed executive vice president of Farr Records, Inc., Somerville, New Jersey, where he was national disco coordinator. He was also formerly with Spiral Publishing, New York.

Lackner
Lackner Named At Monument — Monument Records has announced that Chuck Lackner has joined the firm as midwest promotion manager. He comes to Monument from Atlantic Records where he did promotion for the firm in Kansas City, Mo., and he will remain based in Kansas City.

February 24, 1978

Mr. J.B. Carmicle
Cashbox Magazine
129 W. 57th Street
New York, N.Y. 10019

Dear J.B.:

We are looking forward to going ahead with the SUPERSTARS special with Cashbox. Look forward to hearing from you regarding the next step.

Best regards,

Lee Abrams

LA/df
cc: Lee Michaels
Kent Burkhart

For further information contact:
New York
J.B. Carmicle
(212) 586-2640

Los Angeles
Mel Albert
(213) 464-8241

Nashville
Jim Sharp
(615) 244-2898

Cash Box / April 1, 1978
Always exploring new currents in rock & roll.

Charlie Steps Out With Their Best Yet.

Their new LP on Janus Records

LINES

©1978 Janus Records, A Division of GRT Corporation
9776 Sunset Boulevard, Los Angeles, CA 90069
Also Available on GRT Music Tapes

Always exploring new currents in rock & roll.
 Industry Announcements

ASCAP Election Results Reported

LOS ANGELES — ASCAP committee on elections recently reported the results of the election of its board members. The following were elected: Sam Brown, chairman; Robert Sacks, vice chairman; and Helena Wheeler, secretary.

Sam Sweats a Chance for New Cats

LOS ANGELES — Martha Haty, manager of White Dog Music in Fayetteville, Conn., is hoping to sweep the field at the ASCAP dinner on May 20, and from her record store. Haty was the grand prize winner in ASCAP Records' "Smile" sweepstakes. The prizes, which came from the 1977 Sept. 17 issue of "Display It Again," were chosen at random. Haty said she has been entered in the sweepstakes for several years now.

ABC awarded two Datson B210 Hatchbacks as second prizes. The winners were Barbara Balchick, 27, of Real Record Mart in Austintown, Ohio, and Brian Poehner of Flo's Records in Pittsburg, Pa. Five RCA Selectavision Video Units and color televisions were given as third prizes. The winners were Ken Amelisko of Liberty Records and TV, Inc., Springfield, Mass.; Jerry Jones, Rocky Mountain Tapes and Records, Fort Collins, Colo.; Mark Love, American Mex Record Corp., Los Angeles, Cal.; Don Sutherland, Don's Music, Long Beach, Calif.; Chuck Rehn, House of Sounds, Santa Cruz, Calif.

Retailers became eligible for the sweepstakes by calling the toll-free hotline and requesting merchandising aids for ABC's "Smile." Many were so impressed that they ordered them from world wide. People entered the sweepstakes by logging from around the country. Winners were selected by random drawing.

MSMA Seminar Set For Late May

MUSCLE SHOALS — The Muscle Shoals Music Association will be presenting its first annual records and producers seminar at the Muscle Shoals School of Music in early May. Prominent recording industry leaders have been scheduled to be guest speakers and music for the seminar.

Association president Rick Hall said, "This will be a seminar where record companies will meet with record producers from throughout the world and listen to new products and help solve some of our inhouse problems and revive the music in the South." There will be a $25 registration fee that will cover all seminar activities, sports tournaments, and BMI offers.

BMI Offers Guide To Copyright Law

NEW YORK — BMI is distributing two new brochures that provide a basic guide for music under the Copyright Act of 1976, which became effective January 1, 1978.

"The Performance of Copyrighted Music: Questions and Answers," by Jack C. Goldstein, Esq., of Arnold, White & Durkee, in Houston, explores the use of music in public and semi-public situations. It also highlights various aspects of copyright obligation and possible infringements. Inclusion of an "Index to Copyrights," which covers thousands of copyrights, is a feature of the brochure.

"You — and the Music You Use" is an "introduction to the concept of copyright and public performance. Federal law covering the use of music and BMI's role as a music licensing organization is outlined in the questions-and-answers brochure.

Manhattan, Phonogram Ink Distribution Pact

NEW YORK — Manhattan Records has signed an overseas distribution pact with Phonogram International. The arrangement covers all territories, except the U.S.

"Billy Falcon's Burning Rose," the first album released by Manhattan in the U.S., has just been released in other selected territories.

East Coastings/Ponts West

EAST COASTINGS — WILL NEVER DIE DEPT. — Harlem's landmark Apollo Theatre on 125th Street is set to re-open in late April. Under new management, the theatre is currently being renovated, with the $7.98 admission ticket. Showings will be announced soon.

There will be a "rock 'n roll convention and trade exposition" called Music Expo '78 at the Sheraton Hotel in Philadelphia on April 15 and 16. Among the items scheduled to be trade are such goodies as Elton John's electric cape. Hey, and you should know it: you're The Rolling Rock Show, "a 96-hour hour of lights, music, films and people" set for the Americana Hotel in New York April 22 and 23. Included are short films of The Who, Janis Joplin, and The Dead. Be forewarned, Poughkeepsie, orders for tickets must be sent to "Scrupulous Productions".

STRANGE BREW — Ever since Crem reached the crossroads many years back, their separate paths have led the lads in many strange directions. The latest list of independent, current shows has been narrowed down, and they're back to the basics: a fresh coat of paint. Headlining acts will be announced soon. There'll be a "rock 'n roll convention and trade exposition" called Music Expo '78 at the Sheraton Hotel in Philadelphia on April 15 and 16. Among the items scheduled to be trade are such goodies as Elton John's electric cape. Hey, and you should know it: you're The Rolling Rock Show, "a 96-hour hour of lights, music, films and people" set for the Americana Hotel in New York April 22 and 23. Included are short films of The Who, Janis Joplin, and The Dead. Be forewarned, Poughkeepsie, orders for tickets must be sent to "Scrupulous Productions".

FRIENDS CELEBRATE THE BIRTHDAY OF BOB DALTREY TO help celebrate the fourth anniversary of New York's Bottom Line. The show marked Daltrey's birthday and features the Who's new single, "Lifehouse," on the new album, "Who Are You," released earlier this year. The Who, Who, a band and a two-time producer of the Year, are known for their rock and roll drives. Shirley Shearson, the Who's manager, will be on hand to help.

SAN DIEGO — This week, the Who's "Mecca of Rock" was named "the Who's World's Greatest Club." The Who, along with the Rolling Stones, are to headline the Who's World's Greatest Club. The Who's "Mecca of Rock" was named "the Who's World's Greatest Club." The Who, along with the Rolling Stones, are to headline the Who's World's Greatest Club.

Austintown, New York — ASCAP Lawton-Gould Music Award was presented to a local artist, Mary Lou Walsh, the President of the GRT Music Publishers, Inc. It has also been picked as a winner for the ASCAP Lawton-Gould Music Award.

The Publisher of the popular-production has said, "It's a special day for us," adding, "We're so happy to have Mary Lou Walsh as a winner."

It was announced that Walsh has been chosen "The Who's Lawton-Gould Music Award 1977." The Who, who won the award last year, was presented with a $7.98 prize.

SILGERS FEDER — Gold Mind recording artists Brian Silger was recently honored at a New York record store, "Let Me Party With You." The store, "Let Me Party With You," was chosen by the ASCAP board of directors. Silger, who is also the President of the ASCAP board of directors, was chosen to receive the award.

"Let Me Party With You" is a special release of the ASCAP-Lawton-Gould Music Award. The award was for the "Let Me Party With You" release of the ASCAP-Lawton-Gould Music Award.

NAMES IN THE NEWS — Miles Davis back in the studio after a three year absence. John Lennon and Yoko Ono have bought land in Delaware County in upstate New York. A vacation retreat is planned, and, according to a local source, the Lenons also plan to raise registered Holstein cows... Mark Radice has joined Atlantic... Jerry Butler back home in N.Y.C.

Principal William Balcom and mezzo Bassleer Solloranz will perform with Silger Music and Stiller's new material, which is described as a "comprehensive, yet concise" approach to the new music scene. Two films, "Slowhand" and "Flying Eddie" and "Flying Eddie" and "Flying Eddie" will be shown at the ABC, not the group. City Boy reportedly has two years left on his Mercury contract... Olivia Newton-John and Helen Reddy have cancelled their concert tours in Japan to protest the recent slaughter of thousands of dolphins in that country... Mary Travors...
On the evening of April 3rd all America will see Dolly perform ‘Two Doors Down’

Watch Dolly on the Cher...Special preceding the Academy Awards on ABC (check your local listings for times.)

Includes the hit singles “Two Doors Down” and “It’s All Wrong But It’s All Right” — AFL/APS/APK1-2544
AFM President Assails Carter Deduction Plan

WASHINGTON, D.C. — The House Ways and Means Committee last week heard American Federation of Musicians president Victor Fuentesalba blast a White House proposal calling for the elimination of business deductions on concerts and theater tickets.

We are concerned with this proposal, and we are opposed to it because we feel that such a proposal would decrease revenue for our government, and it will result in the loss of thousands of jobs for our members and elimination of hundreds of union Fuentesalba.

The new AFM president cited the projections of theater owners and producers that government revenues realized from the proposed measures would be minuscule.

“This is simply another form of taxation imposed upon the arts,” he continued. “History has proved such taxes to be disastrous... the elimination of deductibility for this legitimate business expense is inexcusable tax on jobs. It is prejudicial legislation....

Fuentesalba mentioned the typically high unemployment rate among performing artists, and suggested that the proposed law would force even more artists to collect unemployment insurance, and therefore put a further strain on state coffers.

“So-called ‘entertainment’ has seemed fair game whenever our federal, state, or municipal governments need money... because ‘entertainment’ on its face appears to imply only discretionary spending, but to the millions who earn their livelihood in this field... their work is not discretionary.”

President Carter’s overall tax package proposed a substantial cut in entertainment industry-related deductions for businesses and families, and seeks to replace those funds, at least in part, through the elimination of various “loopholes.”

The tax law that has drawn the ire of the entertainment community is the limiting of business lunch deductions.

Wyoming Enacts Law Against Record Piracy

NEW YORK — Wyoming has become the 49th state to enact an anti-piracy law. Governor Ed Herscher signed legislation on March 9 outlawing the manufacture and sale of pirate and bootleg sound recordings.

The law leaves Vermont as the only state without an anti-piracy statute. The Vermont legislature recently killed an indefinite postponement option on a piracy bill.

The Wyoming law provides for up to two years imprisonment for the unauthorized duplication of sound recordings and for the manufacture of recordings from live performances without the gaining artist’s consent. Chris LeDoux, a country recording artist, was cited by the RIAA for his efforts in securing passage for the Wyoming measure.

Screeengems-EMI Moves Its Offices To New West Coast Headquarters

by Jeff Crossan

LOS ANGELES — Screeengems-EMI Music has moved its headquarters from New York to Los Angeles, consolidating all its department into one main office for the first time since the publishing company was founded, 15 years ago.

The new offices, located at 6255 Sunset Blvd. in Hollywood, contain the publishing company’s professional, copyright, legal, administrative, promotion and business affairs departments, as well as Beachwood/Glenwood Music and a new recording facility, which enables the company to produce its own discs as well as tapes.

Prior to the move, the company maintained three separate offices in Hollywood, as well as offices in New York and Nashville.

Most of the administrative work was handled by the New York office which housed the accounting, copyright and legal departments. Both the New York and Nashville offices will remain as professional offices.

Sitting in his new office on the 12th floor of the UGB building, Screeengems-EMI president Lester Sill explained the reasons for the move to Los Angeles.

“The west coast is the place to be now,” he said. “New York is still alive, but you have all your studios out here and most of the television production is done here. You’re able to contact the producers — both television and movie — as often as you want.”

Close To Producers

This proximity to producers is important to Screeengems-EMI, Sill said, “because we were once owned by Columbia Pictures, which gives us an advantage over a number of other companies and they have the experience we have in television and movies.

“The source of income derived from movies and television, even in sync fees, is becoming more and more important Debby Boone To Sing On 50th Awards

LOS ANGELES — Debby Boone will sing “You Light Up My Life,” one of the five nominated songs on the 50th Annual Awards Presentation of the Academy of Motion Picture Arts and Sciences.

because producers often find that they are better off from time to time going out and buying songs that are well known, rather than to present this much new. And if you have a catalog such as ours, with 35,000 songs, it becomes a very lucrative area.”

Ten Cumbermaker

Maintaining separate offices, Sill said, had become “a little too cumbersome.

“We’re much more efficient now,” he said, “and we will be able to expedite things more quickly. This is the first time we’ve ever had everything under one roof and I think now we will be able to communicate much more easily. When you have all those departments together they begin to generate ideas that would have been missed before.”

Letters To The Editor

Just a note to express my thanks to you for the sentiments expressed in your editorial, “Yesterday And Today” in the March 18 issue. Rarely have I seen that position stated as clearly and succinctly.

As you may know, our entire format philosophy at KNX-FM is based on the points that you made. Records are evaluated on their strengths and weaknesses along with little or no regard for their sales potential. I am in the business of radio, not selling records. While record sales are a fortunate side benefit to what we do, I do not concern myself with points which are left to the record companies to worry about.

To the groups of programmers are chosing their stations, and their audiences, to death on research. It seems as though a decision cannot be made without a computer print-out to support it. In the meantime, many good new albums and singles go begging. In that situation, both the station and its audience are the ultimate losers.

For taking the time and space in Cash Bar to express a viewpoint, I thank you, and I salute you.

Steve Marshall
Program Director, KNX/FM
National Programming Consultant, CBS/FM

Artists On The Air

Guest Fats Domino will join Daryl Dragon and Toni Tennille on “The Captain and Tennille In New Orleans” special April 3 on ABC.

“Pat Boone and Family,” an ABC special April 8, will feature Pat Boone, his wife Shirley and daughters Cherry, Lindy, Debby and Larry.

On April 3 ABC will air “Cher ... special” with guests Dolly Parton and Rod Stewart.

Jim Stafford appears on the “Dinah” show on March 27.

Merv Griffin will host musical guests “The Starland Vocal Band on March 31 and Chuck Berry on April 7.

Fabian will guest-host the “American Dream” special next month with guests Jessie Custer, Flower and Electric Light Orchestra.

On March 31 Olivia Newton-John will host “Midnight Special” with Waylon Jennings, Leo Sayer, Ike & Tina Turner and Kenny Rankin as guests.

Stephen Bishop is scheduled to appear on a Natalie Cole special on CBS on April 27.

Cash Box / April 1, 1970

16
WHAKOO'S LATEST SINGLE
"Fabulous Dancer"

Fun with feet!
WHAKOO does it to your ears, too!
Latest single is "Fabulous Dancer," from their smash LP Berkshire. It's edge-of-your-seat rock 'n' roll. Wonderful for your ear/foot coordination.

Engineered by Ken Caillat. Produced by Ken Caillat for Big Wha Koo Limited
Ferris A. Ashley, Executive Producer.
Motown Campaign Set For Smokey

LOS ANGELES — Motown Records is planning a marketing and advertising blitz in support of Smokey Robinson's newest album, "Love Breeze." Major targets for the campaign include Chicago, Atlanta, New York and Los Angeles.

In Los Angeles, a billboard was erected on the Sunset Strip and 300 mini-billboards featuring the LP cover were displayed throughout the city.

The label will be making numerous radio and television appearances and will purchase ad space in major magazines. No advertisements and special offers will be made. There will also be hundreds of in-store displays on the retail sales level.

Strawb's Lead Jem's New LP Release Roster

PLAINFIELD, N.J. — "Classic Strawbs," a double LP "best of" collection for the group of the same name, leads the list of new releases out on Jem Records.

Other new albums from the label include: Crossing The Red Sea With" by Adverts; Street Ballet," by Canadian singer-songwriter Ken Tobias; "A Like A Duck To Water," by Mother Malard's Portable Masterpiece Co.; "Two Old Two Soon" by Peabird; "Come Again" by Derek And Olve (Peter Cook and Dudley Moore); "Schizophrenia" by Mike Batt; "Prettyentious" by Gentle Giant; "Breakout" by The Dead End Kids and "Real Deal" by various artists, including The G.T.S., Psychos, Acme-See, O.K. On Dick Things, Zhan, Bloodclots, Users and The Very Good Killjoes.

Newman Sampler Sent

LOS ANGELES — A sampler LP containing 28 songs by Randy Newman has been introduced by the publishing firm, Interwood Music Group. More than 1,000 copies of the LP, "The Songs Of Randy Newman," are being sent to producers and A&R scouts across the country. Among the tunes included are "Davy The Fat Boy" and "Political Science."

12-Inch 'Dan' Single Out

LOS ANGELES — ABC Records has released a 12-inch single of Steely Dan's new single, "Deacon Blues," to AOR stations across the country. The record is an edited version of the song which appears on "Aja."

Lisa Hartman LP Set

LOS ANGELES — Lisa Hartman, star of the "Tabitha" television series, has recorded an album for Knicker/CBS Records and has released "Nobody Likes Lovin' More Than I Do." as her debut single.

ABC Signs Agreement For Audiophile Discs

NEW YORK — ABC Records has signed the first licensing agreement with the Mobile Fidelity Sound Lab to distribute and create select audiophile recordings from the ABC catalog.

Under the agreement, the label gives Sound Lab the right to distribute the recordings to audio retailers and record stores that have audioophile sections. Single albums will carry a suggested list price of $14.05.

Among the records' special characteristics are high premium vinyl, and overseas pressing and plating utilizing a high-speed lacquer-making system. Sound Lab's 
"Mother's Touch" is the first scheduled release.

Arista Slates Three For Late March Release

NEW YORK — "Atlanta's Burning Down" by Dickey Betts & Great Southern, John Miles' "Zaragon," and the soundtrack LP of "The Fury" compose Aristas' latest March release.

"Atlanta's Burning Down" is Betts' second Aristas LP, and features a new band lineup. Miles' LP is his first with Aristas, and is produced by Rupert Holmes. "The Fury" soundtrack was written by John Williams, Oscar-nominated twice this year and a multiple Grammy winner.

Garland Jeffreys Airways Tops A&M Releases

LOS ANGELES — "One Eyed Jack," the new LP by Garland Jeffreys, topped the list of new albums released by A&M Records recently.

Other new releases included: "You're Ok, I'm Okay," by Billy Swan; "Lettab" by Letta Mbulu; "It's Just A Lifetime" by Craig Nuttcomb; "New Day" from Airwaves; "Grand Arrival" by Bryn Haworth; "Wondergap" by the group of the same name; "Special Delivery" by .38 Special and "Impeckable" by Budgie.

Generation-X Album Release Date Changed

LOS ANGELES — The release date of the new Generation-X LP originally scheduled for March 27 has been changed to March 30 so that two more songs can be included on the Chrysalis album.

Freed LPs On Roulette

LOS ANGELES — Roulette Records is currently promoting two catalog LPs which feature Alan Freed, the disc jockey on whose life the new film "American Hot Wax" is based. The two albums are "Alan Freed's Memory Lane" and "Alan Freed's Top 15."
With five of their CBS-distributed albums at platinum plus, and "Go for Your Guns" nearing two million, are you ready for the next phase? The Isley Brothers will take you there with "Take Me to the Next Phase."

The tough, new single that is already making playlist leaps—and breaking through to more homes than ever before. "Take Me to the Next Phase" is just the first single from The Isley Brothers' "Showdown." Watch out. This album is going all the way.

JZ 34930

On T-Neck Records and Tapes.

THE NEXT PHASE

THE ISLEY BROTHERS SHOWDOWN
ZAPPA IN NEW YORK — Frank Zappa — Warner Bros. 2D 2200 — Producer: Frank Zappa — List: 11.98

More than a year ago Frank Zappa and company, which includes — besides the Brecker Brothers and Don Flando — the Illinois Enema Bandit, based on the band’s true adventures.

EASTER — Patti Smith Group — Arista AB4171 — Producer: Jimmy Iovine — List: 7.98

Patti Smith has finally cut up with Patti Smith. With all the attention focused on punk in the last few months, it can be seen Smith was an important early force behind the scene. Here, she has some of her characteristic obsessions poetry as well as some first-rate rockers, the best of which is the Smith-Bruce Springsteen collaboration “Because The Night.” “Till Victory” is a fiery power pop piece. Just in time for Easter, this is this week’s second most added AOR LP.

CATS UNDER THE STARS — Jerry Garcia Band — Arista AB 4160 — Producer: Jerry Garcia — List: 7.98

The Grateful Dead’s Jerry Garcia has come out with his fourth album under his own name, and it’s a gem. With writing help from Dead lyricist Robert Hunter and musical aid from Keith and Donna Godchaux among others, Garcia has assembled an invigorating package of songs sure to please Dead-heads and most anyone else who gives it a listen. Garcia’s crisp guitar riffs abound with “Rubin And Ernie’s” standing out as perhaps the strongest cut.


Garland Jeffreys’ “Ghost Writer” turned into one of the most popular albums among critics during 1977. With his new album, it appears he is aiming to spread some of that popularity to a greater number of record buyers. The songs have greater accessibility from the R&B beat, but also contain that emotional edge, as on “Scream In The Night.” Support from such luminaries as Dr. John, Phoebe Snow, producer Spinozza and members of stuff adds spice.

MAGIC — The Floaters — ABC AA-1047 — Producers: James Mitchell, Jr. and Marvin Willis — List: 7.98

The second album from this fountain of taste and integrity known as The Floaters continues the record of excellence they established with last year’s debut. Practitioners of a distinctive soft Motown/Herb Alpert funk hybrid, The Floaters score strong plusses on this outing with cuts like the title song, which contains charming flute passages. R&B for the fans of softer soul sounds.


Airwaves is a British trio which does not play heavy metal. What we have here is a promising debut offering with tight, yet soaring harmonies and a hook-laden sound which effectively blends melower moments with power pop saves the day. A whole lot of funk and an occasional full-slit rocker make this a welcome addition for AOR stations. Peg cuts are “Love Stop,” “Nobody Is” and “You Are The New Day.”


Longtime fans of this six-member band are in for a treat in the form of this release, which should add new members to the ranks of Aces fans. Vocalist Russell Smith wrote or co-wrote eight of the nine tracks, all reflecting the Aces’ favored country-rock style. The clean arrangements shine on such tracks as “Out Of Control,” “Della’s Long Brown Hair” and the title song, “Byrd” Burton’s guitar work adds flair.


By now almost everybody is aware of Pryor, probably the most outrageous comedian since Lenny Bruce, and two Don Rickles insult comedy one step further — he makes no apologies. This time out Pryor touches on history, show biz, “Negroes” and prison in his own inimitable style. As usual, we pull no punches (“God was a junkie”), but some of the cuts could get unedited airplay. Bound to be a big seller.

ENCORE — Brian Auger & Julie Tippett — Warner Bros. BS 3153 — Producer: Brian Auger — List: 7.98

Brian Auger and Julie (Driscoll) Tippett have reunited on this album (their first together since 1969) to create an almost flawless, delightful work. Julie’s excellent phrasing and distinct bluesy-jazz voice meshes perfectly with Auger’s incens- ing organ riffs on Al Jarreau’s “Spirit,” Jack Bruce’s “Rose Ladder To The Moon” and "Don’t Let Me Be Misunderstood.” This is jazz-rock at its best, as the number of jazz and AOR stations already on the LP proves.

KOLH & THE GANG SPIN their TOP HITS — De-Lite DSR- 9507 — Producer: Ronald Bell — List: 7.98

A classy collection of the funny sounds of Kool & The Gang. This, the group’s second album, is an attempt to rival the success of their first, "Soul Brothers From Another Planet." If it doesn’t do the same it will do as well, and much the same can be said of the sound of the band’s rhythm and jazz, this album is going to get a lot of parties jumping and people traffickin’ for months. Also included is an early funk favorite, "Jungle Boogie."


With much of the future commercial success of reggae riding on the new Bob Marley album, it is fortunate that it is probably his most accessible album yet. The production is smoother than usual, and with the album’s title, the Jamaican word for marijuana, has certain implications, some of the songs contradict that, saying a person can’t drift away from reality. He even has a couple of songs which would be suitable for MOR playists, as well as AOR, Top 40 and R&B.

MEL BROOKS’ GREATEST HITS FEATURING THE FABULOUS FILM SCORES OF JOHN MORRIS — Asylum SE- 101 — Producers: Various — List: 8.95

Mel Brooks’ greatest hits? That’s right, and it’s about time. This collection includes some of the funniest songs ever to grace the silver screen, “Springtime For Hitler,” “ producer and “I’m Tired” and “Blazing Saddles” from “Blazing Saddles.” Side one features songs from Brooks’ latest comedy, “High Anxiety.” While it’s true the Brooks’ and Morris’ music is no match for the former’s comedy, this LP is nonetheless a noteworthy release.


Producer Lou Adler brought this outrageous show to America, where it was made into a film in 1975. After a slow start, the show has become a cult favorite, inspiring fans to dress up as their favorite characters to attend the film. Now the movie soundtrack has been released for the first time in America, and should become a cult favorite as well. Featuring sci-fi-film and perverse sexuality in its subtle and not so subtle horror films, as well as Meat Loaf as Eddie, this one’s a one of a kind.

BRITISH LIONS — RSO RS-1-3032 — Producer: British Lions — List: 7.98

Like a phoenix rising from the ashes of Mott The Hoople arises British Lions, stirred up and ready to go for the throat. With the addition of Mott’s frontman John Fiddler, the Lions deliver a knock-out musical punch. Rock riffs threaten to leap off the grooves and devour the listener, but the brave are rewarded with imaginatively constructed hooks on almost every cut. Potential blue collar anthem “Eat The Rich” is one of the cuts that will make many AOR playists.

DEADLINES — The Straubs — Arista AB 4172 — Producer: Jeffrey Lesser — List: 7.98

After recording more than a dozen albums, Dave Cousins’ Straubs still change personnel and sounds frequently. This time the moodiness of Cousins’ has given way to a collection of powerful and piano-based pop ballads, “Joey And Me” and “Time and Life.” The two cuts of Cousins’ ham, as opposed to the rest of the mellow album that features lead guitarist Dave Lambert. With the style shown on this LP, the Straubs could play airplay on AOR, pop and MOR stations.


This is hard rock, or maybe muscle rock. You see, Thor is a former Mr. Universe who grew up pumping iron to the beat of Led Zeppelin records. The result is a first-rate in-ringer who can bend steel with his teeth. His stage show — complete with lacer animation — reportedly must be seen to be believed. Until the live show comes to town, the LP should earn AOR airplay in anticipation of what could be one of the most unique rock shows ever.


Lovely pop ballads about love and its difficulties and pleasures abound on this album. Producer Horn has gathered an all-star group of players to support this talented singer/songwriter, including himself. Horn’s sax solo helps make “(We’re) Dancin’ In The Dark” a potential Top 40 hit, and the “Suite For 3 Poems” and the title track also are strong. For pop and R&B contemporary format.


Jack Ashford’s "Hotel Sheet" is a new concept in sound for disco. Similar to Stargard’s current hit, “Which Way Is Up?,” Ashford’s title cut moves beyond to show some of the new sounds a piece of plastic can generate. The album also contains a number of funky dance songs and an easy flowing ballad, “Shar,” but the star is "Hotel Sheet," which may well become the next rage in disco across the country.
The latest Kansas single is really kicking up some dust. Every major station in the country, including WABC, has added “Dust in the Wind.” This week, it’s soared to 10^3 in all three trades.

The “Point of Know Return” album is caught in the tempest, too. It’s just gone double platinum, joining its illustrious predecessor, “Leftoverture,” on that lofty plateau. Kansas. On the air, from coast to coast. On Kirshner Records and Tapes.
REVIEWS

SINGLES

WINGS (Capitol PRO-8813)
With A Little Luck (3:13) (MPL Communications/ATV Music Corp. — BMI) (McCartney)
Street action has been fast and furious on this optimistic ditty taken from the new “London Town” album. The lead vocals and harmonies are smooth and soothing. Paul again shows his hook flair. A sure Top 40 clinger.

STEELY DAN (ABC 12356)
Deacon Blues (6:40) (ABC/Dunhill Music — BMI) (W. Becker/D. Fagen)
Gary Katz’ production is elegantly simple on this stunning track taken from the “Aja” album. Jazzy guitar licks, excellent lead vocals by Fagen and lastly keyboard touches combine to make this song a strong follow-up to “Peg.”

HEATWAVE (Epic B-50524)
The Groove Line (4:11) Almo/Brickell — ASCAP (H. Temperton)
Heatwave is one of the hottest new groups around and this track reminiscent of “Boogie Nights” ought to keep the fires burning. With jumpy vocals, nice bass work and dancing beats in the grooves, R&B and Top 40 action is likely.

HELEN REDDY (Capitol P-4555)
We’ll Sing In The Sunshine (3:34) (Lupercalia — ASCAP) (G. Garnett)
The production by Kim Fowley on this cover of the Gale Garnett tune is an impeccable blend of harmony, guitar, string and horn work. The beat is gentle. Helen’s voice is squeaky clean. Pop and MOR playlist material.

LISA HARTMAN (Kirshner ZS 4275)
Nobody Likes Lovin’ More Than I Do (3:20) (Warner-Tamerlane/Marsaint — UMI) (A. Toussaint)
In addition to being an actress (“Tabitha”), Lisa is a good singer and the country feel of this bright tune is well-suited to her voice. The beat is upbeat. The arrangement simple. Backing vocals strengthen the hook. Pop potential.

GARY WRIGHT (WB 8548)
Something Very Special (3:38) (High Wave/WB — ASCAP) (G. Wright/J. Quinn)
Synthesizer work accounts for most of the music on this track taken from the “Touch And Gone” LP. Drums add bottom; chimes add sparkle. Gary’s singing is characteristically strong. Good pop playlist add.

RICK DANKO (Arista 0320)
The Band may be gone but its sound lives on in this single from Danko’s new album. Excellent snappy guitar, romping beat and Rick’s immediately recognizable vocals make this track dedicated to the coffee shakers a good pop playlist add.

KONGAS (Polydor 14461)
Gimmie Some Lovin’ (3:39) (Saccom Cerone/Island — BMI) (S. Winwood/M. Winwood/S. Davis)
Driving conga and drum work characterize this cover of the classic Davis-Winwood tune. Cerone’s production demands dance floor action. Lead and backing vocals are solid. R&B and pop chummer.

JOHN TRAVOLTA & OLIVIA NEWTON-JOHN (RSO 891)
You’re The One That I Want (2:49) (Stigwood/Buffalo/Ensigen;Admin. Stigwood/Uni-chappell — BMI) (J. Farrar)
Travolta and Newton-John are smacking on this track taken from the “Grease” soundtrack. The baseline is jumpy; the hook is tight. Horns and strings add flourish.

CHIC (Atlantic 3469)
Everybody Dance (3:30) (Colition/Kreimers/Chic — BMI) (Edwards, Rodgers)
The subject matter is the same on this follow-up to “Dance, Dance, Dance.” The file, flashy bass work, double-timing on the high-hat and handclapping make the beat infectious. Strings on top. Solid singing. Excellent R&B, pop add.

SEALS & CROFTS (WB 8551)
This track is a skillful blend of disco and pop influences. Strings, a perky beat and Seals & Croft’s distinctive vocal style make this song a likely Top 40 contender. The cascading chorus stands out.

BLONDIE (Chrysalis 2220)
Denis (2:15) (Bright Tunes — ASCAP) (N. Leven-son)
With this song and its album, “Plastic Letters” climbing International charts, 1978 could usher in a breakthrough for this power pop group from Manhattan. The track features recognizable thrasing guitar licks, kick drumming and Deborah’s bright vocals.

DEBBY BOONE (WB 8554)
Baby, I’m Yours (2:36) (Blackwood — BMI) (Van McCoy)
This faithful cover of the tune by Barbara Lewis features a lush arrangement of background singers, strings and a gentle beat. Debbie’s voice is smooth and complimentary. A likely pop and MOR playlist add.

LAWRENCE HILTON-JACOBS (ABC 12351)
Fly Away (To My Wonderland) (3:12) (Dolzer/Aand-ka/Blackwood — BMI) (L. Dolzer/M. Jackson)
This funk ballad taken from Hilton-Jacob’s recent album features a production of strings and horns and intel-ligent lyric about escaping the doldrums. Hilton-Jacobs and the backing vocalists are fine.

GARY WRIGHT (WB 8548)
Working In The Coal Mine (3:15) (Marsaint — ASCAP) (A. Toussaint)
This cover version of the Lee Dorsay tune displays tight vocals, well-arranged background instrumental and the ever-present hook that made this song a hit the first time around. From the forthcoming “Just Fly” album.

GENESIS (Atlantic 3474)
Follow You Follow Me (3:19) (Gelling Ltd./Run It Music — BMI) (Rutherford/Banks/Collins)
An unusual percussion texture, synthesizer work and a gentle beat characterize this single taken from the forthcoming “And Then There Were Three” LP. Collins’ singing is airy; the chorus floats.

PARLET (Casablanca NB 919)
Pressure Principle (4:10) (Rick’s Malibiz — BMI) (G. Clin-ton/R. Ford/R. Worrell)
This very danceable tune was co-written and produced by George Clinton of “Dr. Funkenstein” fame. Strong vocals and a solid hook will make this record a good addition to R&B playlists.

THE O’JAYS (Philadelphia Int./CBS)
Use To Be My Girl (4:02) (Mighty Three Music — BMI) (K. Gamble/L. Huff)
Taken from the “So Full Of Love” album, this cut has a Jazzy Benson-like guitar intro, smooth vocals and harmonies and classily production of strings and horns. Likely R&B and pop chart action.

THE IMPERIALS (Omni/Island OM 5501)
Who’s Gonna Love Me (3:40) (All Of A Sudden/Brook-side/Ceberg/Piedmont — ASCAP) (A. Davison)
This first release by the Omni label in conjunction with Island features strong percussion and soprano saxophone passasies and a cute and simple lyric. The singing is smooth. Dancing is recommended.

LARRY GATLIN (Monument 45-249)
Night Time Magic (2:31) (First Generation — BMI) (L. Gatlin)
Gatlin’s roots may be country but this single demon-strates his potential pop appeal. The production features sweeping string passages, acoustic guitar work, an arrangement of powerful transitions and Gatlin’s strong voice.

BOB JAMES (Tappan Zen/ Columbia 3-10715)
Night Crawler (3:31) (B. James & DeShufflin/Wayward — ASCAP) (B. James)
This jazz-pop instrumental taken from the successful “Heads” album features excellent horn work and arrangement, tasty baseline and sparkling keyboards. Good addition to pop, jazz and R&B playlists.

EMMYLOU HARRIS (WB 6552)
Two More Bottles Of Wine (3:08) (ABC-Dunhill — BMI) (D. McClinton)
Emmy has fun on this track taken from the “Quarter Moon In A Ten Cent Town” album. The arrangement straddles country and pop licks. Boogie-boogie piano and wrangling guitar add spice. Not for imbibers only.

SINGLES TO WATCH

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"...near perfect."
Rolling Stone

B R U C E R O B E R T S

S T A R M A K E R

Just a little number (E-45455)
from BRUCE ROBERTS (7E-1119)
on Elektra.

Produced by Tom Dowd
©1978 Elektra/Asylum Records, A Division of Warner Communications Inc.
NARM Seminar On Advertising Presents Basics, Features Film

by Ken Terry

NEW ORLEANS — The advertising seminar at this year’s NARM was viewed, along with the merchandising presentation, as a symbol of the convention’s growing sophistication. Integrating a professionally produced film with talks by three experts in the fields of radio, print and TV advertising, the seminar was one of the most informative at the convention.

Don Dempsey, vice president of magazine and newspaper advertising for RKO Records, stressed that sophisticated mailing packages, direct mail advertising and consumer buying records, a broad array of direct mail products, the use of film in advertisements and new products for this year’s film are being done by television stations. He also noted that the “true function of advertising is to reduce sales costs by increasing number of units sold.”

The film which followed highlighted techniques for advertising in each of the three traditional media, as well as how to plan an effective media mix.

In the segment about newspapers, it was observed that record retail ads placed in college publications will often be more cost-efficient than those placed in dailies. Daily newspapers have short shelf life and aim for too wide an audience, the narrator noted. Whereas college papers zero in on record-buying readers.

Alternative publications such as Rolling Stone are popular with readers in the 14-30 age group, such as The Village Voice and The Boston Phoenix, were cited as good places in which to advertise.

“Most Exciting Player”

TV was called “the most exciting player in advertising today.” For record ads, TV is more than entertainment. It is a way of life. College students, too, are heavy radio listeners. It was suggested that retailers carefully study the formats of local radio stations and where they advertise with them, and feature recognizable product in their spots.

Memorable record ads mentioned in the presentation included billboards, film shorts shown at local movie houses, and in-store videos.

Merchandisers Respond

After the film ended, a panel of record merchants discussed individual stores that have worked for them. On this panel were Buddy Boswell, advertising director of Siebert’s Inc.; Joe Broe, vice president of retail chain West Gate Records; Bob Crockett, vice president of Father’s and Son’s; Richard Greenweld, president of Interstate Record Distributors; Stephen Safirman, marketing vice president for Lieberman Enterprises; and Stuart Schwartz, secretary and treasurer of Harmony Hut Stores.

Crockett, speaking on the basis of his experience with Father’s and Son’s Karma retail chain, supported the use of concert flyers to draw people into stores. He also advocated cross-merchandising records with other kinds of businesses.

Safirman noted that, since the racks know their own customers best, the manufacturers should allow them to work out media mixes with individual accounts. Similarly, Boswell, pointed out that Siebert’s accounts are more attuned to print advertising than any record advertisers, so that where most co-op advertising money should go.

He added, in discount stores, the best way to sell records is to hire a person to do it. On departments with eye-catching displays near the door.

Greenweld, whose firm services many accounts in small towns, said that radio ads can be very effective where there is only one strong station in an area. On weekends, he also advertises on the sports pages of local newspapers.

Imporance of Frequency

After the film ended, conclusions of (continued on page 24)

Hampton’s New Label Bows At NARM Meet

NEW ORLEANS — Lionel Hampton launched his new “Who’s Who In Jazz” label with a concert at the 1978 NARM Convention.

The concert began with the New Orleans Fundamentals, the Blue Grass Band, continuance of the audience playing “When The Saints Go Marching In.” Lator, Zoot Sims, Bucky Pizzarelli, and Bill Doggett joined Hampton for a jam session. Finally, Al Hirt and his group joined Hampton for a set mixing some old and new jazz tunes.

Bill Tilton, Hampton’s manager, said the initial Who’s Who release consists of 14 LPs from such artists as Woody Herman, Lester Dorsey, Charlie Mingus, Gerry Mulligan and Buddy Rich.

ABC Hosts Japanese Reps — ABC Records hosted a luncheon in Los Angeles last week for three international retail representatives from Japan who were in town with 16 retailers from Japan to observe American marketing and sales at the retail levels.Shown (l-r) in the front row are: Miss Arano, interpreter; K. Imou, management director of All Japan Record Dealers Union; S. Sato, owner and president, Record Tokushin/Music Records; Mr. Benommen and M. Hori, vice president of ABC Records (l-r rear): are: Elmore Corlrett, vice president, international artist development; Steve Denier, ABC Records president; Helen Pin, vice president, international, marketing services; Jay Morganstein, publisher ABC and executive vice president and general manager ABC Records international.

Better Radio, Retail Rapport Needed Stresses NARM Radio Seminar

dave Fulton

NEW ORLEANS — Better two-way communication between radio stations and retailers was emphasized at the NARM Radio Seminar, chaired by Bob Wilson, publisher of Radio & Records.

Craig Scott, vice president of programming for Plough Broadcasting, and Bob Richman, vice president of Shafransky, both stressed that retailers do not talk to radio stations enough to find out who is influencing the audience.

“Radio stations want to give information, not only recorded it, noted Scott. He added, “There is so much money being spent on the stations. We trust, but we never really know.”

In his opening remarks, Wilson pointed out that retailers have a common problem with radio, and also with manufacturers because they both use music to attract an audience.

“So far these companies have only scratched the surface of what should be a valuable and long-lasting relationship,” he added.

Comparing the radio listener-turned-buyer, Pittman said that 30-40% of an AOR audience have recorded their favorite station over a 12-month period, accounting for roughly 5%. He also said that “looking at top AM stations to make buys is not necessarily wise today because of fragmentation.”

According to Wilson, a wider spread of demographics among record buyers today makes it difficult to pin down the exact number of retailers which must stock. Pittman said his criteria for adding records is that they must “sound like the competition what we sell.”

He commented further that the initial thrust of top adds on ADR stations is heavy rotation. “This is the way we’re developing off like other albums on the playlist. Scott, who works with Lee Abrams, said that “we’re trying to build records into the kind of events that are the same as the radio personalities.”

This year, Pittman pointed out was the large volume of calls and mail regarding where to buy country records. In local record stores, he said, it was often hard for buyers to find the country section and oftentimes the records available were not the same as the radio, according to Pittman, “So we’re looking for new, little, or unusual, that are not being ignored.”

“Record and tape buyers are very good in their own section,” Scott commented. “They can see them but are not interested in country product.”

Scott said that his firm recently opened three stations with a black ADR format to demonstrate.

(continued on page 34)

NARM “Creative Merchandising” Panel Suggests Variety Of Techniques

NEW ORLEANS — “Records and tapes are consumed differently than, say, potatoes or shoes,” noted Stan Marshall, vice president of sales for Elektra/Asylum. Speaking as the moderator of a panel on “Creative Merchandising” at the annual NARM Convention, Marshall pointed out that when consumers run out of potatoes and shoes, they simply go back to the store for replenishment. Because record purchases are made for impulse reasons, he asserted, “creative merchandising” that grabs the emotions and fantasies of the consumer is indispensable in the record retail business.

“What we’re doing is creating a total environment to encourage sales,” Marshall said. “Merchandising is more than posters and Scotch tape. We need more point-of-sale, displays, promotional programs, and we always need more creativity.”

Also participating in the panel discussion were: Cletus Anderson, president of the plaza chain; Ken Johnson, retail buyer for Round Up Music Distributors; Adam Somers, director of merchandising for Columbia Records; and Harry Lessen, manager of merchandising and advertising for A&M; Bud O’Shea, west coast director of marketing for E/P/A, Arnie Orlando, senior vice president of marketing for 20th Century Fox; and Ron Oberman, west coast director of merchandising for Columbia.

According to the panelists, the emphasis is not on one particular type of display, but on the overall presentation. “All the panellists continuously stressed the theme of “attraction” in store display. Oberman, who said that the newly established conclusion that point-of-purchase material is a key factor in sales, notably that retail buyers have seen merchandise that noted that not only does POP keep customers in the stores longer, but also encourages them to purchase more records.

Somers suggested that the best merchandising technique at the grass-roots store level is the album jacket itself, because it is in the hands of the consumer at the point of “entertainment” of the artist. Reitman noted that in his experience, concerts are a prime sales outlet and added that the best customers tend to be those who have just seen a concert. He mentioned the importance of in-store and in-store-to-store local musical attractions.

Another key area that prompted panel discussion was the increasing use of cross-merchandising. Oberman mentioned retailers to study some of the display tactics of the giant supermarket chains, including creative arrangements of items and cooperative promotions.

Anderson spoke of the importance of programming in-store play just as radio programming. “It has to be a continuous, year-round impulse sales,” he asserted. He noted that on records that don’t receive radio airplay, in-store exposure can help fill that void. He also expressed interest in continued sharing of merchandising ideas, and Marshall said that such merchandising meetings would be a regular feature at NARM’s regional seminars.

Scholarships Awarded To Fifteen At NARM

NEW ORLEANS — Fifteen young people received college scholarship awards at the annual NARM Scholarship Dinner during the convention at Bourbon Orleans.

Among the students who received scholarships were: Cynthia Bilous, the Erwin Schonover, the Elvis Presley Memorial award; Daniel Grindle, the Cabin Area Record and Filmworks award; Darby Molen, the Arnold Berland Memorial award; Michael Taverns, the Henry Hildebrand Memorial award of Arts, Jeff Scott, the Burt Goldsden (ABC Records) award.

Also honored were: Thomas Bennett, the Performing Arts and Recording performing Arts Lodge award; Lori Nimmer, the Jim Croce Memorial award; Janice Maloney, the Amos Records and Polygram Records Corp. award; Sonia Panchon, the Goddard Lieberson Memorial award, Jeanne McNulty, the Henning award; Richard Shuro, the Warner Communications award; Craig Krupel, the Capitol Records award; Patricia Moosburger, the Ted Scudder award; Cliff Reis, the David Knapp Memorial award.

All applicants were either children of record executives NARM members, or employees themselves. Each scholarship is $4,000, or $1,000 per college year.

Pittman mentioned the basis of academic achievement and financially, awarded by a special scholarship committee. The Board of Directors then approved all choices.
KROQ Suspends Paid Ads; New Partners Kick In $3 Mil.

by Joey Berlin

LOS ANGELES—Major changes in station personnel and management have been announced by KROQ-AM (Burbank) and KROQ-FM (Pasadena), a locally owned 24-hour AM/FM combo. The changes follow arrangements calling for the sale of some of the station’s long and short term news, ex-

director Stiles said, “It’s a new lineup of shows to promote the careers of our staff for the next seven days.”

Promotions

New promotion plans to go with the suspension of commercials call for extensive television, billboard and print advertising to publicize the changes and the station’s giveaway promotions. The advertisements, which are estimated to cost at least a quarter of a million dollars by Bookasta, will feature include ticket giveaways, albums, stereo equipment, clothes and musical outfits. Among the supporters of these promotions are local clothing stores, stereo equipment chains and national corporations.

Bookasta points out that the 60-day commercial-free period may be extended. He also adds that since KROQ returns to commercials they will number only four per hour, at 15 minute intervals, and will never exceed six per hour. Other stations may be able to out-promote us, or give away more prizes, but they can’t touch us when it comes to

Cash Box/April 1, 1978

WLS Promo Seeks Most CHICAGO—WLS Music radio here is currently compiling a list of the most popular rock songs from 1955 to the present as judged by the station’s listeners. To determine which songs and artists will be included in the “Rock Hall of Fame,” the

TRB HITS NYC—Tom Robinson, lead singer/songwriter/bassist for Harvest’s Tom Robinson Band, stopped by the WNEW-FM studios in New York recently for an on-the-air interview, where he played the latest single from his album. The interview at the studio after the interview are (1-5): WNEW music director Tom Moore, Robinson, Muni, and Irini Sirotta, Capitol’s eastern AOR promotion manager.

KELLY TO TEN-O—Machine Gun Kelly has signed on as lead singer for the station KTNQ (The Oldies) in Los Angeles, producing Kelly (1, foreground) on the air in the Real Don Steele (r, foreground).

WLS Promo Seeks Most CHICAGO—WLS Music radio here is currently compiling a list of the most popular rock songs from 1955 to the present as judged by the station’s listeners. To determine which songs and artists will be included in the “Rock Hall of Fame,” the
<table>
<thead>
<tr>
<th>TW</th>
<th>WKS</th>
<th>Actv. Reg.</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>CBLP Chart Pos.</th>
<th>PRIME CUTS</th>
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<tbody>
<tr>
<td>1</td>
<td>3</td>
<td>N Earth</td>
<td>Jefferson Starship</td>
<td>Grunt</td>
<td>11°</td>
<td>Count On Me, All Nite Long, Love Too Good</td>
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<td>2</td>
<td>13</td>
<td>N Running On Empty</td>
<td>Jackson Browne</td>
<td>Asylum</td>
<td>5</td>
<td>You Love The Thunder, Title</td>
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<td>3</td>
<td>2</td>
<td>N Champagne Jam</td>
<td>ARS</td>
<td>Polydor</td>
<td>63°</td>
<td>Imaginary Lover, Title</td>
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<td>4</td>
<td>5</td>
<td>N Waiting For Columbus</td>
<td>Little Feat</td>
<td>WB</td>
<td>22°</td>
<td>Time Loves A Hero, Feels Don't Fail, Fatman</td>
<td></td>
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<tr>
<td>5</td>
<td>9</td>
<td>N Excitable Boy</td>
<td>Warren Zevon</td>
<td>Asylum</td>
<td>34/4</td>
<td>Werewolves, Johnny Strikes Up, Title</td>
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<td>6</td>
<td>17</td>
<td>N Snowblind</td>
<td>Eric Clapton</td>
<td>RSO</td>
<td>3</td>
<td>Cocaine, Sully, Peaches, The Core</td>
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<td>7</td>
<td>10</td>
<td>N Infinity</td>
<td>Journey</td>
<td>Columbia</td>
<td>51</td>
<td>Lights, Wheels, Winds Of March</td>
<td></td>
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<td>8</td>
<td>3</td>
<td>N Double Fun</td>
<td>Robert Palmer</td>
<td>Island</td>
<td>57°</td>
<td>Every Kinda People, Overwhelm Me, You're Gonna Get</td>
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<td>9</td>
<td>25</td>
<td>N The Stranger</td>
<td>Billy Joel</td>
<td>Columbia</td>
<td>2</td>
<td>Just The Way, Movin Out</td>
<td></td>
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<td>10</td>
<td>24</td>
<td>N Aja</td>
<td>Steely Dan</td>
<td>ABC</td>
<td>6</td>
<td>Black Cow, Deacon, Home</td>
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<td>11</td>
<td>N</td>
<td>Son Of A Gun Of A Sailor</td>
<td>Jimmy Buffett</td>
<td>ABC</td>
<td>—</td>
<td>Livingston, Saturday, Cheeseburger, Coast, Cowboy</td>
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<td>12</td>
<td>8</td>
<td>N Point Of No Return</td>
<td>Kansas</td>
<td>Kransher</td>
<td>8</td>
<td>Dust, Faradox, Title</td>
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<td>N Van Halen</td>
<td>Van Halen</td>
<td>WB</td>
<td>43°</td>
<td>You Really Got Me, Ice Cream Man, Race With The Devil</td>
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<td>14</td>
<td>4</td>
<td>N Watch</td>
<td>Manfred Mann</td>
<td>WB</td>
<td>63°</td>
<td>Circles, Chicago Institute, California, Mighty Quinn</td>
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<td>15</td>
<td>18</td>
<td>N My Aim Is True</td>
<td>Elvis Costello</td>
<td>Columbia</td>
<td>33</td>
<td>Detectives, Miracle Man, Red Shoes, Mystery Dance</td>
<td></td>
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<tr>
<td>16</td>
<td>8</td>
<td>N Heaven Help The Fool</td>
<td>Bob Weir</td>
<td>Aristia</td>
<td>76</td>
<td>Easy To Slip, Bombs Away, Title</td>
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<td>17</td>
<td>16</td>
<td>N The Giant 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>18</td>
<td>19</td>
<td>N Out Of The Blue</td>
<td>ELO</td>
<td>Jetel</td>
<td>35</td>
<td>Night In The City, Mr. Blue Sky, Sweet Talkin' Woman</td>
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<td>19</td>
<td>25</td>
<td>2.3.4</td>
<td>French Kiss</td>
<td>Bob Welch</td>
<td>Capitol</td>
<td>17°</td>
<td>Ebony Eyes, Hot Love, Mystery</td>
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<td>20</td>
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<td>Street Survivors</td>
<td>Lynyrd Skynyrd</td>
<td>MCA</td>
<td>26</td>
<td>That Smell, What's Your Name, Got That Right</td>
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<td>21</td>
<td>7</td>
<td>3.4.5</td>
<td>Starlight Dancer</td>
<td>Kaiyak</td>
<td>Janus</td>
<td>111</td>
<td>I Want You, Still My Heart, Irene, Title</td>
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<td>22</td>
<td>22</td>
<td>N Eddie Money</td>
<td>Eddie Money</td>
<td>Columbia</td>
<td>42°</td>
<td>Two Tickets, Hold On, Jealousy</td>
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<td>23</td>
<td>15</td>
<td>N Fat Outlaw</td>
<td>Meat Loaf</td>
<td>Epic</td>
<td>51</td>
<td>Paradise, We're Two Out Of Three, Title</td>
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<tr>
<td>24</td>
<td>12</td>
<td>N Fire Lose &amp; Fancy Free</td>
<td>Rod Stewart</td>
<td>WB</td>
<td>13</td>
<td>Hot Legs, You're In France, Only Joking</td>
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<tr>
<td>25</td>
<td>10</td>
<td>N 1 Saturday Night Fever</td>
<td>Various</td>
<td>RSO</td>
<td>1°</td>
<td>Night Fever, If I Can't Have You, Disco Inferno</td>
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<td>26</td>
<td>10</td>
<td>1.3.4</td>
<td>Endless Wire</td>
<td>Gordon Lightfoot</td>
<td>WB</td>
<td>27</td>
<td>Circle Is Small, Daylight Katy</td>
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<td>27</td>
<td>4</td>
<td>N Plastic</td>
<td>Be-Bop Deluxe</td>
<td>Harvest</td>
<td>91°</td>
<td>Panache, The World, Japan, Electric Language</td>
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<td>28</td>
<td>20</td>
<td>N News Of The World</td>
<td>Queen</td>
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<td>It's Late, Spread Your Wings, Champions</td>
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<td>29</td>
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<td>Ted Nugent</td>
<td>Epic</td>
<td>15</td>
<td>Yank Me, Strangely, Cat Scratch</td>
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<td>30</td>
<td>10</td>
<td>N Cats On The Coast</td>
<td>Sea Level</td>
<td>Capricorn</td>
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<td>You're Secret, Storm Warning</td>
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<td>31</td>
<td>2</td>
<td>N 2.3.5</td>
<td>The Rattles</td>
<td>The Rattles</td>
<td>WB</td>
<td>98°</td>
<td>Various</td>
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<tr>
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<td>2</td>
<td>1.2.4.5</td>
<td>A Song For All Seasons</td>
<td>Renaissance</td>
<td>Sire</td>
<td>114°</td>
<td>Opening Out, Northern Lights, Back Home, Title</td>
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<tr>
<td>33</td>
<td>2</td>
<td>N Fotomaker</td>
<td>Fotomaker</td>
<td>Atlantic</td>
<td>127°</td>
<td>Where Have You Been, The Other Side, Lose At Love</td>
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<td>34</td>
<td>4</td>
<td>1.2.4.3</td>
<td>Fresh Fish Special</td>
<td>Robert Gordon</td>
<td>P. Stock</td>
<td>170</td>
<td>Fire, Red Cadillac, Sea Cruise</td>
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<td>35</td>
<td>9</td>
<td>N Weekend In L.A.</td>
<td>George Benson</td>
<td>WB</td>
<td>7°</td>
<td>On Broadway, Greatest Love</td>
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<tr>
<td>36</td>
<td>5</td>
<td>N Bring It Back Alive</td>
<td>The Outlaws</td>
<td>Anista</td>
<td>68°</td>
<td>Stock Around, Song For You, Green Grass</td>
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<td>37</td>
<td>7</td>
<td>N Lone Wolf</td>
<td>Michael Murphy</td>
<td>Epic</td>
<td>132°</td>
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<td>38</td>
<td>9</td>
<td>N Watermark</td>
<td>Art Garfunkel</td>
<td>Columbia</td>
<td>24</td>
<td>Wonderful World, Crying, Saturday</td>
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<td>39</td>
<td>—</td>
<td>N City To City</td>
<td>Gerry Rafferty</td>
<td>UA</td>
<td>—</td>
<td>Baker Street, Home And Dry, Stealin' Time</td>
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<td>40</td>
<td>3</td>
<td>1.3</td>
<td>Heartbeat</td>
<td>Heart Beat</td>
<td>A&amp;M</td>
<td>72°</td>
<td>Open Up The Door, Get Up &amp; Enjoy Yourself</td>
</tr>
</tbody>
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**KEY FOR FM LP CHART 1 - NORTHEAST REGION 2 - SOUTHEAST REGION 3 - MIDWEST REGION 4 - CENTRAL REGION 5 - WESTERN REGION 6 - NATIONAL AIRPLAY**

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COMPANY

ADDRESS (CITY/STATE/ZIP)

NATURE OF BUSINESS

DATE

SIGNATURE

Cash Box/April 1, 1978

**BRIDGEWATER AT KRE-FM** — Elektra/Asylum recording artist Dee Dee Bridgewater dropped in at KRE-FM in San Francisco recently for an on-the-air interview in support of her "Just Family" LP. Pictured (l-r) are: Joe Morowski, E/A Jazz/fusion regional marketing coordinator/west coast; Bridgewater; Rob Singleton, program director, Bruce Shindler, E/A local promotion representative/San Francisco, and Dr. Don Mizell, E/A Jazz/fusion general manager.
WTR - ALABANY/TROY - JEFF RYAN - MD - PICK: WINGS

WGY - BINGHAMTON - MARK LAWRENCE, MD - PICK: BOB WELCH
1-1 - Bee Gees - Fever, JUMPS: 17 To 10 - Barry Manilow, 16 To 14 - Eddie Clapton, 13 To 11 - Bob Welch, Ex To 30 - Wings, Ex To 29 - Flack/Hawthaway. ADDS: Travel/John, Warren Zevon, Lou Rawls.

WGO - BOSTON - RICH WOODWARD - MD - PICK: NONE
1-1 - Bee Gees - Fever, JUMPS: 20 To 18 - Eddie Clapton, 17 To 13 - Bob Welch, 11 To 9 - Eddie Clapton, Ex To 30 - Flack/Hawthaway. ADDS: Travel/John, Warren Zevon, Lou Rawls.

WKB - BOSTON - CHARLES FERNANDEZ, MD - PICK: GEORGE BENSON
1-1 - Bee Gees - Fever, JUMPS: 17 To 10 - Eddie Clapton, 11 To 9 - Bob Welch, 8 To 6 - Eddie Clapton, Ex To 30 - England Dan & J. F. Coley. ADDS: Wings, Travel/John, Warren Zevon, Lou Rawls.

WICC - BRIDGEPORT - GREG LOEHR, MD - PICK: GEORGE BENSON
1-1 - Bee Gees - Fever, JUMPS: 3 To 0 - Barry Manilow, 2 To 1 - Eddie Clapton, 1 To 0 - England Dan & J. F. Coley, Ex To 30 - England Dan & J. F. Coley. ADDS: Wings, Travel/John, Warren Zevon, Lou Rawls.

WVF - BOSTON - JOHN SUMMERS, MD - PICK: NONE

WWB - BOSTON - CHARLES FERNANDEZ, MD - PICK: GEORGE BENSON
1-1 - Bee Gees - Fever, JUMPS: 20 To 17 - Andrew Gold, 17 To 10 - Barry Manilow, 11 To 8 - Eddie Clapton, 10 To 7 - Bob Welch, 9 To 5 - Eddie Clapton, Ex To 30 - Flack/Hawthaway. ADDS: Travel/John, England Dan & J. F. Coley, Gordon Elliman, Dolly Parton, Flack/Hawthaway, Warren Zevon.

W-clean - JIMM: ENGLISH, MD - PICK: TRAVEL/JOHN
1-1 - Sting, JUMPS: 27 To 24 - Barry Manilow, 25 To 17 - Bob Welch, 23 To 19 - Eddie Clapton, Ex To 29 - Bob Welch. ADDS: Travel/John, Gordon Elliman, Dolly Parton, Flack/Hawthaway.

WNA - NEW HAVEN - HANS CONDON, MD - PICK: NONE
1-1 - Barry Manilow, JUMPS: 36 To 30 - Gordon Lightfoot, 22 To 12 - Yvonne Elliman, 15 To 13 - Bob Welch, 10 To 9 - Eddie Clapton, Ex To 29 - Eddie Clapton. ADDS: George Benson, 28 To 27 - Bob Welch.

WACS - NEW YORK - SONIA JONES, MD - PICK: NONE

W-clean - JIMM: ENGLISH, MD - PICK: WINGS

W-clean - JIMM: ENGLISH, MD - PICK: WINGS

W-clean - JIMM: ENGLISH, MD - PICK: WINGS

W-clean - JIMM: ENGLISH, MD - PICK: WINGS

W-clean - JIMM: ENGLISH, MD - PICK: WINGS

W-clean - JIMM: ENGLISH, MD - PICK: WINGS
REGIONAL ACTION

NORTHEAST

Most Added 1. WITH A LITTLE LUCK — WINGS — Capitoll
2. THE CLOSER I GET TO YOU — Roberta Flack/Donny Hathaway — Atlantic
3. MOVING OUT (ANTHONY'S SONG) — Billy Joel — Columbia

Most Active 1. IF I CAN'T HAVE YOU — Yvonne Elliman
2. JACK & JILL — Raydio — Arista
3. COUNT ON ME — Jefferson Starship — Grunt

RUNNING ON EMPTY — Jackson Browne — Asylum

SOUTHEAST

Most Added 1. WITH A LITTLE LUCK — Wings — Capitoll
2. THE CLOSER I GET TO YOU — Roberta Flack/Donny Hathaway — Atlantic
3. STREET TALKIN' WOMAN — Electric Light Orchestra — United Artists

Most Active 1. IF I CAN'T HAVE YOU — Yvonne Elliman — RSO
2. THE CLOSER I GET TO YOU — Roberta Flack/Donny Hathaway — Atlantic
3. WELL NEVER HAVE TO SAY GOODBYE AGAIN — Englund Dan & the Coastline

RUNNING ON EMPTY — Jackson Browne — Asylum

SOUTHWEST

Most Added 1. THE ONE I WANT — John Travolta/Olivia Newton-John — RSO
2. WEREWOLVES OF LONDON — Warren Zevon — Elektra
3. IMAGINARY LOVER — Atlantic Rhythm Section — Polydor

Most Active 1. THE CLOSER I GET TO YOU — Roberta Flack/Donny Hathaway — Atlantic
2. IF I CAN'T HAVE YOU — Yvonne Elliman — RSO
3. FLASHTHUGHT — Parliament — Casablanca

IMAGINARY LOVER — Atlantic Rhythm Section — Polydor

MIDWEST

Most Added 1. WITH A LITTLE LUCK — Wings — Capitoll
2. THE CLOSER I GET TO YOU — Roberta Flack/Donny Hathaway — Atlantic
3. YOU'RE THE ONE I WANT — John Travolta/Olivia Newton-John — RSO

Most Active 1. IF I CAN'T HAVE YOU — Yvonne Elliman — RSO
2. THANK YOU FOR BEING A FRIEND — Andrew Gold — Asylum
3. SWEET TALKIN' WOMAN — Electric Light Orchestra — United Artists

COUNT ON ME — Jefferson Starship — Grunt

WELL NEVER HAVE TO SAY GOODBYE AGAIN — Englund Dan & John Ford Coley — Atlantic

RUNNING ON EMPTY — Jackson Browne — Asylum

FOOLING YOURSELF — Styx — A&M

WEST

Most Added 1. WITH A LITTLE LUCK — Wings — Capitoll
2. THE CLOSER I GET TO YOU — Roberta Flack/Donny Hathaway — Atlantic
3. YOU'RE THE ONE I WANT — John Travolta/Olivia Newton-John — RSO

Most Active 1. COUNT ON ME — Jefferson Starship — Grunt
2. WELL NEVER HAVE TO SAY GOODBYE AGAIN — Englund Dan & John Ford Coley — Atlantic
3. RUNNING ON EMPTY — Jackson Browne — Asylum

FOOLING YOURSELF — Styx — A&M

HD/SMALL

MOST ADDRESSED RECORDS

1. WITH A LITTLE LUCK — WINGS — Capitoll

OKLW, KDWB, WKBW, Y100, WOKY, WQDR, WZZP, KBEQ, KREB, KACK, WMJK, KERM, KTNL, KCPX, KING, KPM, KTAC, KRBJ, KRJ, HQ, COM, WFI, WCAO, WLEE, WSLE, WSJS, Q94, BJ105, WBQQ, WDRB, WSEB.

2. YOU'RE THE ONE I WANT — JOHN TRAVOLTA/OLIVIA NEWTON-JOHNN — RSO

WFIL, WPJC, KFRT, KLJF, KLF, KLF, WBBG, 233, 9100, WOKY, WZZP, WMJS, KNDE, WNGE, KMEC, KTH, KPM, KING, KX9, WCAC, WSQA, R94, BJ105, WBQQ, WDRB.

3. THE CLOSER I GET TO YOU — ROBERTA FLACK/DONNY HATHAWAY — ATLANTIC

WFAT, WMET, WNGE, KJ, KTJ, KPM, KIMJ, KERM, KX9, WFLJ, WSJS, Q94, BJ105, WPRO-PM.

4. IMAGINARY LOVER — ATLANTA RHYTHM SECTION — POLYDOR

WFRK, WBTX, W6X, KTR, WOKY, WNN, KXON, WYK, WTAC, KPM, KERN.

5. WEREWOLVES OF LONDON — WARREN ZEVON — ELEKTRA

KFRC, KLJF, WCAO, WAPE, WNGE, KLQJ, WBEZ, WSSA.

6. COUNT ON ME — JEFFERSON STARSHIP — GRUNT

KSTP, WPEZ, Q102, KJBR, WSGA, WZZP, KBEQ, WOKY, 96X.

7. I'M GONNA TAKE CARE OF EVERYTHING — RUBICON-20TH CENTURY

WXDJ, WLAC, WPRO-PM, KMP, KCPX, WZUL, W6X.

8. MOVING OUT (ANTHONY'S SONG) — BILLY JOEL — COLUMBIA

KSTP, WZUL, B100, Q94, WDRB, WSEF.

9. FEELS SO GOOD — CHUCK MANGIONE — A&M

KFRC, WTXK, WOKY, KLLJ, WCAO, KIMM.

10. DISCO INFERNO — THE TRAMPOLLS — ATLANTIC

WFRK, WPGC, W13Q, WCUE.

11. FOOLING YOURSELF — STYX — A&M

WFAT, WDRD, WMET, Q103, B100, WLF.

12. BEFORE MY HEART FINDS OUT — GENE COTTON — ARIOLA

KLTJ, KSTP, KJBR, KG9, QLLE.

13. GOOD-BYE GIRL — DAVID GATES — ELEKTRA

WABG, WFRK, Q102, KJUL, WCAO, Y100, KIMM.

14. TOO MUCH, TOO LITTLE, TOO LATE — JOHNNY MATHIS/DENENICE WILLIAMS — LOMAX

QWOK, KG9, KLSQ, WZUL, WDDP.

15. ON BROADWAY — GEORGE BENSON — WARNER BROS.

KLTJ, WOKY, WQAM, 239, 96X.

16. THANK YOU FOR BEING A FRIEND — ANDREW GOLD — ASYLUM

WOKG, KG9, WZAM, WOKY.

17. IF I CAN'T HAVE YOU — YVONNE ELLIMAN — RSO

WLS, KBEQ, KLEO, KTLJ, BJ105.
# Regional Album Action

## Northeast
- Little Feat
- Chuck Mangione
- Andy Gibb
- Stargard
- Warren Zevon
- Samantha Sang
- Johnny Mathis
- Eddy Money

## Baltimore/Washington
- Little Feat
- Bootsy’s Rubber Band
- Johnny Mathis
- Little Feat
- Robert Palmer
- Atlanta Rhythm Section
- Warren Zevon
- Samantha Sang
- Average White Band
- Rutles
- Andy Gibb

## Southeast
- Warren Zevon
- Atlanta Rhythm Section
- Little Feat
- Bootsy’s Rubber Band
- Average White Band
- Rutles
- Robert Palmer
- Head East
- Outlaws

## South Central
- Warren Zevon
- Bootsy’s Rubber Band
- Average White Band
- Van Halen
- Samantha Sang
- Andy Gibb
- Chuck Mangione
- Outlaws

## West/Northwest
- Warren Zevon
- Van Halen
- Journey
- Little Feat
- Santana
- Robert Palmer
- Bootsy’s Rubber Band
- Yvonne Elliman
- Rutles

## Denver/Phoenix
- Little Feat
- Bootsy’s Rubber Band
- Johnny Mathis
- Little Feat
- Robert Palmer
- Atlanta Rhythm Section
- Warren Zevon
- Samantha Sang

## North Central
- Barry Manilow
- GEORGE
- Andy Gibb
- Samantha Sang
- Yvonne Elliman
- KISS
- Robert Palmer
- Head East
- Bootsy’s Rubber Band

## Midwest
- Little Feat
- Bootsy’s Rubber Band
- Average White Band
- Van Halen
- Samantha Sang
- Andy Gibb
- Chuck Mangione

## National Breakouts
- ATLANTA RHYTHM SECTION
- Outlaws
- Average White Band
- Van Halen
- Samantha Sang
- Andy Gibb
- Chuck Mangione

## Top Ten Account Reports

### ABC - National
1. "Saturday Night Fever" - Saturday Night Fever
2. "Money" - Granatino
3. "Sheena Is a Punk Rocker" - Stooges
4. "I Can’t Help Myself (Sugar Pie, Honey Breathe)" - Four Tops
5. "Feel Good" - John Lennon
6. "Sugar Man" -债
7. "Ain’t No Mountain High Enough" - Martha & Grammy
8. "The Air That I Breathe" - Hollies
9. "Go! Go! Go!" - Beach Boys
10. "The Only Thing Worth Doing Is Loving You" - B.B. King

### Tower - San Francisco
1. "Saturday Night Fever" - Saturday Night Fever
2. "Queen" - Queen
3. "Bony" - Eric Clapton
4. "Streets of Mayfair" - Rod Stewart
5. "Queen" - Queen

### United - Miami
1. "Saturday Night Fever" - Saturday Night Fever
2. "Queen" - Queen
3. "Bony" - Eric Clapton
4. "Streets of Mayfair" - Rod Stewart
5. "Queen" - Queen

### Strawberries - Boston
1. "Saturday Night Fever" - Saturday Night Fever
2. "Queen" - Queen
3. "Bony" - Eric Clapton
4. "Streets of Mayfair" - Rod Stewart
5. "Queen" - Queen

### Everybody’s - Portland
1. "Saturday Night Fever" - Saturday Night Fever
2. "Queen" - Queen
3. "Bony" - Eric Clapton
4. "Streets of Mayfair" - Rod Stewart
5. "Queen" - Queen

### Tiger - Detroit
1. "Saturday Night Fever" - Saturday Night Fever
2. "Queen" - Queen
3. "Bony" - Eric Clapton
4. "Streets of Mayfair" - Rod Stewart
5. "Queen" - Queen

### CJ's - Chicago
1. "Saturday Night Fever" - Saturday Night Fever
2. "Queen" - Queen
3. "Bony" - Eric Clapton
4. "Streets of Mayfair" - Rod Stewart
5. "Queen" - Queen

### Richman Bros. - Phila.
1. "Saturday Night Fever" - Saturday Night Fever
2. "Queen" - Queen
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4. "Streets of Mayfair" - Rod Stewart
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ONTARIO MOTOR SPEEDWAY
The lineup for Cal Jam II was awesome, but in the end the star of the show wasn't any of the performers — it was the audience. Crowd estimates ranged between 250,000 and 300,000, but whatever the exact figure, the result was a man-made lake of people, flowing inside a giant bowl of mountains and bleachers, enjoying a rock riot element.

Three major names headlined Cal Jam I four years ago. Many came the night before, avoiding the traffic problems that beset the first Jam, and by the time Richie Lecca came out to warm them up at about 9 a.m. they stretched well over a mile from the stage.

And despite the impediments inherent in such an event — an overpowering sound system (147,000 watts, said to be the most powerful ever assembled for a musical event), poor visibility, crowd control and, of course, the weather — the crowd seemed almost second — Cal Jam II was a happening that will be remembered as a day when hundreds of thousands of rock fans came together, and music bands created their own world, at least for a day.

A short opening set by solo acoustic guitar player Randy Bachman followed the headlined entertainment off to a fast start. Welch, formerly known as Fleetwood Mac, has maintained a dynamic presence in the way that made the band's style. By 10 a.m., when the Jam was scheduled to begin, Welch and his band were already cooking — playing mostly material from earlier albums. Stevie Nicks and Mick Fleetwood came out to help on "Hypnotheray," many wondered if they would appear. But by the time Welch and his guests did "Ebony Eyes," it was clear that Welch's act would be tough to follow.

Dave Mason managed to hold his own, following Welch, running through his usual repertoire of songs, singing olderies like "Feel Like Making Love," "Blackbird" and "Gimme Some Lovin'" with newer songs like "Let It Go, Let It Roll" and "We Just Disappear." Their 70s band "Blue Oyster Cult" was one of the most interesting characters of the day, with its flashy guitar work and Mike Finnigan on keyboards, but lacking a certain spark. Perhaps, partly due to Mason's early hour (Mason came on around 11 a.m.).

The third major act of the day was Santana, making a welcome return in a hotly anticipated set that left no one disappointed. The band's return was led by the guitarist Carlos Santana, the group's creator and leader, who was joined by the excellent bassist John Patitucci and the excellent drummer Cindy Blackman. The band performed a set of their classic songs, including "Soul Sacrifice," "Embellish," and "Oye Como Va," as well as some new material from their latest album, "Supernatural." The crowd was on their feet for almost the entire set, cheering and clapping along with every song.

Bill Gaither Trio

OPRY HOUSE, NASHVILLE — The Bill Gaither Trio's third annual, spring pilgrimage to the Opry House firmly established his concert as the gospel musical event of the year in Music City. A standing-room-only crowd of 14,500 was treated to two full hours of vintage Gaither sermons and songs.

The show was punctuated by Bill Gaither's famous mellow baritone voice, his wife Gloria, and their daughter Mary, who joined him on stage for several songs. The trio's popular gospel songs, including "He'll Make It All Right," "You Are My Sunshine," and the acoustic perfection of the Opry House. In addition, the trio's nine-piece ensemble, led by spirited drummer Roger (Bryd) and their backup vocal quartet combined for a consummate Gaither praise service.

Gary McSpadden, formerly with The Imperials and most recently associate pastor of the Christian Center Church in Fort Worth, Texas, is as much a part of the Gaither family as his own. His timing and time enrich and expand the trio's vocal harmony, and his presence makes the group's sound properly both humble and elegant. Particularly moving was McSpadden's interpretation of "The Greatest Gift," an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and 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moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriately moving and an appropriatel...
SHOTGUN UNLOADS!
The Good, Bad & Funky
It Will Blow You Away.
NARMS 78 — This year’s NARM convention in New Orleans brought out both the business and social sides of the industry execs. Shown (l-r) in the top row of photos are: (standing) George Souvall, AFA Distributors; Barry Bergman, Record Bar; Joe Simore, Progress Record Distributors; John Marmaduke, Western Merchandisers; Earl Kunit, NARM legal counsel; (seated) Jay Jacobs, Knox Record Rack; David Siebert, Sloberts; Dan Hellingher, Pickwick International; Harold Ohlone, Lieberman Enterprises; Joyce Bogart and Neil Bogart, president of Cassavant Records; George Souvall, retiring NARM president and Joe Cohen, NARM vice president. (l-r) in the bottom row of photos are: John Czekal, Pickwick International; Don Allen, president and general manager of Epic, Portrait and Associated Labels and David Lieberman, chairman of Lieberman Enterprises. Pictured (l-r) in the middle row of photos are: Steve Dienes, president of ABC and Mill Salstone, president of MS Distributors; Cohen and Stanley Gaytov, RIAA president; Bruce Lunddall, CBS Records Division president with his wife Kay and Walter Yehnikoff, CBS Records Group president with his wife June; Cy Leslie, chairman of Pickwick International and Cohen. Pictured (l-r) in the bottom row of photos are: Joe Simore, convention chairman; Cohen; Herb Blumen, vice president, operations ABC; Gary Davis, executive vice president at ABC and Dienes; Cohen with Marilyn McCoo and Lily Davis; who performed at the convention and Souvall, outgoing NARM president talking to new NARM president John Cohen. Disc Records.

NARMS Advertising Seminar Puts Emphasis On The Basics

Radio And Retail Rapport Needed

Music Industry Panel Set For B’nai B’rith

Roadshow To Feature Its Acts On Videotape

Run It Music Opens New York Offices

NARMS Advertising Seminar Puts Emphasis On The Basics (continued from page 24)

Burns Media Consultants/Computer Broadcast Services spoke about radio advertising. At any given time, he noted, about 10 percent of the population on average is listening.

Finally, Morris Baumstein of the Young & Rubicam Agency, who supervises the CBS account, delivered a few observations about TV advertising. First, he noted, television should not be used by itself, but in tandem with radio and print advertising. Television’s role is to create reach and impact,” he said, while emphasizing the need to go after a target audience.

If properly planned, Baumstein suggested, TV buys can be fairly inexpensive in relation to the number of people reached by the spots. But a few ground rules must be followed, he said. Retailers must make sure that each spot delivers their message. The spots featured must be compatible with one another, and if individual LPs are being promoted, no more than two or three of them should appear in a 30-second spot.

Baumstein also recommended running record ads immediately after televised music shows, and following up artist appearances on TV with in-store promotions on that artist.

The advertising seminar received good reaction from the members, partly because it was so professionally done. However, Scott Young, vice president of Pickwick and head of its retailing division, said that the presentation was too basic to be useful to the more experienced retailers. Joe Cohen, executive vice president of NARM, agreed that the seminar was perhaps “too basic,” but noted that it had been designed for new members and as a primer for regional NARM meetings.

Music Industry Panel Set For B’nai B’rith

NEW YORK — "The Impact of Media Promotion and Publicity in the Music Business" will be explored by a panel at the Music and Performing Arts Lodge of B’nai B’rith on April 3 at 7:30 p.m.

The panelists include Dave Herman of WNEW-FM, J.B. Carmide of Cash Box; Miki Segalman of Record World; Chuck Young of Rolling Stone Magazine; Ed Hutcher of Telehouse; and Dick Garsh of Richard Gersh Associates.

Roadshow To Feature Its Acts On Videotape

NEW YORK — Roadshow Records will produce a 30-minute video cassette featuring performances by Enchantment, Brass Construction, Winners and Eon as a promotional tool for distribution among the company’s international licensees. The signing of Eon to an American label is expected shortly. The producers of the program are Fred Dukes and Felicidad of WPFX-TV’s "Soul Alive"

Run It Music Opens New York Offices

NEW YORK — Run It Music, Inc., a subsidiary of Hit & Run Music, has opened in New York.

Dirk Fraser has been named president of the New York operation, and will have overall responsibility for publishing, management, and artist development for Hit & Run acts, which include Genesis, Peter Gabriel, Brand X, and Anthony Phillips.

It will also seek American and European talent for representation, according to Tony Smith, manager of Hit & Run. Working with Fraser will be Walt O’Brien, the director of artist development, and Charlene Cohen, administrative assistant.

Run It will be located at 250 West 57th Street, New York 10019.

Carolina Retailers Meet; Plan Annual Workshops

CHARLOTTE, N.C. — Ernie Phipps, of Ernie’s Record Shops, recently hosted a workshop for 40 independent Carolina record dealers, who discussed ways to boost sales and profits, and get more attention from major labels.

The Carolina dealers hope to make it an annual event, and are planning a newsletter to keep regional dealers informed on retail developments.

Cash Box/April 1, 1978
Helen Reddy

SHINING BRIGHTLY
On Her New Single

We'll Sing In The Sunshine
From Her Forthcoming Album.

Produced by Kim Fowley for
The Entertainment Company
Executive Producer: Charles Koppelman
Management: Jeff Wald
E-Z Play Folios Bring Big Sales

by Jim Armstrong

HOLLYWOOD — In a little over a year and a half, production in the printed music industry has been greatly boosted by the development and acceptance of easy-play song folios for people who can't read music or who may have a sight problem.

The Almo series, called "Rapid Play," represents a prime example of these folios. Designed for play on all instruments, easy-play music features giant notes with the letter name printed next to the note itself. Titles include "Carpenters' Greatest Hits," "Super Songs Of The 70s," "Kiss' Greatest Hits" and "Frampton Greatest Hits."

Another such series is Charles Hanson's "Liberace Big Note Series," also designed for all instruments. Like the Almo series, the notes have their letter name printed in them. Chord construction is spelled out for each change. The series presently consists of more than 60 folios.

According to Hansen, "The Liberace Deluxe Big Note Songbook" ($12.95) and "Big Note Encyclopedia" are among the most successful folios the firm has ever offered. An extensive television campaign by the firm has been instrumental in mailing order business with offices in New York and Hollywood.

Big Three's "E-Z Play Music Series" for all instruments contains some of the best titles available in this type of music folio. Of special interest are a pair of Irving Berlin collections, "The New Mickey Mouse Club Songbook" and a $14.95 monster entitled simply "The Jumbo Songbook."

Sight And Sound

The first company to indulge in printing easy-play folios was Sight And Sound of Milwaukee. It published its first 25 such folios since its first in May of 1972, with more coming soon. Their most successful titles include "Super Hits," "Feelings" and "The Best Of Nashville." Titles for these folios are licensed from such outstanding catalogs as Berlin, Chappell, Big Three, Warner Brothers, Aucutt-Rose and Columbia Pictures Publications.

Although many music teachers find these music folios hard to accept, it continues to be a great success, bringing simple melodies to millions of non-musicians.

Virginia Rinaldo Dies

VAN NUYS — Virginia Rinaldo, long associated with Hansen Publications, died here of heart failure on March 22. She had been hospitalized with several disorders for the past few weeks. Virginia had been a driving force behind the Hansen Hollywood and Pacific Coast Music organizations for 10 years.

Surviving direct family members include her husband Steve and daughters Candy and Stephanie. Steve is the Hansen Hollywood wholesale manager while Stephanie manages a print department at the Hansen/Spliven complex in Topanga, Calif.

NMWA Series Covers Copyright Statutes

NEW YORK — A series of six special reports covering various copyright regulations has been developed by the National Music Publishers Association, and has been released to NMWA members in the next few days.

The topics covered include "Termination Requirements," "Registration of Copyright," "Recodification of Copyright," "Placement of Copyright Notice," and "Renewal of Copyright." The NMWA reports offer concise descriptions of often-complex laws that took effect on January 1, 1978.

Warner Bros. Tops March Singles Chart

HOLLYWOOD — The month of March has proven to be a great success for Warner Brothers Publications. For three weeks in a row the firm held nine of the Top 10 spots in the Cash Box Top 100 Singles chart.

The Bee Gees and RSQ placed "Night Fever," "Emotion," "Stayin' Alive," "Thicker Than Water," "How Deep Is Your Love" and "I Can't Have You" high on the charts. The Bee Gees have scored three number one hits in a row while Andrew Gold and Samantha Sang also scored big. Other Warner Publishing artists to hit the Top 10 in March include Barry Manilow, Yvonne Elliman, Eric Clapton, Dan Hill, Paul Davis and Jay Ferguson.

ALMO Pub. Releases Paul Williams Songbook

HOLLYWOOD — Almo Publications has released the long-awaited 368-page "Paul Williams Songbook." This outstanding antholgy contains 12 pages of full-color photos plus a 50-page lyric section. Printed in brown ink on tan stock, the leatherette covered anthology contains 76 of Williams' most popular songs. The collection should become an instant top seller and a library standard.

This is a follow-up publication, "Lookout Farm," as described as "a case study of a small jazz group." Their 1971 book is actually an educational item, discussing improvement and compositional overvew by each of the group's five members.

Chappell Publishes 'All You Need Is Cash'

NEW YORK — Chappell Music Company is publishing the New Nashville songs from NBC-TV special "All You Need Is Cash" starring the Rutles.

Billed as a "quacy-doo-drama," "All You Need Is Cash" starred the Rutles in a 90-minute special which traces their rise from Liverpool to international stardom. The comedy film was conceived and written by Monty Python member Eric Idle who also co-directed with Gary Wels and plays several roles including Clapton and Rutles bashik Dick McQuirk.

Music and lyrics for the songs in "All You Need Is Cash" were written by Neil Inns who also plays the role of Rutles member Ron Nasty. Another Monty Python alumnus, Inns also wrote the music for the motion picture "Monty Python and the Holy Grail."

Bradley Will Release Billy Joel's 'Turnstiles'

NEW YORK — Bill Radics of Richard Bradley Publications has announced the planned release of the April/Blackwood "Billy Joel: Turnstiles" songbook featuring "Say Goodbye To Hollywood" and "New York State Of Mind."

Joe's "Just The Way You Are" song-sheet has sold 100,000 copies to date with no sign of letting up. The April/Blackwood/Bradley sheet reached the top of the Cash Box single sheet music chart in both February and March.

Leonard Distributes Madison Ave. Songbook

NEW YORK — The New York Times Book Company and Hal Leonard Publications are distributing the book "The Art of Television and Radio Commercial Jingles" entitled Great Songs Of Madison Avenue." Included in the collection of classic jingles are "Bryan Creme, A Little Dab If Do Ya, "Double Your Pleasure, "Old Spice, "I Love Bosco" and that all-time favorite "I'm Chiquita Banana."

New Books

1. ADDERLEY, CANNONBALL: COMPLETE JAZZ FAKE BOOK ($2.95) (Hansen)
2. BOZ SCAGGS: DOWN TWO, THEN LEFT ($5.95) (April/Blackwood/Brady)
3. COATES, DAN: BEST FOR ADVANCED PIANO ($4.95) (Columbia Picc. Pub.)
4. DOOBIE BROTHERS: LIVIN' ON THE FAULT LINE ($5.95) (Warner Bros.)
5. HARRIS, EMMYLOU: QUARTER MOON IN A TEN CENT TOWN ($5.95) (Warners)
6. LIGHTFOOT, GORDON: ENDLESS WIRE ($5.95) (Warners)
7. MANOLO, BARRY: EVEN NOW ($5.95) (Warners)
8. PUNK ROCK — ROCK AND ROLL — NEW WAVE ($5.95) (Warners)
9. PRESLEY, ELVIS: HISTORIC RECORDINGS ($3.95) (Creative Concepts)
10. SAYER, LEO: THUNDER IN MY HEART ($5.95) (Warners)
11. SESAME STREET: VOLUME I & II COMPLETE ($5.95) (Warners)
12. STAR WARS PICTURE MUSIC BOOK ($3.95) (Columbia Picc. Pub.)
13. SUMMER, DONNA: ONCE UPON A TIME ($6.95) (Warners)
14. TOP HITS OF 1977 ($4.95) (Big Three)
15. 25 SUPER SHEETS ($4.95) (Almo)

Top Selling Folios

1. SUNDAY NIGHT FEVER (Warner Bros.)
2. BARRY MANILOW: LIVIN' (Big Three)
3. YOU LIGHT UP MY LIFE & STAR WARS PLUS 24 (Columbia Picc. Pub.)
4. BILLY JOEL: THE STRANGER (April/Blackwood/Brady)
5. BEATLES: COMPLETE (Warners)
6. LINDA RONSTADT: SONGBOOK VOL. I & II (Warners)
7. DAN FOGELBERG: NETHERLANDS (April/Blackwood/Brady)
8. KISS: ALIVE (Warners)
9. STEELY DAN: DOUBLE DELUXE (Columbia Picc. Pub.)
10. JAMES TAYLOR: J.T. (Warners)
11. EAGLES: GREATEST HITS (Warner Bros.)
12. JOHN DENVER: I WANT TO LIVE (Cherry Lane)
13. JAMES TAYLOR: ANTHOLOGY (April/Blackwood/Brady)
14. LED ZEPPELIN: COMPLETE GREATEST HITS (Warners)
15. VEBIREST OF THE SUPERSTARS (Big Three)
16. JACKSON BROWNE: PRETENDER (Warners)
17. LINDA RONSTADT: GREATEST HITS (Warners)
18. TOP 100 OF 1977 (Columbia Picc. Pub.)

Top Selling Sheet Music

1. THE WAY YOU ARE (April/Blackwood/Brady)
2. CAN'T SMILE WITHOUT YOU (Warner Bros.)
3. YOU LIGHT UP MY LIFE (Columbia Picc. Pub.)
4. SOMETIMES WHEN WE TOUCH (Warners)
5. EMOTION (Warners)
6. DUST IN THE WIND (Warners)
7. COME SAIL AWAY (Almo)
8. HOW DEEP IS YOUR LOVE (Warners)
9. GOOD-BYE GIRL (Warners)
10. WHER THE WATER TURNS BLUE (Warners)
11. STAR WARS: MAIN TITLE (Columbia Picc. Pub.)
12. CLOSE ENCOUNTERS: RUSSIA (
13. DUNE: RUSSIA (Columbia Picc. Pub.)
14. SHORT PEOPLE (Almo)
15. WONDERFUL WORLD (Columbia Picc. Pub.)
16. ALWAYS AND FOREVER (Almo)
17. EVERGREEN (Warners)
EVERYBODY LOVES A RAIN SONG

B.J. THOMAS
A NEW ALBUM FOR EVERYONE

Produced by Chips Moman

"CONGRATULATIONS B.J. FOR YOUR WINNING A GRAMMY"
Neighbors Of Watts Sets 10th Anniversary Benefit, April 15

by Carita Spencer

LOS ANGELES — The Neighbors of Watts, a Los Angeles philanthropic organization, will hold its 10th Anniversary Benefit April 15. The event will be held at the Congressional Club, 2230 Broadway, Hollywood, 90028. The benefit will provide free medical services when needed. Fees for enrolling children in the centers are based on the income of the family and number of dependents. The South Central Center is located at 224 E. 126th St. and the Fitzgerald Center is located in the Watts Industrial Park in Industry Way near the city of Lynwood.

Gordon went on to further describe the benefit noting that a signed lithograph by artist Joe Goode would be given to those ticket holders donating $250 or more. Sally Shurkins, who performed, Greg Morris, Lou Gossett and Brock Peters are among the personalities who will be participating in the auction as sponsors of bidders. Bob Abeil, a professional auctioneer, has also donated his services. The event is set up as a package auction to save time, as several related items are grouped together and bid on as a whole.

De-Lite, Phonogram Relationship Working


The album contains many of the group's biggest singles from 1969 through 1977, including "Open Sesame," which was featured in "Saturday Night Fever," and "Summer Madness," from the film "Rocky." This is the second album released by Kool & The Gang on De-Lite since Phonogram, Inc., Mercury Records began marketing the label in December of 1977.

Additionally, the Kay-Gees, also on De-Lite, have a new single from their "Kilowatt" album entitled "Kilowatt Invasion." The third single, "Open Sesame," which was featured in "Saturday Night Fever," and "Summer Madness," from the film "Rocky." This is the second album released by Kool & The Gang on De-Lite since Phonogram, Inc., Mercury Records began marketing the label in December of 1977.

THE RHYTHM SECTION

Flautist Bobbi Humphrey met with a number of parents and students from P.S. 50 in Harlem at Jack's Nest soul food restaurant for a lecture and luncheon during Black History Week. In addition to demonstrating and playing her flute, Ms. Humphrey spoke about black music in Africa and the United States. The "down-home" luncheon, on the house, was quite in accord with the title of Bobbi's latest single on Epic Records, "Homemade Jam," from her upcoming album. T

ARISIE O'NEAL — A&M recording artist Jean Terrell performed in Philadelphia recently while on tour to promote her recently released debut solo album "I Had To Fall In Love." Pictured (l-r) at a reception following the show are: Al Edmondson, A&M director of A&R promotion, Terrell; Ronnie Jones, R&B promotion representative for Universal Distributors, and David Vann of Warner Bros. Records.

TOP 75 ALBUMS

Weeks On Chart

1 WEEKEND IN L.A.
(Warner Bros. 2975-19122)
Weeks On Chart

2 SATURDAY NIGHT FEVER
(RSO 2-8030-1)
3 BLUE LIGHTS IN THE BASEMENT
(Atlantic 25-190)
4 BOOTSY'S PLAYHOUSE OF THE YEAR
(Warner Bros. BISK 3009)
5 STREET PLAYER
(Atlantic A-3615)
6 SUN-KEN-ROCK VS. THE PLACEBO SYNDROME
(Ascap 41-15)
7 LIL' J'N ALL
(Warner Bros. 2975-19122)
8 EARTH, WIND & FIRE
(Columbia 4-36909)
9 GOLDEN TIME OF DAY
(Capitol KL-1711)
10 HANNAH NATALI
(Capitol 3110)
11 RAYDIO
(Atlantic A-3615)
12 STARGARD
(NCA-M McCoy Music)
13 ONCE UPON A DREAM ENCOUNTERS
(Warner Bros. 2975-19122)
14 REACHING FOR THE SKY
(Grooves 2-8018)
15 ALL IN THE KIU
(Grooves KL-1711)
16 WHEN YOU HEAR LOU YOU'VE HEARD IT ALL
(Grooves 2-8018)
17 DR. BUZZARD'S ORIGINAL SALVANNA BAND MEETS FANFARE KITT
(Alca 4-718)
18 FANTASY LOVE AFFAIR
(Prestige 204)
19 SHOUT IT OUT!
(B.T. Express)
20 THERE'S NO GOOD IN MANHATTAN
(Columbia 32528)
21 LET ME PARTY WITH YOU
(Parvin-Geles Music)
22 FLYING HIGH ON YOUR LOVE
(Atlantic 25-190)
23 ALL WE KNOW WHO ARE WE?
(Camel-Correct Chocolate City/Caballeros 2002)
24 FISH
(Atlantic 25-190)
25 RIDING HIGH
(Jaco 8-217)
26 HONEY
(Atlantic 25-190)
27 VINTAGE 1978
(Eddie Kendricks (Arista 4110)
28 GALAXY
(Warner Bros. 3009)
29 SEND IT
(Tom Simpson & Chadwick (Warner Bros. 3009)
30 TOO HOT TO HANDLE
(Jace 4-3675)
31 WARMER COMMUNICATIONS
(Average White Band-Atlantic 2975-19122)
32 BARRY WHITE SINGS FOR SOMEONE YOU LOVE
(Atlantic 25-190)
33 ONCE UPON A TIME
(Soul Train 2-8000)
34 THE FORCE
(Atlantic 25-190)
35 THE ART OF DAVE MASEKELA
(Atlantic 25-190)
36 FEELIN' BITCHY
(Milus-Jackson-Sunday/Sunday 1-6715)
37 SECRETS
(Columbia R.S.O. 2975-19122)
38 BIONIC BOOGIE
(Arista 25-190)
39 HOLD ON
(United Artists LA-1150)
40 THE BRIAN MCNALLY GROUP
(Marlin (Warner Bros. 3009)
41 VOYAGER
(Capitol 3110)
42 TWO HOT FOR LOVE
(Parker (Fly 1101)
43 SUPERNATURAL
(Seville-Arista 3110)
44 BRICK
(Atlantic 25-190)
45 IN FULL BLOOM
(Warner Bros. 3009)
46 MACHO MAN
(Santa Claus 3110)
47 HOUSE OF THE RISING SUN
(Tim-Phil 2975-19122)
48 YOU LIGHT UP MY LIFE
(Philips-15)
49 JUKE FEVER
(Decca-49)
50 LOVE BREEZE
(Tim-Phil 2975-19122)
51 MISTER WILLOW BOUQUET
(Capitol-32528)
52 ERUPTION (FEATURING RODGERS WILSON)
(Atlantic 25-190)
53 JAMAICAN MUSON MASON JAM
(Angus 3110)
54 LOVE WILL FIND A WAY
(Phatbone-3110)
55 EMOTION
(Samantah Sanga)
56 AYA
(Hercules 3110)
57 UP THE YELLOW BRICK ROAD
(Tim-Phil 2975-19122)
58 HALF & HALF
(Atlantic 25-190)
59 RAINBOW SEEKER
(Mercury 3110)
60 ROMEO & JULIET
(Atlantic 3110)
61 MASTER FUNK
(Arista 25-190)
62 TUXEDO JUNCTION
(Butterfly 3110)
63 WEST SIDE HIGHWAY
(Tim-Phil 2975-19122)
64 PLEASE PRIDE
(Capital-3110)
65 MAESTRO CARLOS
(Atlantic-3110)
66 SHUN FLY
(RCA 7-35259)
67 THE RHYTHM AND BLUES REVUE
(Warner Bros. 3009)
68 JOURNEY TO THE LIGHT
(Capitol 3110)
69 SAY IT WITH A SONG
(Warner Bros. 3009)
70 I CAN'T BE ON THIS WAY
(Arista 25-190)
71 THE BELLE ALBUM
(Santa Claus 3110)
72 OCCASIONS
(Capitol 3110)
73 ELOISE
(Love & Peace 15)

Cash Box/April 1, 1978
1. **THE MOSS TO A NIGHTMARE** - EPIC
   WRED, WGV, KJTT, WKX, KSS, WVO, WGO, WOGK.

2. **IT'S SERIOUS - CAMO** - WUGO, WILD, WANT, WVO, WPR, WJAZ, WJAZ-WD.
   TAKE ME TO THE NEXT PHASE (PART 1) - THE ISLEY BROTHERS - T-NECK
   WGO, WKY, WJTT, WQCN, WQFM, KJL, KPR.

3. **SUPERNATURAL FEELING** - BLACKBYRDS - FANTASY
   WKB, WJTT, WQCN, WQFM, WQFM, KJL.

4. **STAY** - RUFUS - ABC
   WGO, KJ-105, KCTT, WNAT, WAII.

**KEEP ON DANCING** - JOHNNIE TAYLOR - COLUMBIA
   WTVL, KSS, WQCN, KPR, WJAT.

### MOST ADDED R&B LPS

1. **WARMER COMMUNICATIONS** - AVERAGE WHITE BAND - ATLANTIC
   KPR, WQCN, WQFM, WRAP, KMJQ, WAWA, KDCR, WQCN, WJAZ, WUGO.

2. **I CAN'T GO ON THIS WAY** - TYRONE DAVIS - COLUMBIA
   WDA, WQCN, WQFM, WWR, WJAZ, WUGO.

3. **LET'S DO IT** - ROY AYERS - POLYDOR
   WEDR, WJMA, WJAA, WWRL.

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### Addi Music

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THE RHYTHM SECTION

(continued from page 28)

Every entry (except the tune), holds the number B-bullet spot on the Top 100 Singles chart and is currently number 25, R&B.

Natalie Cole is in the process of completing her own television special for CBS-TV, air date will be announced. Additionally, Natalie will be delivering a live album in late April.

"Ever Ready" is the title of the just-completed album by Columbia recording artist Johnnie Taylor. The effort was produced by Don Davis and is scheduled for release next week.

"Golden Time Of Day," the second Capitol album by Maze featuring Frankie Beverly, has received gold record certification from the RIAA for sales in excess of 500,000 copies. "Workin' Together," the single from the LP, will be showcased on the March 30 segment of the popular NBC-TV series "James A.16.

A&M Records will release the new album by Letta Mbulu this week simply entitled "Letta." Plans are in the making for an April-May tour featuring Letta, Hugh Masekela and Herb Alpert. The joint effort by Masekela and Alpert is currently charted at the number 34 spot on the R&B chart and number 107 on the Top 100 Album chart.

Patti Austin and Bill Evans will perform at the Roxy, April 4-5.

J.R. Bailey, whose latest release is "I Love And Conversation" on United Artists, will sang the national anthem at the NBA's New York Knicks and Denver Nuggets game, March 28 at Madison Square Garden.

Leroy Gomey, the American born saxophonist whose international prominence comes as a result of the album "Santa Esmeralda," has signed with Backstage Management for representation.

Congratulations to Louis Johnson of The Brothers Johnson and wife Valerie upon the arrival of their firstborn son, Kodi Rico Johnson. Kodi debuted at 5:30 a.m. on March 17, weighing 6 lbs., 5 oz. . . . Also to Beverly Giddens on being named general manager for Kiddada Music, Inc., which handles publishing for all entities of Quincy Jones Productions . . . And to J.J. Johnson, recently voted the most popular D.J. at KDAY in Los Angeles. A "Second Year Fever" disco tribute was given in his honor, March 19 at the Marriott Hotel with a full house of friends in attendance. Music and lighting was provided by Marvell Grigsby's L.S.D. Promotions.

In reference to an item appearing in this column March 18: The Fitzgerald/Hartley Company will be managing The Brothers Johnson in association with Quincy Jones Productions/Mellow Management, not "exclusively" as it appeared in the statement.

carla spencer

BMI And Colleges Reach Agreement

(continued from page 8)

The basic annual contract fee is $5.5c per full-time student, with a minimum of $60 per institution. This includes graduate and non-graduate students, with part-time student figures converted to full-time equivalents based on federal government guidelines.

The fee covers the use of BMI music by campus broadcasting stations grossing less than $10,000 annually, and by musical attractions hosting under $1,000. For music attractions costing over $1,000, the fee will range from $15 for theatres containing up to 1,500 seats to $300 for auditoriums seating over 3,000 people.

A school in which the only copyrighted music used is performed by outside music attractions, there will be no blanket student fee. However, these schools will still be required to make per seat payments for public performances, no matter what the cost.

As far as the football from its counsel, Bernard Korman, has submitted its college contract to the printer, and will be announcing shortly. Bernard Korman said the ASCAP pact was similar to BMI's, with a few small differences regarding radio use.

MCA Reduces Price on 249 LPs

(continued from page 8)

as MCA's previous experiences, Passamano noted, the label will make twice as much on those titles as it did when they were part of the full-line catalog.

Passamano also pointed out that the timing of the program is designed to sell as it does in the midst of industry-wide price increases. "Our accounts at NARM were overwhelmed," he said, "because the list price has been consistently going up, and we're lowering ours."

In addition, he said, MCA's midline records should help expand business for some retailers by attracting the casual buyer who only purchases a few albums a year. They will not reduce demand for cutouts, since they are in a higher price range, and they offer approximately the same profit percentage which dealers derive from full-line goods.

Wholesale prices, divided into seven levels, like the rest of MCA's catalog, are approximately the same, with the exception of CBS midline series, according to Passamano. When accounts order a certain minimum amount of the midline selections, they will qualify for a six percent discount, as well as extra dating of between 30 and 60 days.

KROQ Suspends Paid Commercials

(continued from page 29)

comes to the ratio of commercials to music."

Somewhat Stifled

Bookasta indicates that his lender/credit relations before the Progressive Media deal, which was finalized March 16, has been handled by attorneys. H. David Schmerin, has caused his influence and planning for KROQ. To the new powers, Bookasta says the new arrangements give him the company backing and capital necessary to carry out his plans.

A key to the new structure is the cooperation of the station's longtime principal lender, Kenneth Roberts, a concert promoter and personal manager, Roberts, who has agreed to remain active on the station's board of directors, recently acquired a block of station stock which will be assumed by Progressive Media, pending FCC approval.

Progressive Media is already in the process of assuming both the station's operations and the company's management, and has been handling the sale of collateral created by the station's activities.

New Radio Ratings Service Debut

(continued from page 8)

Audits & Surveys intends to get TRAC 7 underwaed by the time it appears recently in Los Angeles for a pilot performance at the Total Experience. Featured in (1) are: David Banks of Enchantment/Wilkie Davis. KACE account executive Miki Clanton. Joe Thomas. Emanuel Johnson and Bobby Green. KACE music director Alonzo Miller.

8.100 YANK ME CRANK ME (Maplewood Music - ASCAP)
8.200 FLYING WITH BROKEN WINGS (WITHOUT YOU) (Arista Music/Music/Emphatic B - BMI)
8.300 TURN UP THE MUSIC (Switch Music/Magic Band Music - ASCAP)
8.400 ALL THE WAY LOVER
8.500 IT'S A HEARTACHE (Stax Music - BMI)
8.600 I WANT YOU TO BE MINE (Sire Music/BMI)
8.700 DO YOU WANT IT (ASCAP)
8.800 ISN'T IT ALWAYS LOVE (Stax Music - BMI)
8.900 NUMBER ONE (Rondor Music - BMI)
8.100 BECAUSE THE NIGHT (EMI Songs/Atlantic - BMI)

New Price for New Tunes

LOS ANGELES — The Rick & Nick Show, a new firm handling total concept promotion, marketing, management and production, has established offices at 8481 Brier Dr. Here, 10 months in the new venture are Rick Williams, former marketing director for Shadybrook and Sound Bird Records, and art designer Nick Charles.

Cash Box | April 1, 1978
Gospel Reviews

Doggood's third album, "Out In The Open," is the vehicle which should carry Steve Chapman and Ron Elder to national prominence. These West Virginians play 12-string music and sing three-part harmony and Chris Christian produces miracles. Terry Talbot's "Taking Me Higher" fys like the Eagles, and "Snuggles" sings like a country couple in love. "Remember The Rebels" (the story of Shadrach, Meshach and Abednego) kicks off with a rhythmic intro as hot as Nebuchadnezzar's fire. Now that Doggodd is "Out In The Open," aficionados of organic gospel will find the springtime fragrance irresistible.

Myrtle Hall is an extraordinarily talented vocalist and she is a veteran of many Billy Graham crusades and her own concert programs. Her background is in ballad, plus being an artist in residence at King's College in New York, has allowed her to build a repertoire covering the musical spectrum from Mozart and Beethoven through to the contemporary, including many spiritually enhanced by her Carolina heritage. "Thank You, Lord" is a magnificent showcase of Hall's artistry. Kurt Kalcher's production is complimentary and tasteful — the professional touch to a classic gospel album.
9th Country Radio Seminar
Termed the ‘Most Successful’

by Bob Campbell

NASHVILLE — The application of modern technology and research to country radio was the main focus of the 9th annual Country Radio Seminar, held March 17-18 at the Airport Hilton Inn here. The event drew a record 390-plus registrants, and agenda chairman Terry Wood, operations manager of WONE in Dayton, Ohio, termed the seminar “the most successful in its nine-year history.”

Indeed, nearly every one of the 15 sessions concentrated on improving the acuity of determining the wants and desires of the listening audience. Representatives of Arbitron and Pulse, the two most prominent survey organizations, presided over highly technical sessions which explained methodology in radio market research. Motivational dynamics, audience research, promotions, merchandising, sales, engineering and new technological advancements and equipment were among topics discussed during the two days.

Seminar Theme

"With the Future Of Our Country" as the 1978 theme, the seminar opened early the first day with an audio-visual presentation dealing with the origins of present day value judgments, and how radio programmers can apply that knowledge to modern country radio. Titled "Where We’ve Been, Where We Are and Where We Must Go", the seminar’s theme was developed by Alex Bickel, senior vice president and general manager of WNEW, New York City, and was expanded by program consultant, consultant, program consultant and consultant.

Country Stars Of Yesteryear Shine In ‘That’s Country’

NASHVILLE — "That’s Country," a full-length, color film featuring 50 country and western stars in footage shot nearly 25 years ago on the stage of The Grand Ole Opry, premiered here March 16 and brought into sharp focus the tremendous changes affecting country music in the last few years.

Sponsored by The Federation of International Country Air Personalities (IFCAP), the movie preview included a champagne buffet which was attended by an invitation-only audience of press, music executives, country entertainers and air personalities. Hosted by Lonnie Greene, the film spotlights historic performances by Mark Robbins, Glen Akins, Ray Price, and others.

TOP 50 ALBUMS

<table>
<thead>
<tr>
<th>Rank</th>
<th>Album Name</th>
<th>Artist</th>
<th>Label</th>
<th>Weeks on</th>
<th>Peak Position</th>
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<tbody>
<tr>
<td>1</td>
<td>The Bridges of Madison County</td>
<td>Various Artists</td>
<td>Warner Bros.</td>
<td>25</td>
<td>No. 1</td>
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<tr>
<td>2</td>
<td>The Very Best of Willie Nelson</td>
<td>Willie Nelson</td>
<td>Columbia</td>
<td>20</td>
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<td>3</td>
<td>Fearless</td>
<td>Shania Twain</td>
<td>RCA</td>
<td>18</td>
<td>No. 3</td>
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<tr>
<td>4</td>
<td>Greatest Hits</td>
<td>Garth Brooks</td>
<td>MCA</td>
<td>16</td>
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<td>5</td>
<td>Greatest Hits</td>
<td>George Strait</td>
<td>MCA</td>
<td>15</td>
<td>No. 5</td>
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</tbody>
</table>

Warner Bros. Records hosted a special showcase benefit for NARAS March 14 at the Possum Holler Club in Nashville. Showcase guests and performers included Margo Smith, Rex Allen, Jr., Ray Stevens, Con Hunley and Pat Rakes. Pictured above at the Possum Holler are (l-r): Rakes; Jim Sharp, Cash Box director of Nashville operations; Smith; Allen; Tim Williams of Cash Box; and Stevens; and Robin Rothman, general manager of Warner Bros. Burbank, Calif. office; Hunley; Stevens; Rakes; Smith; Dale Turner, radio WDKA music director; DJ Jones of WDKA; and Warner Bros. producer Norro Wilson, who emceed the NARAS benefit.

ROAST’ BENEFITS NSAI — Maggie Cavender, executive secretary of The Nashville Songwriters Association International, accepts a $10,000 check from proceeds of the March 12 "Rose Roast" held here. Pictured above are (l-r): Wesley Rose, president of Acuff-Rose Publishing; Ms. Cavender; and Bob Jennings, NSAI president.
Who else could go from a tour with Leo Kottke to a tour with Willie Nelson to a tour with Andrew Gold?

Only a special kind of talent could thrill audiences who came to hear Leo Kottke...or Willie Nelson...or Andrew Gold.

A talent that Katy Moffatt is becoming famous for. Don't miss the uncategorically fine Katy Moffatt album, "Kissin' in the California Sun," including "Up on the Roof," her new single. And if you get a chance to see Katy with Andrew Gold this month, do it.

Currently on tour with Andrew Gold:

- 4/10 Exit In - Nashville, Tenn.
- 4/13 Seton Hall - South Orange, N.J.
- 4/14-4/15 Bottom Line - New York, N.Y.
- 4/17 Agora Club - Cleveland, Ohio
- 4/18 Bogarts - Cincinnati, Ohio
- 4/19 Roxy - Minneapolis, Minn.
- 4/21-4/22 Roxy - Los Angeles, Calif.
- 4/25 Back Door - San Diego, Calif.

Further dates to be announced.

Katy Moffatt, on Columbia Records and Tapes.

Singles To Watch

**DAVID HOUSTON** (Gusto SD-184)
Don't Tell Motel (3:12) (Power Play Music — BMI) (Robert Jenkins/Larry Shuler)

**JIM CHESNUT** (ABC-Hickory AH 54027)
The Ninth Of September (3:25) (Milene Music Inc. — ASCAP) (Steve Collins)

**BOBBY BORCHERS** (Playboy Z86 6287)
I Like Ladies In Long Black Dresses (2:36) (Chappell Music — ASCAP) (R. Bourke)

**MARY KAY PLACE** (Columbia 3-10707)

**EDDY RAVEN** (Monument 45-345)
Colinda (Dancer Petite) (2:40) (Acuff-Rose Inc. — BMI) (Fred Foster/Eddy Raven)

**CHARLY McCLELLAN** (Epic 8-50055)
Let Me Be Your Baby (2:51) (Music City Music — ASCAP) (J. McRae/B. Morrison)

**RANDY GURLEY** (ABC AB-12347)
Let Me Be The One (2:56) (Goldline Music Inc. — ASCAP) (Jimbeau Hinson)

**BEVERLY HECHEL** (RCA PB-11237)
Borrowing (2:51) (Purple Cow Music — ASCAP) (Paulie Hartford)

**THE CHARLIE DANIELS BAND** (Epic 8-50056)
Maria Teresa (3:35) (Hat Band Music — BMI) (C. Daniels/T. DiGregorio)

**LEE MORRIS** (Louisiana Hayride Wig-781)
No Sunshine In Atlantis (2:59) (Dixie Queen Pub./Haystack Pub. — ASCAP)

**THE WICHITA LINEMEN** (Linemen NR-9292)
Halfway Out Of My Mind (2:13) (Donnie-Do-Dad Music — BMI) (J. Stil/R. Harris/G. Stevens/C. Hendrick)

**SASKIA & SERGE** (ABC-Hickory AH-54028)

**KENNY ROGERS AND DOTTIE WEST** — Every Time Two Fools Collide — United Artists UA-LA861-H 0758 — Producer: Larry Rogers — List: 7.98
From the attractive jacket down to the tight, graceful harmonies of Dottie West and Kenny Rogers, this duet album has "winner" stamped all over it. Rogers and Ms. West bring that rare quality of pairs which surely will shoot them into the top ranks of country duet teams. This album and the title song, "Every Time Two Fools Collide," stand a tall chance of picking up a pile of honors in the coming year's various awards shows.

**MICKEY NEWBURY** — His Eye Is On The Sparrow — ABC/Hickory MA-44031 — Producers: Ronnie Gant and Bobby Bare — List: 6.98
A poet and pure disciple of lyrical imagery is Mickey Newbury. Almost secondary to his masterful songwriting, Newbury manages to make his voice and music sound like a pair of hardy strength and expressive rango. This album is superb, and each song is representative of the finest writing on the musical market today. "His Eye Is On The Sparrow" is the only出动+ written by Newbury. Radio programmers can take their pick here because there is no bad choice for either AM or FM playlists.

**JIMMY BUFFETT** — Son Of A Son Of A Sailor — ABC AA-10456 — Producer: Norbert Putnam — List: 7.98
To begin with, a tremendous amount of creative energy by Jimmy Buffet and associates has channelled into his latest album — jacket — the most comprehensive, attractive cover seen in a great while. And the sunburnt, salt-sprayed music on the inside reflects that same care and creativity. Buffet's slightly bent-row Petty-style humor is at its own special stage of maturation. The tasty back roads into a world of colorful characters and wacky observations on the state of American culture. All in all, a brilliant album by a truly talented artist.
IT IS WITH GREAT PRIDE THAT UNITED ARTISTS RECORDS ANNOUNCES ITS FIRST CHARLIE RICH RELEASE.

"PUTTIN' IN OVERTIME AT HOME." THE SINGLE FROM THE FORTHCOMING ALBUM, "I STILL BELIEVE IN LOVE." THE FIRST CHARLIE RICH MUSIC ON UNITED ARTISTS RECORDS.

PRODUCED BY LARRY BUTLER
The Country Column

Playboy artist Mickey Gilley has had a busy month... after headlining the Houston Rodeo in the Astrodrome with Crystal Gayle, Gilley completed dates in the midwest, then flew on to Canada for more personal appearances. The recording studio Gilley built adjacent to his club was utilized recently by Merle Haggard. Haggard recorded his March 9 concert at Gilley's Club and then went next door to the studio after the show and worked on more tapes until 5 a.m.

Phonogram/Mercury's Johnny Rodrigez has been inked in for a guest appearance at the 11th Annual Fan Club Organization Show June 7 during Fan Fair Week in Nashville. Other featured performers already announced include the Oak Ridge Boys, Loretta Lynn, Kenny Dale and George Kent.

Larry Gatlin is winging his way to Europe for appearances at country music festivals being held in Sweden and Wembley, England. While in London, the Monument artist hopes to spend a little time in the studio with producer Fred Foster.

Also in Europe this month is ABC's Tommy Overstreet, headlining concerts in Germany, Italy and Spain. This marks his eighth European trip.

Ladies' Home Journal was so pleased with its March fashion layout spotlighting Crystal Gayle that she is being included in its special "Guide to the 78 Woman" issue due out on newsstands the end of May. Also in the works is an April cover story on Crystal by People Magazine. In-between, the United Artists recording star will make a new New York City appearance April 11-12 at the Bottom Line.

Gene Campbell specials have been added to the series of programs recently acquired by International Home Entertainment, Inc., for exclusive airing on cable television systems. Other shows already purchased feature Charlie Rich, Anne Murray and Charlie Pride.

"The Gambler" will be Hugh Moffatt's first release on Mercury Records. The newly-named artist is the brother of Columbia's Koly Moffatt.

Talk about inflation! Monument's Tommy Cash won a lottery recently at his local food store and found his grand prize ticket.

Congratulations to Mercury recording artist Lawanda Lindsey and her husband Billy Smith. They are the proud parents of a son, Trevor Shane, born March 4.

When does Freddy Fender ever sleep? During the first week of March, the ABC artist made appearances on "The Tonight Show" with Bill Cosby, "The Jim Nabor Show," "The Rock 'n' Roll Sports Classic" and "Dinah." He then sold out both nights at the Palatino Club and made a number of personal visits to L.A. area radio stations.

MCA singer Conway Twitty's February concert in Edmonton, Canada, was filmed by Tee Vee Records for an upcoming television special.

The Statler Brothers have been breaking attendance and sales records everywhere they play during their current 1978 tour. Tickets for the Mercury recording artists' April 8 concert in the 7000-seat Louisville Garden were completely sold out in 12 days, the fastest country advance sale in the auditorium's history.

Ronnie McDowell, who gathered a million-seller with "The King Is Gone," a tribute to the late Elvis Presley, has just finished his newest album on Scorpion Records and is winding up work on a second album due out in early April. McDowell's single is titled "Here Comes The Reason I Live," and was penned for him by Don Peters.

Nashville's Soundproof producer Byron Warner will make his cinema debut co-starring with Jerry Reed in a forthcoming film called "Good Ole Boys." Warner will play the part of Billy Bristo, "Nashville's biggest music publisher," while Reed portrays a struggling songwriter-musician.

kipp kirby

UNKOWN WRITER DON SCHLITZ COMES UP A WINNER WITH 'THE GAMBLER'

by Bob Campbell

NASHVILLE — Within 17 days, "The Gambler," an unknown song by writer Don Schlitz, has leaped into the spotlight with three cover releases and a cut on Bobby Bare's first CBS album.

Although Schlitz has lived here five years, "The Gambler" is the first song he has written which has been recorded and released. Recently, seven artists have recorded the song.

Gusto Records released Charlie Tango's version March 10. Schlitz followed on March 15 with his version on the Crazy Mama label. And for his first release on Mercury Records, Hugh Moffatt's version shipped March 23. "Bare," including "The Gambler," shipped March 27. This album is Bare's first release since he moved from RCA to CBS.

In the can waiting for a release date are versions by J.C. Cale (Shelter), Mac Wiseman (CMH) and Tennessee Preachers (record contract and formerly with RCA). A second version will also be released.

Philosophic Story

Published under Writers Night Music (ASCAP/Hollywood) and Schmidt, this is a philosophic story through the eyes of a roving gambler. The chorus of the song uses the gambling logic as a metaphor for approaching the problems of life:

"You're plotting to do a thing and now you've got your plan...you know when to fold 'em/you know when to run/...you know when to kick over...you never count your money while sitting at the table/there'll be time enough for counting when the dealing is done."

A soft-spoken unassuming man, Schlitz said the death of his father inspired the song.

Father's Inspiration

"There was something about this song," Schlitz said, a native of Durham, N.C. "My father had died the previous spring (Schlitz wrote "The Gambler" in August, 1976) and he was the most incredible man I have ever known. I can't say enough good things about him. After that happened I wasn't writing much, but all at once the song came pouring out of me and I guess in a way the gambler represented my father. Writing a song like 'The Gambler'...I wrote almost the whole song in about 10 minutes. But it took another six weeks to get the last verse right."

"It has taken five years to get to this point, but now I am getting more interest in it."

Wyman's First Love

Country Stars Of Yester Year Shine

(continued from page 3)

Weils, Ernest Buck, Roy Acuff, Webb Pierce, Minnie Pearl, and includes the only color footage ever taken of the late Jim Reeves.

25 years ago, Grand Ole Opry membership was vital to the careers of country artists, so this footage represents the cream of country performances during the early and middle '50s. A lack of pretense and an overly serious sense of enjoyment for what they were doing is the singular impression of these film clips. It was a simpler time, and the aura of these Grand Ole Opry performance serves as an accurate reflection of this blossoming period in the history of country music.

The early color footage and sound were bright and clear because of some unusual technical work. The original footage was shot in standard-screen film, but it has been converted here to wide-screen Panavision which has never been done before for a feature length film. In addition, the sound track has been re-cut so that both monaural and four-track stereo prints were produced.

A special feature of this film, which should open in movie houses in the near future, is a mixture of old and new performances by many of these country stars. A special filmed concert was held here last summer which brought many of the old artists back together for the first time in years in "That's Country," some segments include old and new footage juxtaposed together in which an artist sings the same song — only 25 years apart.

More than 70 songs are included in this Canadian-produced film. Highlights are Jim Reeves's "Take Me In Your Arms," Kitty Wells, "Walking The Floor Over You" by Earnest Tubb and "Maybellene" by Mickey Gilley. Directed by Clarice and Prato, "That's Country" also shows a rare film clip of George D. Hay, the founding father of The Grand Ole Opry.

Other performers featured in the hour and 50-minute film are Ferlin Husky, Faron Young, Bill Monroe and The Blue Grass Boys, Patsy Cline, Minnie Pearl, Porter Wagoner, The Wilburn Brothers, June Carter, Red Sovine, Carl Smith, "Little" Jimmy Dickens, "The Drifting Cowboys" and Floyd Cramer.

Cash Box/April 1, 1978
Ninth Annual Country Radio Seminar Held In Nashville Term A Success

(continued from page 43)

the transmitter at the same time. This system will eliminate DJ worries about the transmitter and is capable of carrying messages to a DJ on schedule. According to Small, the Telesis can remind the DJ to renew his FCC license, and can self-correct nearly any problem concerned with transmitting.

Questionnaires

Questionnaires on the effectiveness of each session were passed out and collected for evaluation. All data will be taken into consideration by the agenda committee for next year's seminar. The Country Radio Seminar, a non-profit organization, also reported that receipts for the 1978 seminar were 10 percent above the previous year's. After operating costs, revenue from the seminar is used for college scholarships in the field of mass communications. Currently the seminar has several students attending colleges and universities under its scholarship program.

The annual "New Faces Show," which signals the end of the seminar, was attended by over 600 music industry figures. The show features new talent who are generally unknown by broadcasting personnel. This year's lineup included CBS's Janie Fricke, Elektra's Jimmy James, Warner Brothers' Con Hunley, Con Brio's Don King, RCA's Zella Lehr, Scorpion's Ronnie McDowell, Door Knob's Peggy Sue, MCA's Kenny Starr and Capitol's Gene Watson.

Preliminary plans are already underway for the 1979 seminar, scheduled for next March. Bob Young, operations manager of KIKK in Houston, Texas, has been elected agenda chairman, and Roy Wunsch, promotion and sales, Epic and Associated Labels, Nashville, has been elected record industry committee chairman for next year's seminar.

Tanya Tucker Joins In Seal Clubbing Protest

LOS ANGELES — MCA recording artist Tanya Tucker has joined the Animal Protection Institute (API) in its drive to halt the Canadian seal hunts by charging that the Canadian government is trying to mislead the international press and public into believing that the seal clubbing protests have lost their punch.

Tucker, an honorary national chairperson of the drive to enlist young people in the Save The Seals Campaign, flew to Canada's Magdalen Islands recently to participate in the protests.

"They were making it impossible for me and almost everyone to get into the hunting areas to see what actually is happening," she said. "The film team with us was told they'd be jailed if they went out onto the ice. They used threats of jail, impounding helicopters and creating preposterous costs for animal rights groups as a way of headng off the protest. And they're not fooling anybody, except maybe the reporters who listen to them."

As part of her vocal protest, Tucker has recorded a new song about the seal clubbings entitled "Save Me," which she will sing on "The First Annual Rock & Roll Sports Classic" special on NBC on May 5.

"The idea seems to be," said Tanya, "for the Canadian government to restrict the API who are there as peaceable persuaders. We're hitting off the Greenpeace people who are trying to actively intervene between the clubber and the seal, to keep everybody as out of sight as possible so they can say to reporters, 'Look how peaceful it is.'"

First Release

SONGMAN

CA-2046

I first heard Rick Jacques sing on a tape, and I remember thinking that he has a strong, appealing and magnetic voice. As a writer and as a singer-performer, I think he has a bright future. Now two new songs written by Rick are on his first record; I hope you enjoy his talent the way I do. Good Luck, Rick!

Sonny James

This is a remarkable first performance. I think we'll hear a lot from Rick Jacques

RICK JACQUES

Born and raised in Nashville, Tennessee, at the encouragement of friends in the entertainment industry, Rick has become serious about his music and his first record release, on the Caprice Label features two of the many songs he has written.

Caprice Records

For Promotional Copies

DON HOWSER/CHARLIE DICK

(800) 251-1618

Cash Box/April 1, 1978

49
The Country Mike

For those of you who missed the Country Radio Seminar last week — it was probably the biggest and best organized seminar to date. One of the most interesting sessions was entitled “What You Are Now Is Where You Were Then.” This session featured a videotape presentation by a professor from Denver discussing at what point an individual’s permanent values are formed. Another excellent session featured Bill Engel from Arbitron and Peter Roslow from Pulse. They explained how they compiled their surveys, with a question and answer session afterward. Other highlights of the CRS included the Friday night rap room session and Saturday night’s New Faces Banquet And Show. Needless to say, the seminar was very enlightening and those of you who missed it this year should put it on your calendar for next year as an important event.

We have more information this week on that new country station in the Atlanta market. WXAP has been a jazz gospel station for the past several years, and will be changing to country on April 3. The former music director has left the station, and the new PD will be Dan Dunigan, formerly of WYZE/Atlanta and XHRB/Los Angeles. Dunigan along with his staff, former morning show host Dan Beall, and afternoon host Dan Dunigan 10-3, and Jonathan Stone 3-7. The station is currently daytime only. If you need music information, call Dunigan at 803-757-7777.

JOCK PROFILE . . . The man who claims to be “the most heard jock in the world” is alive and well working in Los Angeles at KLAC. Harry Newman, who jocks the 3-7 time slot, also has a daily radio show on Armed Forces Radio. In addition, Newman is heard on Filmways Radio’s syndicated “Country Format” for automated stations and Filmways’ “Country Concert” series. Newman is also a very active candidate for most of the radio and television voice-over commercials produced in the Los Angeles area. He began his radio career in New Orleans in 1967. After a stint in the service, Newman worked all over the country at rock and jazz stations. In 1967, he went to KBBQ/Burbank to work as a country jock. Newman started at Metropolitan’s KLAC in 1970.

Here’s the new lineup at KVOO/Tulsa: Jack Fox 5-9 a.m.; MD Billy Bob moves from the all-night slot to a 9-noon slot; Gary Kemp noon-3; PD Jay Jones 3-6; Larry Smith 6-11; and Dick Buchanan 11-5 a.m.

WIRE/Indianapolis recently raised almost $500 for Muscular Dystrophy by taking bids on who would get to SIT at WIRE jock Ken Speck in the face with a pie. Speaking of WIRE, earlier this year, the station held its own Country Music Awards Show, complete with artist acceptance speeches, background noises, and audience applause. The show was held in the Theatre of the Mind, but so many listeners thought it was real, that they called in and asked where the show was taking place. It was an excellent program and WIRE plans to do it again next year.

WWV/Decatur, Alabama has just changed from MOR to a country format and would like to improve its record service. Leland Tracy is the PD and he can be contacted at (205) 382-5459. Send records to: WGYV, P. O. Box 585, 36037.

Steve Haag, MD at WHUM/Reading, Pennsylvania, is in the same trouble. He needs better record service from most of the major labels. Send the product to: Metro Berk Broadcast Center, P. O. Box 1657, 19603.

Johnnie Joe, MD and pm jock at WSHO/New Orleans, was on the “Hee Haw” show last week as a winner of the CMA’s Country Music Month promotion last October. The new PD at WGM/A/Hollywood, Florida is Ed Couzens, who is also the morning jock. Chris Shawn is the new MD, and Ray Flynn is the new afternoon jock. Shawn will take music calls from 9-2:30 p.m., Monday through Friday.

KENR/Houston may be instrumental in getting the Houston police officer to allow his police officers to wear cowboy boots. Recently the chief cracked down on the officers wearing boots, so KENR got into the act and took a survey of its listeners’ opinions on the subject. The vote was an overwhelming 94% in favor of allowing boots. The chief says they’ll “take another look at this situation.”

WWJ/Jacksonville is looking for an afternoon jock since Larry Nobles has left the station to jock at WMCM/Memphis.

Applications for both at the 1978 Fan Fare Convention are pouring into the CMA office already. There is limited booth space this year so if you want one here’s the person to contact: Cindy Roche, Fan Fare Coordinator. 7 Music Circle North, Nashville, Tennessee 37203, or call (615) 244-2840.

That’s all the good news from Music City U.S.A.

country mike

DALE AT THE PALOMINO — Capitol country recording artist Kenny Dale recently played the Palomino Club in North Hollywood in support of his “Red Hot Memory” album. Picture shown here are (L to R): Guitarist Steve Park, A&R Capitol; Dale; Ed Keeley, national country promotion manager; Don Zimmermann, president and chief operating officer; and Vince Cosgrave, director of country A&R marketing.

MOST ADDED COUNTRY SINGLES

1. GEORGIA ON MY MIND — WILLIE NELSON — COLUMBIA
2. UNCHAINED MELODY/SOFTLY AS I LEAVE YOU — ELVIS PRESLEY — RCA
3. DO YOU KNOW YOU ARE MY SUNSHINE — THE STATLER BROTHERS — MERCURY
4. THE POWER OF POSITIVE DRINKIN’ — MICKEY GILLEY — PLAYBOY
5. BORN TO BE WITH YOU — SANDY POSEY — WARNER BROS.
6. LAY DOWN SALLY — ERIC CLAPTON — RSO
7. FOUR LITTLE LETTERS — STELLA PARKER — ELEKTRA
8. SLOW AND EASY — RANDY BARLOW — REPUBLIC

MOST ACTIVE COUNTRY SINGLES

1. IT’S ALL WRONG, BUT IT’S ALL RIGHT — DOLLY PARTON — RCA
2. SHE CAN PUT HER SHOES UNDER MY BED (ANYTIME) — JOHNNY DUNN — COLUMBIA
3. HEARTS ON FIRE — EDDIE RABBITT — ELEKTRA
4. MAYBE BABY — SUSIE ALLANSON — WARNER/CUMB
5. COUNTRY CORN — ROY CLARK (I) — PIC- TURE"
PIG IN A POKE
A new album from the Country Instrumentalist of the Year.
He can tell a story with the touch of a keyboard.
Hargus "Pig" Robbins. On Elektra records and tapes.
Produced by Hargus "Pig" Robbins

Elektra/Asylum Country. We deliver, always have.
The Road Salesman: Key Link Between Operator & Distrib

by Frank Manners

CHICAGO — The road salesman — one of the most common, most ambivalent and most necessary members of the coin machine industry — is often the only contact an operator has with his distributor. What’s it like to be a road salesman?

Like a boy scout, the salesman first must be prepared. Before he even goes on the road, he prepare his homework. He signs up a map and plots customer appointments for maximum coverage. Then he武装s himself with brochures, price lists, and account sheets. His dictum — Know your customer, know your equipment.

Anywhere from 5 a.m. to 8 a.m., he saddles his company car and hits the super highways. If he misses the operator in the morning, he misses him for the whole day. Once an operator starts his rounds, you need a four-star breakfast to find him. Most appointments take place in the op’s office, but it is not uncommon for a salesman to meet him at a local tavern. One fast stepping operator told a salesman if he wanted to talk, to get in the car, and the salesman delivered his spiel while spending the day on the route.

Appointments in the operator’s office can go from 15 or 45 minutes, especially on his introductory visit. One operator likes to test the-neophyte’s endurance and strength of character by making him fidget two hours in a waiting room and then sending him away with no sale.

The relationship between an operator and a salesman is a long-term one, but not always, progresses from this initial indifference to acceptance and sometimes friendship. A salesman needs no special sign that he has this acceptance — for example, if the operator allows him to enter the sanctum sanctorum of his cash counting room. One operator may be cordial to a salesman, but unless he invites him to dine on his boat, he does not embrace him as an equal.

Once a dealer gets more acquainted, he has one primary objective — to sell. The bargaining is more intensive on the road.

The operator calls you and hence is receptive to a sale, but in his own way he adopts a "convince me" attitude. Each salesman has his own concept of how to sell. The glad hand hustler puts on a smile, says, “Hello, how are you? What can I do for you, Mr. Operator?”, oralise aggression. He gets the sale, he says, the money and gets a black eye. He will un-scrupulously telephone you at 3 a.m. to collect a past due bill. The customer will yield to his pressure once or twice, but gingerly avoids future contrecoups. S.L. Nicklehart the ebony bender operates correctly. He lavishly winces and dines the customer, weakening his resistance through a convivial ambience. Who can say no in the midst of a good meal.

These types fall short of the platonic ideal, the model salesman. His most important characteristic — honesty. Ask any salesman, if he promises to sell, he promises an operator.

(continued on page 33)

Georgia Legislature Passes Freeplay Bill

MACON, GA. — In early March, a bill to decriminalize free plays on pinball machines passed both the house (150 to 1) and the senate (36 to 10) and was awaiting the governor's signature. The bill was introduced by state representatives Tom Taggart and Bobby Hill of Savannah. In behalf of the Georgia Amusement and Music Operators Association, whose entire membership had vigorously campaigned for passage.

Announcing the bill’s passage, GAMOA’s secretary Lee Martin acknowledged the efforts of association members who solicited the support of their respective legislators and the individual contributions of George Locivos, who worked very hard in the campaign, and Rufus King, Washington attorney representing D. Gottlieb & Co., who provided extensive documentary material.

Television cameras roll during the finals of the first annual Maryland 8-Ball Tournament.

Winners Announced In First Annual Maryland Coin-Op 8-Ball Tournament

BALTIMORE — Tom Vanover of Baltimore was the Class "A" Division winner of the first annual Maryland coin-operated 8-Ball Tournament, which concluded Jan. at the downtown Hilton Hotel here. The U.S. Billiards-sanctioned event was sponsored by the Maryland Coin Operators Pool Table group under the direction of Seco Distributing Co., Inc.

The tournament attracted widespread media attention in the Baltimore area. Television stations WBAL and WMAR covered the finals along with the Baltimore Sun and News American newspapers.

According to Mark McCleskey, Seco district sales manager and tournament chairman, "We have proven to the Maryland operators that tournaments can be promoted successfully with minimal cost. Locations reported that on tournament nights overall business was up 75 to 150 percent."

Three finalists qualified from each of the 56 participating locations. Cash prizes were awarded totaling $2400, in addition to 44 two-piece Hustler cue sticks with carrying cases.

Murray Rosenthal of Pasadena won the Class "C" Division honors.

The participating operator companies included: Roseville Vending, Madison Vending, Cadillac Amusement, Columbia Vending, United Automatic Sales, Downes Music Co., VVS Vending, Todd Amusement and Cigarette, Executive Vending Co. and Ridener Coin.

THE JUKE BOX PROGRAMMER

TOP NEW POP SINGLES

UNCHAINED MELODY/SOFTLY AS I LEAVE YOU ELVIS PRESLEY (RCA PB-11212)
2 COUNT ON ME JEFFERSON STARSHIP (Columbia JH-11188)
3 MOVIN OUT BILLY JOEL (columbia 3-10706)
4 DO YOU BELIEVE IN MAGIC SHAUN CASSIDY (Warner Bros. 5553)
5 IMAGINARY LOVER ALBERTA RHYTHM SECTION (Polydor 14458)
6 WITH A LITTLE LUCK WINGS (Capitol 4509)
7 STRANDED IN A LIMOUSINE PAUL SIMON (Columbia 3-10717)
8 BALTIMORE RANDY NEWMAN (Warner Bros. 8550)
9 TWO OUT OF THREE AIN'T BAD MEATLOAF (Epic 5-50133)
10 DEACON BLUES STEELY DAN (ABC 12055)

TOP NEW COUNTRY SINGLES

1 SHE CAN PUT YOUR SHOES UNDER MY BED ANYTIME JOHNNY DUNCAN (Columbia 3-10094)
2 IT'S ALL WRONG, BUT IT'S ALL RIGHT DOLLY PARTON (RCA PB 11240)
3 I CAN'T HELP IT AT ALL WILLIE NELSON (RCA PB-1326)
4 DIVERS DO IT DEEPER DAVID ALAN COE (Columbia 3-10701)
5 THIS IS THE LOVE SONNY JAMES (Columbia 3-10703)
6 DO YOU KNOW YOU ARE MY SUNSHINE THE STATLER BROS. (Mercury 5-0322)
7 UNCHAINED MELODY/SOFTLY AS I LEAVE YOU ELVIS PRESLEY (RCA PB-11212)
8 NO, NO, NO I (DIDN'T RATHER BE FREE) REX ALLEN JR. (Warner Bros. 8541)
9 GEORGIA ON MY MIND WILLIE NELSON (Columbia 3-10704)
10 BABY IT'S YOU JANIE FRICKE (Columbia 3-10058)

TOP NEW R&B SINGLES

1 ON BROADWAY GEORGE BENSON (Warner Bros. 8543)
2 ON WHAT A NIGHT FOR DANCING BARRY WHITE (20th Century 23655)
3 DAN SWIT ME PAT TUBELLE (Capitol 3-5079)
4 LOVELY NIGHT FOR DANCING BILL WITHERS (Columbia 3-10702)
5 EVERYBODY DANCE CHIC (Atlantic 3468)
6 SUPERNATURAL FEELING THE BLACKGIRDS (Fantasy 819)
7 YOU ARE, YOU ARE CURTIS MAYFIELD (Curtom 019)
8 I FEEL GOOD AL GREEN (Kiss/Cram 78511)
9 THE ONE AND ONLY GLADYS KNIGHT & THE PIPS (Ruddock 592)
10 HEY SENORITA WAR (RCA 40983)

TOP NEW MOR SINGLES

1 NO ONE GAVE ME LOVE TOM JONES ( Epic 5-5306)
2 I'VE NEVER BEEN TO MARY MAGGARICH (Arlotta 7677)
3 THE LAST OF THE ROMANTICS ENGELBERT HUMPERDINCK (Epic 6-53056)
4 ONE LAST TIME AL MARTINO (Columbia 6581)
5 TOO MUCH, TOO LITTLE, TOO LATE JOHNNY MATHIS/DENICE WILLIAMS (Columbia 3-10093)

William Electronics Introduces New 'Lucky Seven' Solid-State Pingame

CHICAGO — Currently in full production at the Williams Electronics, Inc. factory is the firm's newly introduced solid-state pinball machine called "Lucky Seven." An innovative feature of the machine which distinguishes itself from any other pinpangs on the market, according to Williams, is the high scoring lineup of three colorful spinning reel symbols on the playfield. The reel symbols provide scoring opportunities of up to 30,000 points as well as double bonus, extra ball and bonus.

The Lucky Seven playfield has numerous other distinctive scoring features to attract player interest. There are four rollovers, a left spin reel and left and right drop targets. Also, three center targets which activate the reel symbols, two left advance targets to advance score, 1,000 points and left and right bottom rollovers to advance bonus, score 1,000 and light the scoring lane for 100 points.

"The exciting playfield features, highlighted by the reel symbols, create a lot of action as well as glee and replay opportunities," says Williams president Michael Stoll. "Combined with the gorgeous backglass and playfield, 'Lucky Seven' will spark interest and provide the operator with a receptive customer. Our test reports reveal that the game will produce very big returns."

The suggested retail pricing for Lucky Seven is 25 cents, three-ball play.
WILLIAMS® "LUCKY SEVEN"
THE NEWEST SOLID STATE 4 PLAYER
SOLID STATE "LUCKY SEVEN" - - -
A Distinctive Pinball Experience From Williams

"Lucky Seven" is Williams Electronics' new, exciting, SOLID STATE four-player game with a super-designed playfield and action-packed features.

Pinball wizards and novices worldwide, young and old, quickly will discover the thrill of playing "Lucky Seven."

With a playfield that's a visual delight, "Lucky Seven" invites and entices player participation... top and bottom roll overs, drop advance targets, match center targets, spinning lanes, and more... "Lucky Seven" is the only game on the market to feature a lineup of three, colorful spinning Reel Symbols on the playfield.

Free-wheeling action, big scoring opportunities for bonus and double bonus points, extra ball and an industry-leading check system all are part of this great, new game from Williams.

We’re With You Every Step Of The Way

The WILLIAMS Pledge . . .

Williams' tradition for excellence is built on 30-plus years of pinball design and manufacturing leadership. Williams games continue to be trend setters and are backed by the latest innovations in production, game design, testing and service training to assure reliability and high profits for operators.

Williams' manufacturing expertise and techniques are unparalleled. Williams continues to build each game from the ground up and the process has been honed to perfection through experience, ingenuity and the dedication and hard work of every Williams employee.

Quality control (left) of every part and component in a Williams game is guaranteed through use of sophisticated testing equipment and techniques by highly-skilled experts. Each part of the machine is double-checked to ensure every game leaving the factory is dependable and provides long, trouble-free use.

In addition to this quality manufacturing, Williams, through its special service repair schools, introduces distributors and operators to the latest methods in servicing any component of a pinball game. The program—designed to enable those in the field to perform quick and easy service—is another example of Williams' commitment to pinball excellence.

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Available For Immediate Delivery Through Your Williams Distributor.
Gottlieb Playfield Simulator Isolates Service Problems

CHICAGO — D. Gottlieb & Co. has announced a new Playfield Simulator (pictured below), which is currently available for delivery to the factory's network of distributors.

The Gottlieb Playfield Simulator is the "first generation of test equipment for Gottlieb electronic pinball games," according to the company, and it is capable of checking the entire electronic system in the solid-state pinball machines. Explaining the unit's function, the factory stresses that by using the playboard or the front door from the rest of the system any malfunction can, in turn, be isolated. The fixture can determine whether a problem exists in the electronic or the electrical-electromechanical section of the game.

Playfield Simulator

The simulator is compact and lightweight. It has a functional carrying handle, and is supplied a simple step by step instruction manual. Further information may be obtained by contacting the Gottlieb factory at 165 W. Lake Street in Northlake, Illinois 60164.

Bally Announces Record 1977 Sales, Earnings Results

CHICAGO — Bally Manufacturing Corp. posted its best earnings in 1977 on all-time high revenues. The company also reported record per share earnings.

Net earnings for the year ended Dec. 31, 1977 increased 59% to $19.4 million, or $1.62 per share, up from $12.7 million, or $1.04 per share, in 1976.

Revenues in 1977 were $544.9 million, up 18% from $207.2 million a year earlier.

Fourth quarter earnings increased 92% to a record $5.53 million, or 47 cents per share, on 33% higher revenues of $167.7 million.

All per share data have been adjusted to reflect the two-for-one stock distribution on Feb. 28, 1977. and 1976 figures have been restated to reflect a pooling of interests acquisition consummated in Nov. 1977.

President's Comments

According to Bally president William T. O'Donnell, "The record results were achieved, moreover, while Bally was allocating considerable capital and management resources to the development of new products and activities which will be important to the future growth of Bally. "For 1977," O'Donnell continued, "Bally experienced record revenues, earnings, and profits in its flipper pinball division where it achieved a dominant position in the industry by virtue of its highly successful introduction of electronic flipper pinball machines. Other Bally divisions, especially the slot machine and Aladdin's Castle divisions, also experienced excellent gains relative to earlier years.

"Most importantly," concluded O'Donnell, "the outlook for 1978 appears to reflect a continuation of the high level of business activity which Bally experienced in 1977."

The Road Salesman: Key Link Between Operators & Distributors

(continued from page 5)

he will correct his bill, issue him a credit, follow up on a parts order, and he fails, then the customer loses faith in him. The salesman first sells himself, proves his integrity in the eyes of a wary operator. Sometimes the customer will challenge him with requests such as: get me a part I've had on order for three weeks or have my logic boards repaired and returned in 24 hours. If the salesman succeeds, he lays the cornerstone of trust. And it requires many blocks to build a durable foundation. Honesty cannot be put on and pulled off like a clean shirt and tie.

Model Salesman

A corollary to selling oneself is selling your company and its good will. The model salesman demonstrates to the operator that his distributor offers the best equipment and services, that once the sale is made the operator will not be shut out into the outer darkness but will be treated considerably. Some salesmen tend to underestimate their country customers and neglect them, take advantage of them, because they are isolated in the boon-docks. Many of these operators are highly diversified big businessmen, owning real estate, restaurants, and amusement parks; and even if he has nothing else going for him, the road salesman has to give the operator six points for home court advantage.

Whether the salesman sells or not, after his meetings he often suffers the post appointments. It's a strange-townhotel-blues. Knows no one. Eats alone. You can only drink so much, see so many movies, or read so much of the Gideon Bible before boredom strikes. The situation virtually throws him into the arms of the operator, his only acquaintance. At times, lasting friendships develop from this gloomy loneliness. The salesman will dine with the customer, but many will not tavern hop. Getting drunk and out of control in an unfamiliar bar invariably leads to trouble. Other salesmen combat the idleness and tedium by working. They analyze their previous contacts, write sales reports, and devise future strategies. One week out and they are homework bound, already thinking about the next trip.

Some people envy the outside salesman, the freedom of the open road, the company car, and expense account. They overlook the long, lonely hours, nose-to-nose selling, and the feeling of being a stranger in a strange land. However, if the road man makes a sale or makes a friend, all's well.

Pinball Game Of Today Requires Skill, Not Luck

CHICAGO — The pinball machine of today requires skill more often than luck on the part of the player, according to Steve Kordak, director of design at Williams Electronics, Inc.

In a recent newspaper article, appearing in the Chicago Tribune, Kordak said, "What really makes a game today is the degree of skill versus luck that it takes to win. Basically, games that were made 10 years ago were about 50-50. Today it's between 70 and 80 percent skill.

"Some people would like the game to be 100 percent skill," he added, "but you
CHICAGO CHATTER

The local IAAPA office has released a set of tentative dates — November 16-18 — for the association’s 1978 Trade Show, which is being held at the Georgia World Congress Center in Atlanta. In mind, however, that these are not definite, as yet.

A FULL CAMERA CREW from NBC-TV was at work for something like six hours at the Park-O-Matic Demo at the Trade Show, shooting extensive footage for viewing on an upcoming segment of the popular “Bubbling Gum” television show. The object being captured to the various stages of production, assembly, testing, etc. in the making of a jukebox — and this they did, concentrating their entire effort on the factory area. The multitude of colorful wires and boxes, the sophisticated electronic test equipment recently developed by Rock-Ola, the rigorous final testing of each model and the various advance stages of production simply amazed the cameramen and the reporters as well. They were also very impressed by the variety produced for the foreign market which contain full instructions spread out in the various foreign languages. All of this was captured on film and will be scheduled for upcoming viewing on this very popular television show — and promises to be more exclusive and entertaining. Watch your TV listings for date and time.

OVERAL SALES are definitely on the upswing at National Coin, as we learned from Carl Schmitt. Since mid-February the distrib is experiencing a nice upsurge in business. Carl said the current NSM phonograph line has been very much in the spotlight and he anticipates this situation will continue to prevail since customers are showing more and more interest in these new models. The combination of approaching spring and vastly improved weather conditions make for a much brighter business forecast in the days to come.

SORRY TO LEARN of the death of Marshall McKee, founder of McKee Dieg, in Portland, Oregon. McKee, who was in semi-retirement due to illness, died on March 11. Funeral services were held with full military honors. McKee, a native of the Midwest, as well as other areas of the country, were present to pay their respects. Marshall’s son, Lon, has been managing the business. We extend our condolences to the McKee family.

ATTENTION all Photon Ops! It’s a Heartache” by Bonnie Tyler on RCA has “jukebox hit” written all over it, according to Gus Tarter of Singer One Stop For Ops. The record crosses all sound barriers, he said, and is a natural for just about every type of location, be it pop or country or what have you. Give it a listen.

1978 State Association Calendar

Mar. 31-Apr. 1: Music Operators of Michi- gan; annual conv.; Michigan Inn; Southfield, MI
Apr. 7-9: Florida Amusement Merchandising Assn.; annual conv.; Marriott Olympi- cian Villas; Orlando, FL
Apr. 14-16: Western Music; Merchants Assn.; annual conv.; Playboy Club; Lake Geneva, WI
June 2-3: Ohio Music & Amusement Assoc.; annual conv.; Columbus Hilton Inn; Columbus, OH

Atari Marketing Its New “Sky Raider” Single Player Video Jet Combat Game

SUNNYVALE — In “Sky Raider,” the new single-player video game from Atari, the player becomes a combat pilot with full capability for controlling a jet and releasing missiles over a bombing mission. Realistic steering controls allow for maneuverability of both the speed and direction of the aircraft as it attacks such targets as oil rigs, electrical towers, bridges, buildings and enemy aircraft.

For added challenge, some of the targets are more difficult to hit and points are determined accordingly, ranging from 350 points for hitting an electrical tower to 3003 points for the enemy aircraft. High score is displayed on the screen to intensify player interest. Optional extended time can be set for two different levels for 60, 50, 100 or 120 seconds game time.

The game’s cosmetics and cabinetry are striking and it offers three-dimensional visual effects as well as expository and realistic sound accompanying play. It is constructed of Atari’s famous “solarium” solid-state for durability and long life on location. To prevent damage in transit, Sky Raider models are shipped in a new stress-tested container.

Other features include the easy-access self-test switch, located inside the coin door, for simplified adjustment, monitoring and checking of circuitry, switches and controls. The remote volume control is also located just inside the coin door for easy adjustment to the listener’s needs.

Although the calendar tells us spring has officially arrived, the new season has not, as yet, brought with it any noticeable increase in business. Judging from the opinions expressed by our various distributors we spoke with this week. Things are a little slow and, as one distributor put it, there’s little or no activity with used equipment. Part of the blame, as some stated, must be attributed to the wave of bad weather, but there’s optimism that the situation will improve as the weather improves and is guaranteed to be quite a sizeable and impressive complex out there. C.B. told us recently that his house was still up for sale and will be hunting for a DeKalb residence just as soon as he can arrange for Mrs. Rose’s acceptance.

AT PRESSTIME LAST WEEK Robert Jones int’d Dedham was hosting a three-day Gott- lieb school at Ben White’s — and total attendance was expected to top the 300 mark. Sub- sequent schools are on the planning board, including a Daily session sometime in April and a weekend session in May. Solid-state pins have been announced from Bob Le Blanc. He said the Midway “Clown’s” cocktail table is newly arrived in sample form and the distrib’s currently filling orders for the outstanding Cinematronics ’80 pin — Bob also had high praise for the Ramtek “Turb.”

CALIFORNIA CLIPPINGS

While Exidy’s “Circus” is still going strong, look for the firm to introduce a new game, “Pinball Machine.” The distributed for “Circus” is the same company, but Exidy is currently “refining and cleaning up” Traspeze, which should be ready for national testing shortly. As has also been the case recently with vice president of sales Paul Jacobs, there will be no major advertising expenditures in order to meet with distributors and tell the Exidy story.

According to Watner, distributors are “looking for more original pieces from video manufacturers” and relishing from the effects of bad weather that has delayed spring season buying in many parts of the country.

Man “fires” himself in green screen at Universal with the help of a preview for selected distributors of two new games at its Sunnyvale factory. Marketing director Lila Zinger described the new equipment as “a new twist, completely different from anything before.”

She said that the manufacturers are “only slated for release next month and are quite well. We’re still shipping 3-D ‘Bowing and have received good earnings reports on Inferno.” Like many west-coast based manufacturers, Lila will soon be heading for Florida to attend the annual FAMA show in Orlando July 7-9.

A UNIQUE DOUBLE PLAYFIELD layout highlights the newest electronic flipper from Atari, “Middle Earth.” Once the ball is put into play, the player chooses from two types of flippers, one to play the top section and one to play the bottom. Additionally, each section has a bank of dot targets for scoring, bonus and special features. In all, Middle Earth has 38 special scoring, bonus and bonus advance lights to challenge the player on each ball.

Gottlieb April Announcement

BRADY DISTRIBUTING

CHICAGO — Brady Distributing Company of Charlotte, North Carolina, has been ap- pointed a direct Gottlieb distributor, ac- cording to an announcement by Marshall Caras, Gottlieb’s vice president of marketing.

Commenting on the appointment, Caras said, “Bradly Distributing Company was founded in 1944 and is one of the best distri- butorships I have ever dealt with. Their systems and sophistication, their personnel, and their parts and service facilities are second to none.” The firm’s president Jon Brady is particularly proud of his service department and considers it “a key factor and the true heart of our business.”

The timing of the appointment, Caras noted, was especially “propitious since it coincides with the release of ‘Sinbad,’ the greatest game of all times.

One of the unique aspects of the deal is that as a direct distr- butorship, Jon Brady and his organization will be a great asset to the Gottlieb family of distributors and we know that it will be particularly pleased,” Caras concluded.

Other members of the Brady team in- clude: Bill Johnson, regional manager; Jack Frye, sales manager. The distributor has a full staff of salesmen who call on customers for machine and vending in North and South Carolina.

Pinball Machine of The Week Requires Skill, Not Luck

(continued from page 53)

can’t do that or you lose too many customers. The secret of a good game is how long you can keep the ball going. You don’t want it to be so long that one player hogs the machine.

Observe Players

Kordek also told the Tribune that it’s practically a prerequisite for a designer to go out and observe the games as they are being played by the public to get a feel of what people are playing. He added that he personally judges a game’s appeal at the start. “I don’t want to play a game three or four times before it grows on me.” If this would be the case in the arcade, the customer would just move on to the next machine, he added.

The article also quoted “Pinball” author Roger Sharpe, who praised the Williams games as “usually fast, with open play - in- ventive and fun.”

The article noted that many of the pinball designers are only able to play in the pinball industry, and the best players keep feeding them the feedback they need.

FOR SALE: 50 Seeburg 160 selection wall boxes $25 each, 20,000 used at $25 each, used at $1000 used at $1000. Each. Waiting 2000 cash $200. Rock-Ola L-852-4300, or 313-446-6245.

BINGOS FOR EXPORT ONLY. Available 25 Big Whips. Write for special prices. Also OK games and Taper Tapes. Late printoffs and Arcade equipment. D.L. DISTRIBUTING CO., INC., 2217 Mt. Rose St., Yor. Penn. 17403. P.O. Box 243 (717) 861-6465.


FOR SALE: Rock-Ola 504 wallbox $100. Rock-Ola L-852-4300, or 313-446-6245.

IMMEDIATE DELIVERY: Hollywood motors, Bally Coin Control Motors, Bally O.K. Games, Lido, Rollie Cinerama, Bally Games, Gottliba, Street Fighter, Rampage, Frogger, TV Pop, Hong, World Series, Battling Crips, Sega Side Winder, Ivan Drago, Dragon Ball Z, Bird; Whirlwind, Wild Guns; Tron, Libya, Wild West, etc...

For Bally or Judge (as order is filled) or Sent in 25 envelope style. 5 envelopes, $5 each.

FOR SALE: Travel Time, Safari Doll, Wild Life, Fying Caper, Super Star, Playlast, Sky Jump, 2001 Info, 500 Super, Showlippers, Flash Gun, TV Pop, Hong, World Series, Battling Crips, Sega Side Winder, Ivan Drago, Dragon Ball Z, Bird; Whirlwind, Wild Guns; Tron, Libya, Wild West, etc...

For Bally or Judge (as order is filled) or Sent in 25 envelope style. 5 envelopes, $5 each.

FOR SALE: 50 Great Times! $725; Meadows Jumbos FOR VERY LOW 3791. Mt. BOSS 8023, $1000. — CASH —

FOR SALE: Rock-Ola 504 wallbox $100. Rock-Ola L-852-4300, or 313-446-6245.

FOR SALE: Rock-Ola 504 wallbox $100. Rock-Ola L-852-4300, or 313-446-6245.

FOR SALE: Rock-Ola 504 wallbox $100. Rock-Ola L-852-4300, or 313-446-6245.

EMPLOYMENT SERVICE

WANTED:

PHOTOGRAPHERS — we are the back crow starting in Hollywood this week.

Classified Ads Close WEDNESDAY

Send all copy to: CLASSX BOX, 6365 Sunset Blvd., Hollywood, CA 90028
KTLK — DENVER — RANDY JAY, MD — PICK: NONE
1-1 — Bee Gees — Fever, JUMPS: 19 To 13 — Barry Manilow, Ex To 30 — Jackson Browne, Ex To 29 — Styx. ADDS: Wings, Yvonne Elliman, Randy Edelman, Edie Money
KXIM — DENVER — ED MORGAN, MD — PICK: WINGS
1-1 — Bee Gees — Fever, JUMPS: 28 To 24 — Raydio, 27 To 23 — Jackson Browne, 28 To 27 — Styx, 25 To 20 — Andrew Gold, 5 To 1 — Paul & Linda, Ex To 25 — David Gates, Ex To 25 — Yvonne Elliman
KFXK — DENVER — JACK REGAN, MD — PICK: NONE
1-1 — Bee Gees — Fever, JUMPS: 30 To 25 — England Dan & J.F. Coley, 28 To 21 — Gene Cotton, 27 To 22 — David Gates, 23 To 18 — Julian Beck, 22 To 17 — Styx, 26 To 23 — Yvonne Elliman
KTH — LOS ANGELES — BOB HAMILTON — PD — PICK: NONE
1-1 — Bee Gees — Fever, JUMPS: 25 To 22 — Dolly Parton, 23 To 20 — Flack/Hathaway, 13 To 10 — Raydio, 14 To 10 — Natalie Cole, 11 To 8 — David Gates, 17 To 6 — Bob Wech, ADDS: Travelova/John, Steely Dan, Trammps
KXJ — LOS ANGELES — KEN BISSIL, MD — PICK: YVONNE ELLIMAN
1-1 — Bee Gees — Fever, JUMPS: 29 To 26 — Atlanta Rhythm Section, 27 To 24 — Jefferson Starship, 23 To 19 — Raydio, Ex To 30 — Trammps, Ex To 29 — Jefferson Starship. ADDS: Bee Gees, More, Wings
KGW — PORTLAND — TERRY DANNER, MD — PICK: MATHIS/WILLIAMS
1-1 — Bee Gees — Fever, JUMPS: 30 To 25 — Manilow, 26 To 19 — Styx, 18 To 15 — Andrew Gold, 17 To 14 — Yvonne Elliman, 26 To 21 — Yvonne Elliman
KPAM — PORTLAND — MICHAEL O'BRIAN, MD — PICK: NONE
2-1 — Barry Manilow, JUMPS: 27 To 22 — Lou Rawls, 26 To 18 — Jefferson Starship, 24 To 17 — EL, 22 To 16 — Joss & The Pussycats, 18 To 14 — Joss & The Pussycats, 14 To 11 — Barry Manilow, 17 To 13 — Joss & The Pussycats
KXOK — PORTLAND — BILL CARROLL, MD — PICK: NONE
1-1 — Bee Gees — Fever, JUMPS: 32 To 29 — Bob Wech, 28 To 24 — Barry Manilow, 14 To 9 — Barry Manilow, 12 To 8 — Flack/Hathaway, 11 To 8 — Flack/Hathaway, 8 To 5 — Bob Wech
KXNE — SACRAMENTO — JEFF HUNTER, MD — PICK: NONE
1-1 — Bee Gees — Alive, JUMPS: 33 To 17 — Flack/Hathaway, 29 To 16 — Parliament, 23 To 18 — Raydio, 22 To 17 — Barry Manilow, J.F. Coley 15 To 12 — Joss & The Pussycats, 16 To 12 — Flack/Hathaway, 5 To 3 — Heatwave. ADDS: 30 — Dolly Parton, 26 — Rufus, Bob Wech, Travalot/John, Steely Dan, Trammps
KROY — SACRAMENTO — CHRIS MITCHELL, MD — PICK: NONE
2-1 — Barry Manilow, JUMPS: 29 To 22 — Lou Rawls, 28 To 21 — Diamond, 26 To 20 — Andrew Gold, 24 To 18 — Barry Manilow, 18 To 15 — Joss & The Pussycats, 17 To 14 — Barry Manilow, 12 To 9 — Barry Manilow
KXRL — SACRAMENTO — LORRAINE WINNEGAR, MD — PICK: BILLY JOEL
1-1 — Bee Gees — Fever, JUMPS: 32 To 27 — Styx, 29 To 20 — Atlanta Rhythm Section, 25 To 19 — Gordon Lightfoot, 23 To 18 — Jackson Browne, 22 To 17 — Jefferson Starship, 19 To 15 — E.W., Ex To 28 — Natalie Cole, Ex To 27 — Mary Travers, Ex To 25 — Natalie Cole, Ex To 24 — Chuck Mangione, Ex To 23 — Flack/Hathaway, ADDS: Wings, Travalot/John, Steely Dan, Trammps
KXCP — SALT LAKE CITY — GARY WALDRON, PD — PICK: NONE
1-1 — Bee Gees — Fever, JUMPS: 29 To 26 — Lou Rawls, 28 To 22 — Andrew Gold, 18 To 12 — England Dan & J.F. Coley, Ex To 30 — Chuck Mangione, Ex To 28 — Billy Joel, ADDS: Wings, Wee Willie, Rubicon
KXSR — SALT LAKE CITY — LORRAINE WINNEGAR, MD — PICK: BILLY JOEL
1-1 — Bee Gees — Fever, JUMPS: 25 To 20 — Kiss, 24 To 17 — Jefferson Starship, 23 To 14 — Yvonne Elliman, 21 To 18 — Bee Gees, 19 To 13 — Andrew Gold, 16 To 11 — England Dan & J.F. Coley, 15 To 11 — E.W.
KXCB — SALT LAKE CITY — NINA GOMEZ, MD — PICK: BONNIE TYLER
2-1 — Bee Gees — Fever, JUMPS: 26 To 23 — Gene Cotton, 25 To 20 — E.W, Ex To 27 — Parliament, 19 To 16 — Paul & Linda, 18 To 15 — Gene Cotton, 17 To 14 — Paul & Linda, 16 To 13 — Sax, 12 To 9 — E.W.
KXRF — SAN FRANCISCO — DAVE SHOLIN, MD — PICK: NONE
1-1 — Simon & Garfunkel, JUMPS: 29 To 22 — George Benson, 27 To 19 — Bee Gees/Tavares, 24 To 20 — Jefferson Starship, 22 To 18 — Joss & The Pussycats, 20 To 16 — Joss & The Pussycats, 17 To 13 — Natalie Cole, 14 To 12 — Eddie Money, 10 To 13 — Kansas, 12 To 9 — Yvonne Elliman, 8 To 6 — Raydio, 6 To 4 — Barry Manilow, Ex To 25 — Joss & The Pussycats, Ex To 24 — David Gates, ADDS: Chuck Mangione, Weld Will, Journey, Warren Zevon, Travalot/John
KYA — SAN FRANCISCO — STEVE JORDAN, MD — PICK: NONE
1-1 — Bee Gees — Fever, JUMPS: 30 To 26 — Atlanta Rhythm Section, 29 To 24 — Sweet, 27 To 22 — Robert Palmer, 26 To 20 — Jefferson Starship, 19 To 8 — Heatwave, 15 To 10 — Styx, 11 To 6 — Bob Wech, Ex To 30 — Shawn Cassidy, Ex To 28 — Stangr, Ex To 27 — Bee Gees, More, ADDS: Parliament, Duaquette, Steely Dan, Wings, Trammps, Travalot/John, Michael Zager, Warren Zevon, Pat Smith, EWF, Rubicon
KXKU — SEATTLE — TAYLOR MCDONALD, MD — PICK: NONE
1-1 — Bee Gees — Fever, JUMPS: 25 To 21 — Styx, 24 To 19 — Raydio, 23 To 17 — E.L.O., 18 To 14 — England Dan & J.F. Coley, Ex To 25 — Billy Joel, Ex To 24 — Gene Cotton, ADDS: Gordon Lightfoot, Wings, Flack/Hathaway, Kart, 17 To 13 — Barry Manilow, 14 To 9 — Steely Dan, Ex To 29 — Chuck Mangione, Ex To 20 — E.L.O.
KXME — SEATTLE — ROB CONRAD, MD — PICK: NONE
4-1 — Kansas, JUMPS: 35 To 21 — Heatwave, 24 To 17 — Yvonne Elliman, 20 To 16 — England Dan & J.F. Coley, 19 To 14 — England Dan & J.F. Coley, 18 To 13 — Barry Manilow, 17 To 12 — Kansas, 10 To 9 — David Gates, 8 To 7 — Jay Ferguson, Ex To 28 — Flack/Hathaway, Ex To 26 — Sweet, Ex To 25 — Styx
KXAC — TAMPA — BRUCE CONNOL, MD — PICK: NONE
2-1 — Samantha Sang, JUMPS: Ex To 26 — Jefferson Starship, Ex To 25 — Styx, 24 To 19 — Jackson Browne, ADDS: Bee Gees — More, E.W., Atlanta Rhythm Section, Flack/Hathaway, Wings

Street Player’ Is Gold
NEW YORK — "Street Player," Rufus And Chaka Khan’s sixth ABC album, has been certifieged gold by the RIAA.

Heatwave Gets Gold
NEW YORK — Epic recording group Heatwave’s single, “Always And Forever,” has been certifieged gold by the RIAA.
Vocalist and all-around musician Mon Rivera passed away on March 12, 1978 in his Manhattan home of a heart attack at age 53. He will be buried in Mayaguez, P.R.

A native of Mayaguez, Puerto Rico, Mon Rivera led his own band in 1962 where he established the first all trombone and rhythm section band called “Trombanga.” He was known as the “Rey del Trave-ling” (the king of the tongue twisters), and began his music career singing with EL 16. His father was also a songwriter and most of Mon’s first recordings hold his father’s compositions.

Mon Rivera played clarinet, guitar, and piano and was one of the few songwriters who could incorporate the melody, lyrics and arrangements to a tune.

In Puerto Rico, he was well-known as a ball player. He received many offers to go into the major leagues but refused in order to dedicate himself to the music. He was signed to Vaya Records in 1974 and after his collaborations with Willie Colon in 1975 on the Fania LP “There Goes The Neighborhood,” Mon Rivera was once again spotlighted in the public’s eye. He was a master of Puerto Rican typical music (bomba y Plena), and revered by many young musicians. He was born Elin Rivera Castillo, but was known as Mon Rivera professionally.

Before his untimely death Mon Rivera was working on his last LP for Vaya Records, which is being produced by Johnny Pacheco. The LP should be out shortly.

The Latin Percussionists of the Latin/Rock group known as Nebula have recorded their new LP, which is being produced by Johnny Pacheco. The LP should be out soon.

The guitarist Eddie Benítez and his band have been enjoying a comfortable and profitable stay since the release in 1976 of their debut LP on Fania Records “Night Life” produced by Louie Ramirez. At this time, Eddie Benítez and his band were strongly compared to that of Santano’s past Woodstock era.

Now Eddie Benítez reports that his band has married with the L.A. based band, “Malo” (formerly featuring the guitar of Carlos Santana’s brother, Jorge) featuring the wailing mojiguitar of Eddie Benítez who also doubles on timbales with Chepito Areas, original Santana member. The new union was christened “Malo & Benitez.” In the meantime, Vaya Records has just released the second Benitez & Nebula LP, entitled “Espera De Amor.”

Angel Luis Silva, popularly known as “Melo,” is no newcomer to salsa. In fact, if one goes through the musical files, it will be discovered that Melo, at one time teamed with Lobo, was the exponent of the popular standard, “Amalia Batista.” The team of Melo & Lobo were the first salsa interpreters on the west coast. They reached immeasurable heights and traveled the world with their brassy, mellow interpretations held back, mellow interpretations held back, Puerto Rico and Mexico.

Melo is now on his own. He is the first Mexican salsaero to join hands with the largest east coast label in salsa, Fania Records. Melo’s crystal clear tenor re-creates the swing, rhythm and feeling of his Caribbean sister. Teamed with Dominican born Johnny Pacheco, their new LP on Fania Records, “Llego Melo,” is a tribute to international Latin brotherhood.

Now Eddie Benitez’s band “Malo & Benitez” has been signed by EMI Records, which will be released later this year. The band will be dedicated to the memory and legacy of the late Chicano musician, Carlos Santana, who passed away in November 1978.

The album will feature a new version of the classic “Trombanga,” which was originally recorded by the late keyboardist and bandleader, Chepito Areas, who was a founding member of the band. The new arrangement will feature the talents of Eddie Benitez, who will provide the lead guitar and vocals, accompanied by a powerful rhythm section.

The album will also include a cover of the classic Puerto Rican song, “La Canción del Caribe,” which was originally recorded by the legendary salsa band, Los Cenzontles. The new version will feature a verse written by Eddie Benitez and performed by the band.

In addition to these tracks, the album will feature several new original compositions written by Eddie Benitez, who is known for his soulful vocals and driving guitar style.

The album will be released later this year, and will mark the return of Melo to the salsa scene after a long hiatus. Melo’s fans can expect a powerful and timely tribute to the memory of Carlos Santana, and a celebration of the rich history of Latin music.
Krasilovsky To Teach Music Business Course

NEW YORK — The Institute of Audio Research has announced a new course addition to its training program in multi-track recording technology. The seminar, called "This Business of Music," will be open to the professional community as well as the student. William Krasilovsky will present the course on Monday evenings for seven weeks June 18-August 7.

Some of the topics to be covered include business affairs, problems of recording studios, and international aspects of publishing and copyrighting. Krasilovsky, a former trustee of the Copyright Society of the United States and a former attorney for Warner Brothers Music Companies, is the co-author of the standard reference book, "This Business Of Music."

Mel Brooks Seeks High Profile For New Album

LOS ANGELES — Producer Mel Brooks will visit radio stations in New York, Chicago, Philadelphia, Boston and Houston March 27-31 to do interviews on the air in support of his new Elektra/A&M LP "Mel Brooks' Greatest Hits Featuring The Fabulous Film Scores Of John Morris."

Jon Peters Signs Tyler

LOS ANGELES — Tyler, a midwestern rock group, has been signed by the Jon Peters Organization for Columbia Records and will release its first single for the label in May.

Arista Kicks Off Video Showcase

NEW YORK — Arista Records recently launched a video taped traveling showcase of its talent that was screened in a dozen cities following its premiere in New York last month.

The program, called The Arista Video Spectacular, previewed the label's upcoming releases and highlighted recent television appearances by its pop artists. Among those presented with cuts from their forthcoming LPs were Patti Smith, Ian Dury, The Stranglers, John Miles, and Kevin Lamb. Other artists previewed were Dickey Betts, The Outlaws, Jerry Garcia, and Loudon Wainwright.

Retailers Attend

The screenings brought together retailers, distributors, and radio programmers in Philadelphia, Atlanta, Cleveland, Detroit, San Francisco, Boston, Chicago, Miami, Los Angeles, Dallas, Seattle and Minneapolis.

NMPA Member Roll Climbs With Six Adds

NEW YORK — Six new members have joined the National Music Publishers Association since January 1, 1978.


The additions bring the total NMPA membership to 155 companies, including most pop publishers, as well as some educational and religious publishing firms.

SESAC Adds Two

NEW YORK — Casso Music Publishing Company and American Cases Music Publishing Co, Inc. have been added to the SESAC roster. Casso is headed by Norman Granz, the innovator of the "Jazz at the Philharmonic" series. American Cases is owned by Larry Shayne, who headed Famous Music Publishing for many years.

M.S. Gets Ovation Line

LOS ANGELES — Ovation Records and M.S. Distributing have entered a distribution agreement whereby Ovation will handle the label in the state of California.

WCI Ups Dividend

NEW YORK — Warner Communications Inc. recently increased its quarterly common stock dividend from 25c to 25c per share. The new dividend is payable on May 16 to shareholders of record on April 14.

WCI Survey Dispells Myths

(continued from page 7)

their lifetime while 53% had done so within the 12 months prior to the interview.

WCI's report also indicates that a few "current buyers" account for a majority of record and tape sales. In fact, 50% of total dollars spent on prerecorded music is spent by only 15% of current buyers. Further, 90% of dollars spent is done so by only 57% of current buyers.

Most buyers who said they had purchased a record or prerecorded tape within the last 12 months also said they bought more last year than in the previous year. While purchases of LPs and 45 rpm singles remained almost the same, 35% said they bought more 8-track tapes (vs. 20% who bought less). Cassettes showed the biggest gain with 40% of buyers saying they bought more for the last year than the previous year, compared to 16% who purchased fewer than last year.

For the majority are 34% of LP buyers shown in the survey as 43% of current buyers who said they bought at least one LP in the year. Among other configurations, 19%, bought at least one single, 22% bought an 8-track tape and 9% purchased at least one cassette during the 12 months prior to the interview.

Increase In Cassettes

There could be a significant increase in tape sales this year, as the cassette market could eventually outgrow the 8-track market, since the increase in cassette buying is coming primarily from the better-educated, higher-income segments of the population," the report said. In the breakdown for race and sex, the survey shows that males make up 45% of the cassette market, compared to 43% of both the current U.S. population and of current buyers, while they account for 42% of total dollars spent on prerecorded music.

White females comprise 46% of the population and of current buyers, but represent only 42% of total dollar purchases. Black males, on the other hand, represent 6% of the population and of current buyers, but account for 10% of total dollar purchases. Black females account for 6% in each category: population, current buyers and total dollar purchases.

The report also states, "Some of the most important data to come out of this study . . . indicates that the prerecorded music industry has nothing to fear from shifting demographics in the U.S. population. Assuming that buying patterns remain relatively stable, the years through 1985 should be years of increasing growth for the industry. "It should be recalled," the survey concludes, that the major demographic shifts between now and 1985 will be a decrease in the numbers of 10-19 year-old children offset by a significant increase in the 25-44 year-olds (with the 20-24 year-old age group increasing nominally)." The growth will continue, WCI predicts, because 10-19 year-olds (decreasing as a group) account for 23% of dollar purchases while 25-44 year-olds (increasing as a group) account for 38% of total dollar purchases.

Marital Status

Marital status was also covered in the report, showing that those who are married (52%) of the population over the age of 10 account for 48% of total dollar purchases, while those who never married (32%) of the population make 38% of record purchases.

Sales are fairly equally distributed through various regions of the country, although buyers in Pacific states (Washington, Idaho, Utah, Arizona, Nevada, Oregon and California) comprise 17% of the population and make 22% of total dollar purchases. Residents of New England (Maine, New Hampshire, Vermont, Massachusetts, Rhode Island and Connecticut) account for 4% of total dollar purchases, but they comprise only 5% of the population.

Family Income

In regard to family income, it is shown in the survey those with incomes which exceed $15,000 annually make up 61% of the population but account for 41% of total dollar purchases.

Those with incomes of less than $15,000 make up 69% of the total U.S. population over 10 years of age but account for 59% of dollar purchases.

Educational levels were also considered by WCI's survey. Those whose education level was high school or below comprised 43% of the population, compared to 46% of the current U.S. population and of current buyers, while they account for 42% of total dollars spent on prerecorded music.

Those who have had some college or gone to graduate or professional schools (28% of the population over 10) make 43% of total dollar purchases.

Music itself was divided into several categories and WCI found 36% of all current buyers say they buy rock music most often and that these buyers account for 36% of the total dollar market.

"This does not imply," the report states, "that 36% of all prerecorded music sales are rock records or tapes; it states that people who buy rock music most often spend 36% of the total amount of money spent on prerecorded music."

Record Stores Preferred

Most buyers purchase prerecorded music in record stores as opposed to discount stores, department stores or other outlets, according to WCI. It also stated, "People who listen to more than four hours of music per week (on the radio) are more likely to buy prerecorded music than those who listen to less." The survey was coordinated by Michael Kapp, president, Warner special products, and Dr. Martin Fishbein, professor of psychol- ogy and research professor, Institute of Communications Research, University of Illinois.
JAZZ

TOP 40 ALBUMS

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Jazz Album Picks

**Jazz Series Pilot Taped At CBS, L.A.**

**LAWLS AT THE PAVILLION** - Columbia recording artist Hubert Laws was congratulated at a reception in his honor after his recent performance at the Dorothy Chandler Pavilion. Pictured (l-r) are: Dr. George Butler, vice president jazz & progressive music, CBS Records; Laws and Vernon Slaughter, director, jazz & progressive music marketing, CBS.

**ON JAZZ INNER**

Inner City, which has been locking up a number of fine European jazz lines for release in the U.S. (SteeppleChase and Enja among them), has just concluded a deal to license the French Black & Blue label. Black & Blue is a unique label reflecting the French interest in major black mainstream artists. Among the artists that have appeared on the label are Earl Hines, Illinois Jacquet, Jay McShann, Edwin Vinson, T-Bone Walker, Helen Humes, Arnett Cobb, Lionel Hampton, Teddy Wilson, Sweets Edison, Buddy Tate and Lockjaw Davis. Product should begin appearing in April and the releases may be on Inner City or its sister label, Classic Jazz. Nice going, Irv Kright.

Lionel Hampton is keeping a busy schedule these days. He finished a week at Dandridge's in New York last week and is due to appear at the Boston Globe Jazz Festival. All this on top of his unique 12-volume "Who's Who Of Jazz" which is just getting into the stores. Deimark will be issuing three blue albums on its subsidiary label, Pear! They are: "Windy City Boogie" by J.T. Brown; "Bricks In My Pillow" by Robert Knight and "Memphis Slim USA." All material was taken from the United States catalog recently acquired by Deimark. The direct-to-disc boom of big band recordings continues to roll. The latest entry is by Bill Berry's L.A.-based crew with an album entitled "For Duke" on the Real Time label.

Veteran pianist Red Garland played his first major New York gig in many years at The Village Vanguard. Garland will be featured in two upcoming Galaxy sets: One is a quintet date, while the other will be a super trio with Ron Carter and Phillippe Joe Jones.

George Russell, famed jazz composer, returns to the New York club circuit next Monday night in April at the Village Vanguard. Russell will front a 15-piece band made up of New York players.

The latest news from CBS reveals that Miles Davis has been back in the recording studio for the first time in several years. He'll play keyboards and trumpet on the new recordings.

Four new Inner City LPs have arrived. They are: "Three Cheers" for Bill Steger by David Friesen; "One Upmanship" by Mal Waldron; "Duke's Delight" by Duke Jordan with Charlie House and Rich Williams, and a new recording by Eddie Jefferson with arrangements by Slide Hampton titled "The Main Man."

Charles Mingus has been nominated for a German Academy award in the modern jazz category. Final balloting will take place on April 4. The jury consists of press, radio and TV journalists. The album nominated was "Three Or Four Shades Of Blue" on Atlantic.

**WHO'S WHO IN JAZZ PRESENTS: LIONEL HAMPTON**

**WHO'S WHO IN JAZZ WWP 21008** - Producer: Lionel Hampton - List: 7.98

**OUTLAWS** - Jeremy Steig & Eddie Gomez - Inner City 3015 - Producers: Steig & Gomez - List: 7.98

Strong duo performances here. And of course this is not the Steig of his more commercially oriented CTI album, nor is it a bop disc. This is an eight year after his long stay with Bill Evans. The music is four stretched out originals and Miles Davis' "Nardis." The set was recorded live in Germany and the results will be especially appreciated by flautists, bassists or fans of creative duo playing.

**EARL HINES IN NEW ORLEANS** - Chalugroso 200 - Producer: Hank O'Neal - List: 3.98

Hines, alone, in a recording studio in New Orleans. Seven songs ranging in length from four plus to almost eight minutes in length. All are performed with elegance and swing reminding one, again, that nobody in the jazz world is played as well as for so long as Earl Hines. Although Hines has become one of the most prolific recording artists of recent years, this is one of his best and should not be missed.

**JAZZ**

**TOP 40 ALBUMS**

**PEG LEG - Ron Carter - Milestone M-9082 - Producer: Ron**

Carter continues his explorations into the outer reaches of the acoustic bass. Sub-titled "Ron Carter with Woodwinds," this LP features instrumentation usually associated with classical music, such as piccolo, oboe and bassoon. Also noteworthy is the frequent use of melodic counterpoint, with bassist Buster Williams keeping time beneath Carter's piccolo bass improvisations. Four of the six tunes are originals, including the title track.

**LOVE WILL FIND A WAY - Pharoah Sanders - Arista AB 4161 - Producer: Norman Connors - List: 7.98**

On his first Arista album, Sanders is more concerned with the conventional use of the saxophone as a melodic tool. He extends the extended atonal runs in the upper register that have been his calling card, inserting brief digressions on his considerable technical virtuosity and lyrical sense. Slick production by Norman Connors, vocals by Phyllis Hyman and pop-disco material make Marvin Gaye's "Got To Give It Up" should greatly expand his audience.

**WANTED - Jimmy & Marion McPartland - Improv 7122 - Producer: Steven Lada - List: 7.98**

This is a live session done last spring in Buffalo which features a wide variety of music. Ms. McPartland has a sparkling trio out for herself and provides discreet accompaniment for Herb Hall's clarinet and the two-tono combination of Butch Tate and a dynamic Spider Martin. Side two presents trumpeter Jimmy in a pair of dixie items before an all-out group assault on "Unclezz." High quality blowing and excellent recorded sound.
WTA Names Ewing MD Of Two New Far East Operations

LOS ANGELES — WEA International has embarked upon a company expansion in the Far East. Beginning July 1, 1978, two new companies will start operations: WEA Hong Kong and WEA Singapore.

Following his return from a tour of the Pacific region, Ewing McSweeney, general manager of WEA International, named Paul Ewing as managing director of both companies. In addition, WEA International supervises a new regional organization that will encompass WEA activities in Taiwan, the Philippines, Malaysia and Indonesia.

BPI Report Says 75 Mil, Pounds Lost To Ranch Taping

LONDON — In a report jointly commissioned by the British Phonographic Institute and the Mechanical Copyright Protection Society, it has been estimated that the record industry is losing 75 million pounds a year through people taping music at home. This information has been researched by the Annan Impey Morris research company since last September.

Law requires in England that persons who have facilities for home taping must obtain a license from the MCPS if they wish to record music from radio or records to cover the artists’ royalty payments. Although this license is easily obtainable and inexpensive, not many people actually obtain one despite the fact that this omission renders them liable to prosecution. However, due to the enormity of the problem and the difficulty of detecting illicit recording, enforcement is a dilemma.

The report also states that working on the problem for some time. Many ideas have been suggested, including charging a royalty on all cassettes and blank tapes sold. BPI director general Geoffrey Bridge stated that BPI are currently working on a signal that would be impossible to erase, but he added that research into this was at an early stage of development. The MCPS and BPI have submitted the report to the Department of Trade.

International Executives On The Move

It has been announced that Martin Wyatt, assistant manager of Anchor and Charlie Grae, head of Anchor publishing division, are to leave the company to form their own record label. As yet there is no announcement of the new label. Martin Wyatt has had a 17 year working relationship with Anchor managing director Ian Ralfini.

WEA Music of Canada, Ltd., has named Roger Desjardins to the newly created post of assistant manager from Kansas City. He was previously regional promotion supervisor. Located at head office in Toronto, Roger will be responsible for developing and directing artist relations activity on a national basis.

John Hearme has been named manager of international operations and overseas for Warner Bros. Records. In his new capacity, Hearme will be responsible for supplying production materials and finished product to all Warner licensees and affiliates. Hearme, who is based in the company’s Burbank home office, comes to Warners from WEA Music of Canada, Ltd., in Toronto where he served in various merchandising and marketing capacities for five and a half years. Most recently he was Electra/Atlantic/Asylum label manager, working closely with both the marketing and promotion departments in coordinating new release programs.

Where In The World . .

On May 6, Capitol recording artists Dr. Hook will begin an extensive two-month tour of the Far East, beginning in Auckland, N.Z. and ending June 7-13 in Japan.

CBS Records International Increases Number Of Artists Touring Abroad

NEW YORK — CBS Records International has announced a number of their artists are currently touring abroad and will continue to expand their international touring during the next few months. In addition, more CBS artists are traveling abroad for advance promotional work in anticipation of their scheduled concert dates.

Alan Lanier and Donald Roesser of Blue Oyster Cult recently returned from a whirlwind week of press, television and radio interviews throughout England and the continent. The Cult will begin their European concert tour in April, their second European tour after a three year hiatus.

Kris Kristofferson is currently on an advance promotional tour throughout Europe. Kris, who will perform with Rita Coolidge, the two recently completed a dual tour in the U.S. in addition to Kristofferson/Coolidge tour, scheduled to commence with a concert in the U.K. on April 13, will encompass Austria, Switzerland, Germany, Paris, the Netherlands, Denmark, Norway and Sweden.

Billy Joel, whose latest album, “The Stranger,” has been well received in the U.K. and on the continent, began his current tour with a performance in Amsterdam on March 5. The tour will take him to Belgium, Germany, the U.K. (where his concert are already sold-out and where he will be seen by British television audiences on the Old Grey Whistle Test) after which Billy will perform dates in Australia and Japan.

More Americans

Australia and Japan are booking more and more American artists and CBS Records International is in the forefront of these Japanese and Australian concert tours. CBS Records artist Boz Scaggs recently added to his successful American concert tour only to leave for another tour, this time of Australia and Japan. The Beach Boys toured Australia Feb. 25-March 19.

CBS Records internationalistant manager for the Australian tour. There are plans to record a live album during his Tokyo concerts (for Japanese release). Even the long silent Dylan held press conferences with U.S. and Japanese-based foreign correspondents in anticipation of this major Far East and Australian performances (Dylan’s last performance in Tokyo was March 8, followed by four weeks in Australia beginning on March 11, 1978.)

Billy Cobham

Other CBS Records International artists who are scheduled for concert tours include Billy Cobham in Japan (Billy will provide six days of drum clinics and then four performance dates in Japan during April), Bob James’ summer tour of Japan, Johnny Mathis who is booked for two weeks at the Olympia in Paris; the O’Jays four weeks of European concert dates during March; Johnny Cash, three weeks throughout Germany, Switzerland and Austria; Larry Gatlin, Moe Bandy, Charlie McCoy, Marty Robbins, Barbara Fairchild, Jody Miller and the numerous other country artists scheduled to perform at the annual three day country music festival held at Wembley Stadium in London, U.K.

Jo Jo Zep Product Set For Int'l. Release

SYDNEY — Product from the Melbourne rock band, Jo Jo Zep And The Falcons, will soon be distributed in Europe and England. John Kerr, manager of EMI Records Australian A&R department, announced forthcoming releases of product in Germany, Holland, Spain, Sweden, Finland and England. Negotiations are continuing in Italy.

On the home front, Jo Jo Zep And The Falcons have just released their first 12’’ EP record by an Australian band. The EP contains five of the band’s best recorded songs, and is a limited edition pressing of only 5,000 copies.
Construction Begins On CRI's Manufacturing Complex

NEW YORK — CBS Records International has announced that construction of the new disc manufacturing complex for CBS Records, at Rabans Lane, Aylesbury, Buckinghamshire in England, will begin on a chippine on Thursday, March 9, 1978 by Calvin C. Berlin, commercial counsellor at the United States Embassy in Lon-

Distributed nationally by Polydor Records, Direction in its first year won the Independent Label Of The Year award at the recent Canadian Record Pool ceremonies in Montreal.

The label has licensing deals internationally with RCA (in France, Holland, Belgium, Australia, New Zealand and Luxembourg B.V.), Telefunken (in Germany, Austria and Switzerland), Bonis Discos (in Central America), Discos Columbia (in Spain), Discos Philips, RIFF Records (in Italy), Rossel Records (in Portugal) and Tape Car (in Brazil).

Beyond its national licensing agreements, Direction has concluded individual artist deals with firms abroad. CBS Records has concluded individual artist deals with firms in Canada and has picked up product by Eclipse in the United Kingdom. The label recently concluded a worldwide deal for the successful labels, rock band, which will see the album released by Casablanca in the United States, Germany, Australia, Japan and Swit-

In addition to the CBS U.K. deal, a similar arrangement has been concluded with CBS affiliates in Iran and Israel. The Eclipse album will also be released simultaneously in France, Holland, Belgium, Australia, New Zealand, Brazil, Spain, Italy, the Philippines and throughout Scandinavia.

First Composers, Bart Enter Into Agreement

LOS ANGELES — Carlin Music recently an-

nounced in London the formation of The First Composers Company, a joint venture with former CBS Records executive, Richard Bertinetti. The First Composers Company has been set up to manage composers working in films and television.

First Composers has entered into a reciprocal arrangement with the Los Angeles-based Bart Associates, whereby First Composers will represent the American company's clients in Europe. Among those who will be added to First Composers client list under this agreement are: Henry Mancini, Leslie Bricusse, Elmer Bernstein, Bill Conti, Don Black, Michel Legrand, Mel Lenchner, Robert Tepper, Rosenman, and Alan and Marilyn Bergman.

London Records Signs Paley And Thorney

MONTREAL — London Records of Canada has announced the signing of Winnipeg-

based recording artists, Pat Paley and Tim Thorney. The deals were finalized by Alan Koury, vice president of London, and Jim Rouse of Paley Thorney Productions.

Both Paley’s album, “Boxton,” and Thor-

ney’s “Thorney’s Latest Album” have been available on custom pressings to Winne-

peg concert audiences for four months. Paley is a jazz-oriented performer, while Thorney is a rock artist. Their London albums will be available shortly.
Cooperation Key To NARM Success

(continued from page 7)

system. Otherwise, from ensuing errors, we all suffer, including the music listener.

At the A&R level, Davis said, the industry penchant for bigness has also taken its toll, because buying power (and money) is being concentrated in the hands of fewer and fewer. Give someone an ex-

ecutive title and the dollars to spend, and his creative feel isn't necessary. He added that lawyers and managers are having "a field day" by playing one giant company off against another in their scramble to sign top-selling artists.

Ballroom On The Titanic

The most formal of this year's convention was the electro recording artist Harry Chapin, who spoked at Sunday's luncheon. Chapin's array of multi-platinum records tends to serve up junk food for the masses, "creating distractions in the ballroom of the Titanic while there are icebergs outside." He urged a greater degree of social responsi-

bility on the part of both record com-

panies and artists. If everyone doesn't do their part in the fight against poverty and injustice, suggested Chapin, the whole society will fall apart, and so will the record industry.

Chapin, who has himself donated much money and time to worthy causes, asked the convention to honor Pete Seeger at next year's NARM. "To prove that this in-

dustry has a positive point," he said, "it comes from people like Pete, yet he is still somewhat poisons non grata in the business (due to his blacklisting during the McCarthy era)."

Artist Development

Another major convention speech was delivered by Jack Craigio, vice president of marketing for CBS Records, between the radio and NARM opening ceremonies. Craigio's subject was artist development, and he discussed the importance of radio in creating the public for a new product.

He noted that, while playlists on many stations have become tighter, "music radio is in the business of selling time on the basis of share of audience or offering a desirable target audience. The programming of recording artists is the means of generating retail sales. Music radio is into our artists and their talent."

At the same time, Craigio pointed out, "it has become easier for consumers in buy records and tapes" due to the retail explo-

sion. Speaking on behalf of the manufac-

turers advisory committees of NARM, he suggested several ways for retailers to support the labels artist development programs.

Craigio urged retailers to consult radio tip sheets, especially for information about black or AOR records. He observed that when AOR programs an artist, national radio spots are bought, and that customer advertising dollars usually follow. In addition, he suggested that dealers stock albums right from the moment they begin receiving air play.

Craigio. remarks by emphasizing the need for continuing artist development, he noted that multi-platinum superstars require time to work on their albums, and "while we are waiting for the superstar to deliver the five to seven-

million-unit releases, our business will have to be supported at the cash registers by new and upcoming artists who are eager and activate the consumer."

Pricing Hurts

Beneath the backdrop of discussions about artist development, merchandising and advertising, the issue of pricing was still very real, although the conventional wisdom had discarded discussions about pricing in public. As in past years, Earl Kintner, NARM's attorney, advised the membership to keep pricing discussions when more than two people were present.

Nevertheless, there were many private dialogues about the effect that wholesale price changes by several manufacturers may have on the industry. Some dealers again voiced the complaint that they were being forced to act as sub-distributors in order to qualify for price discounts. And, as Cash Box noted a few weeks there, we’re rumbling about retail prices going up in the near future.

Asked how consumers would react to a new price hike on top of the increases that have gone into effect in the past year, one retailer responded, “there’s got to be a way to equalize the prices, you can’t have every lady’s price is different in price.” However, he added, that “with that piece of puzzle, you’re dealing with an image problem.”

George Levy, president of Sam Goody, said he believed that the problem would be resolved by increasing the list price. By the end of next year, he said, “we’ll have an 8.96 industry.”

At the same time, though, other retailers maintained that “only the corner store is about the present pricing situation. During the regular mem-

bership’s annual meeting, for instance, the wife, at any rate of the retailer, and the other would be illegal for dealers to approach their suppliers on mass about pricing policies. When Kintner explained that such an action would be illegal because it could be con-

strued as price-fixing, Ernest Leanner of Record World stood up and said that “the boardroom at the end of the year, he said, ‘we’ll have an 8.96 industry.’"

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Progress On Bar Coding At NARM Shows Dealers' Clout

(reality, he said, many problems must be resolved in such areas as computer systems, controls, packaging and artist relations.

Position Shift

Dennis called for a CDS and WEA initiatives "a major step" toward the eventual introduction of bar coding in the record industry. He acknowledged that he had indicated that, while Wàrrers was "investigating" bar coding, the label had reservations about its practicality.

Among the reasons for this attitude, Dennis said, were doubts about the cost efficiency of using a bar coding system and technical problems related to packaging. He also noted that Wàrrers wasn't sure merchandisers would take advantage of a bar coding system if it were available to them.

At the general meeting of regular NARM members on Saturday, Joe Cohon and David Lieberman, President of Lieberman Enterprises, both mentioned the need for merchants to let the record companies know how they felt about bar coding. Lieberman further noted that the sequential bar code numbers that had been reserved for most countries could be used in other businesses if the labels didn't act soon.

A little while later, George Souvali, president of Altra Distributors and the outgoing NARM president, asked for a show of hands from the pure retailers present. "How many of you have considered using bar coding in your own companies?" he asked, and most of the retailers raised their hands again.

Bar Coding Seminar

The retailers gave more signs of their interest in bar coding during a seminar on Sunday. According to panelist William Robinson, director of management information services for Capitol Records, the most encouraging of these signs was the large attendance. Last year's seminar, he recalled, had attracted only a handful of people.

The meeting's chairman, Dr. Shelley Harrison of Symbol Technologies, announced that the most basic cost of bar coding could be achieved through the use of bar coding. He cited the elimination of error, reduced labor costs, decreased shrinkage and increased amount of product mix as by-products of the computerized bar coding system. He added that electronic scanners, which cost $5,000 to $10,000, are now $2,000 to $3,000, and $8,000, are becoming less expensive.

Panelist Harold Okinow, vice president of Lieberman Enterprises, predicted that national EDP firms would begin to specialize in selling computer services to smaller chains that can't afford their own. But the retailers seemed less concerned about the price of equipment than about the efficiency of the proposed system.

Peters Releases Five LPs By French Artists


Repertoire for each was selected on the basis of the artists' popularity in America. The recordings are entitled "Issentiel Edith Piaf," "Issentiel Gilbert Becaud," "Issentiel Charles Aznavour," "Issentiel Enrico Macias" and "Georges Moustaki — Mon Ile De France."

No Dice Tour Slated

LOS ANGELES — Capitol rock group No Dice will begin their debut tour of the U.S. April 3.

wanted to be able to use the scanner to electronically "read" prices, as much to control shrinkage as to avoid the chore of pasting price stickers on albums.

Use List Price

While it is illegal for manufacturers to include retail prices, some dealers pointed out that encoding list prices in the bar code's five-digit trailer would accomplish their purpose. Scanners could then be set with a mark-down factor, reflecting either the shelf or the sale price that corresponded with a particular list price.

In private conversation, George Levy, president of Sam Goody, said he favored this approach. He denied that there was anything illegal about including list prices in bar codes, and noted that some manufacturers had done so. He added that artist relations should not be a big obstacle to the introduction of bar coding, since most artists will probably go along with the system once they realize it can financially benefit them.

Levy said a scanner without its own mini-computer would reduce the cost of a typical cash register. Compters to digest the data for inventory control. "If you're going to take the scanner and station it in a chain's central office. Echoing Okinow, he added that mom and pop stores could be served by independent EDP firms.

Joe Simone of Progress Record Distributors, chairman of the 1978 NARM Convention, said that bar coding would even help those who couldn't afford to buy scanners. Bar coding, he said, would result in more effective record and tape packages. Also, he noted, universal numbering should improve the efficiency of the system.

Noel Gimble of Sounds Unlimited, a cutout dealer, felt that, while smaller dealers could save money with better accounting practices, they were afraid to invest money in untried things. But this was certainly not true of many dealers at the convention. For example, Ted Maxymow and Curt Eddy of the four-store Record Hole chain in San Antonio said they were recently adding bar coding in their stores whenever the industry adopts bar coding.

They have even designed an inventory control system that can serve as a basis for one based on bar coding.

WEA Reacts

How did WEA react to the enthusiasm of its competitors? "Well, I think it was sort of a rush," commented Stan Marshall, vice president of sales for Elektra/Asylum.

"All of a sudden everything is beginning to mash." He added that, although the "press of the convention" had encouraged WEA to focus on the issue, "it was something we were already thinking about. We've always sensed that it was eventually going to happen, and we've been pursuing it."

'Moon Boots' Released On New Salsoul Label

NEW YORK — Salsoul Records has released "Moon Boots" by ORS on their new Tom 'N' Jerry label. The single, which was originally produced by Moony Mond, has been re-produced and mixed for a 7" single release. ORS is short for Orlando Rivera, a former disc jockey who has worked as a go-de musicans from England and Germany.

Sylvers Tour Scheduled

LOS ANGELES — Capitol recording artists The Sylvers will begin a 18-city tour on April 11 in New York and will continue westward, beginning with a performance at the JAMA Auditorium in Flint, Michigan, will continue through April 30.
CHARTING POP!

STOCK UP NOW!

LONDON RECORDS & TAPES

© 1978 London Records, Inc.
1 SATURDAY NIGHT FEVER 12.98 1978
2 THE STRANGER 7.98 1978
3 SLOWHAND 7.98 1978
4 EVEN NOW 7.98 1978
5 RUNNING ON EMPTY 7.98 1978
6 AYA 7.98 1978
7 WEEKEND IN L.A. 12.98 1978
8 POINT OF KNOW RETURN 7.98 1978
9 NEWS OF THE WORLD 7.98 1978
10 THE GRAND ILLUSION 7.98 1978
11 EARTH 7.98 1978
12 BLUE LIGHTS IN THE BASEMENT 7.98 1978
13 FOOT LOOSE AND FANCY FREE 7.98 1978
14 RUMOURS 7.98 1978
15 DOUBLE LIVE GONZO 11.88 1978
16 STREET PLAYER 7.98 1978
17 FRENCH KISS 7.98 1978
18 SIMPLE DREAMS 7.98 1978
19 HERE AT LAST... BEE GEES LIVE 7.98 1978
20 ALL 'N ALL 7.98 1978
21 WAYLON & WILLIE 7.98 1978
22 WAITING FOR COLUMBUS 2.98 1978
23 BOOTSY PLAYER OF THE YEAR 7.98 1978
24 WATERMARK 7.98 1978
25 THANKFUL 7.98 1978
26 STREET SURVIVORS 7.98 1978
27 ENDLESS WIRE 7.98 1978
28 LONGER FUSE 7.98 1978
29 FLOWING RIVERS 7.98 1978
30 TEN YEARS OF GOLD 7.98 1978
31 INFINITY 7.98 1978
32 FEELS SO GOOD 7.98 1978
33 MY AIM IS TRUE 7.98 1978
34 EXCITABLE BOY 7.98 1978
35 OUT OF THE BLUE 11.98 1978
36 GOLDEN TIME OF DAY 7.98 1978
37 THE ALBUM 7.98 1978
38 QUARTER MOON IN A TEN CENT TOWN 7.98 1978
39 LIVE 11.98 1978
40 EMOTION 7.98 1978
41 RAYDIO 7.98 1978
42 EDDIE MONEY 6.98 1978
43 VAN HALEN 7.98 1978
44 FOREIGNER 7.98 1978
45 FUNKENTELECHY VS. THE PLACERO SYNDROME 45.16 1978
46 STARGARD 7.98 1978
47 ALIVE II KISS 11.98 1978
48 CATS ON THE COAST 7.98 1978
49 CLOSE ENCOUNTERS OF THE THIRD KIND ORIGINAL MOTION PICTURE SOUNDTRACK 38.14 1978
50 I'M GLAD YOU'RE HERE WITH ME TONIGHT NEIL DIAMOND 7.98 1978
51 BAT OUT OF HELL MEAT LOAF 6.98 1978
52 LIVE AT THE BIJOU GORDON WASHINGTON JUKE KUX-30742 37.15 1978
53 TOO HOT TO HANDLE HEATWAVE 6.98 1978
54 SHAWN CASSIDY 6.98 1978
55 BOOK OF DREAMS STEVE MILLER BAND 7.98 1978
56 LIVETHE COMMODORES 6.98 1978
57 DOUBLE FUN ROBERT PALMER (Iceland IRLP 4476) 101.3 1978
58 DOWN TWO THEN LEFT BOZ SCAGGS (Columbia) 50.18 1978
59 HERE YOU COME AGAIN DOLLY Parton RCA APL 12054 56.23 1978
60 ALL THIS AND HEAVEN TOO ANDRE WOLF (Ayreum 6-116) 73.7 1978
61 FANTASY LOVE AFFAIR PETER BROWN (104) 63.12 1978
62 RAINBOW SEEKER JOE SAMPLE (ABC AB 1050) 67.7 1978
63 CHAMPAGNE JAM ATLANTA RHYTHM SECTION Polydor Polydor 1-6134 1 1978
64 WHEN YOU HEAR LOU, YOU'VE HEARD IT ALL LOU RAWLIS (Philco Int CBS JS 35065) 68.18 1978
65 PLAYER Polydor 1-2056 61.22 1978
66 THE STORY OF STAR WARS Polystar 1-2056 60.47 1978
67 CHIC 7.98 1979
68 BRING IT BACK ALIVE THE LATELS (Atlantic 41 4300) 106.3 1979
69 NIGHT FLIGHT YVONNE ELLIMAN (RSO RS 1-30031) 81.5 1979
70 HOTEL CALIFORNIA EAGLES (Asylum 66-103) 71.67 1979
71 LITTLE CRIMINALS RANDY Newman Warner Bros 30079 57.25 1979
72 HEAD EAST (A&M SP 4460) 84.5 1979
73 WHAT DO YOU WANT FROM LIVE THE TUBES (A&M SP 4002) 77.6 1979
74 PLASTIC LETTERS BLOODY (Chrysalis CDR 1186) 80.6 1979
75 BORN LATE BJN\CASBY Warner Bros. 35019 75.29 1979
76 HEAVEN HELP THE FOOL BOB WEIR (Jagua 4350) 72.9 1979
77 WARMER COMMUNICATIONS AVERAGE WHITE ALBINO Atlantic 318162 112.2 1979
78 PUTTING IT STRAIGHT PAT TRAYERS Polydor 3-16129 76.16 1979
79 LET'S DO IT ROY AYERS Polydor 3-16126 90.5 1979
80 STAR WARS ORIGINAL SOUNDTRACK (20th Century 27-541) 69.41 1979
81 SINGER OF SONGS/ TELLER OF TALES PAUL DAVIS (Bang BLP 410) 87.11 1979
82 ANYTIME ANYWHERE RITA COOLIDGE (A&M SP 4619) 60.52 1979
83 WATCH MANFRED MANN'S EARTH BAND Warner Bros. 35781 88.8 1979
84 YOU LIGHT UP MY LIFE DEBBY ROONE (Warner Bros BS 35019) 82.22 1979
85 ONCE UPON A DREAM ENCHANTMENT (Roadshow UA L-1841) 79.10 1979
86 BOSTON (Epic JE 34188) 83.82 1979
87 GREATEST HITS, ETC. PAUL Simons (Warner Bros Cdb 35032) 65.19 1979
88 DRAW THE LINE APOPSMITH (Columbia 34586) 76.15 1979
89 HER GREATEST HITS CAROLE KING (Cde 34687) - 1979
90 THE PATH RALPH MacDONALD (Marlin TK 2210) 95.6 1979
91 DRASTIC PLASTIC BE-BOP DELUXE Harvest SW 11752 102.5 1979
92 THEIR GREATEST HITS EAGLES (Asylum 66-105) 92.107 1979
93 REACHING FOR THE SKY PEASO BRYSON (Columbia SP 1779) 96.8 1979
94 LEIF GARRET (Atlantic SD 1952) 89.15 1979
95 YOU LIGHT UP MY LIFE JOHNNY MathIS (Columbia 35269) 119.2 1979
96 THE HOUSE OF THE RISING SUN SANTA CRUZ (MCA 3423) 99.7 1979
97 ELVIS IN CONCERT ELVIS PRESLEY RCA APL 25857 94.23 1979
98 THE RULES (Warner Bros RS 35151) 126.3 1979
99 OLIVIA NEWTON-JOHNS GREATEST HITS (MCA 30228) 86.23 1979
100 ZUBIN MEHTA CONDUCTS SUITES FROM STAR WARS AND CLOSE ENCOUNTERS OF THE THIRD KIND L.A. PHILHARMONIC ORCHESTRA (London 2M 1003) 100.6 1979
HELENE FRANCES

Produced and Written by HELENE FRANCES

“WOMAN-CHILD” the album — HIR 7777
“WOMAN-CHILD” the single — HIR 7772

Promotion Advertising Publicity

HELENE FRANCES’ Second Album in Production — due late Summer