

CASHBOX

September 25, 1976

NEWSPAPER

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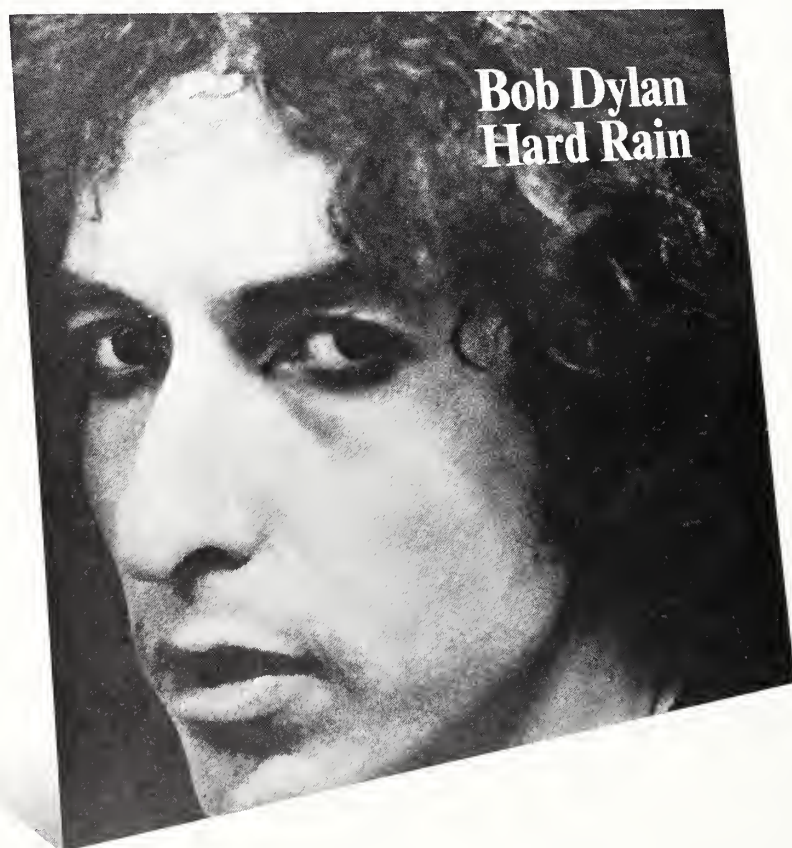
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THE PERFECT ENTERTAINERS**
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State Of The Industry:
In The Charts (Ed)*

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PUBLICATION OFFICES
NEW YORK
119 West 57th, N.Y., N.Y. 10019
Phone: (212) 586-2640
Cable Address: Cash Box N.Y.

CALIFORNIA
6363 Sunset Blvd., (Suite 930)
Hollywood, Ca. 90028
Phone: (213) 464-8241

NASHVILLE
JUANITA JONES
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1511 Sigler St., Nashville Tenn. 37203
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CHICAGO
CAMILLE COMPASIO
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WASHINGTON, D.C.
REBECCA MOORE
2831 28 St. N.W.
Washington, D.C. 20018
Phone: (202) 483-5533

ENGLAND — KIM THORNE
97 Uxbridge Rd., London W. 12
Phone: 01-749-6724

ARGENTINA — MIGUEL SMIRNOFF
Belgrano 3252, Piso 4 "B"
Buenos Aires, Argentina
Phone: 89-6796

BRAZIL — H. GANDELMAN
Av. Rio Branco, 156 Sala 627
Rio de Janeiro RJ

CANADA — DAVID FARRELL
1946 Bloor St. W. Apt. 14
Toronto, Ontario, Canada M6P 3K9
Phone: (416) 766-5978

HOLLAND — PAUL ACKET
Theresiastraat 59-63, The Hague
Phone: 837700

ITALY — GABRIELE G. ABBATE
Viale A. Doria 10, 20124 Milano

BELGIUM — ETIENNE SMET
Postbus 56, B-2700 Sint-Niklaas
Phone: (03) 76-54-39

AUSTRALIA — PETER SMITH
6 Murillo Crt, Doncaster
Victoria, Australia 3108
Phone: 848-7878

JAPAN — Adv. Mgr., SACHIO SAITO
1-11-2-Chome Shinbashi, Minato-Ku, Tokyo
Phone: 504-1651
Editorial Mgr., FUMIYO TACHIBANA
1-11-2-Chome Shinbashi, Minato-Ku, Tokyo
Phone: 504-1651

FRANCE — CLAUDE EM MONNET
262 bis Rue des Pyrenees
Paris, France 75020
Phone: 797-4261

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cash box editorial

State Of The Industry: In The Charts

Much of the state of the record business can be learned by looking at the charts. For in addition to telling which labels are hot (or cold), what type of music is selling and in what proportion (contrary to what the NARM survey found, R&B has much more than 4% of the market), and who the hottest artists are, there's still a lot more information in there, albeit between the lines.

It's interesting to see where records die out, and how high they make it up the charts before they lose their bullets. And it seems some companies have awfully good track records for getting records into the 40s and 50s, and then consistently fail to deliver the major stations necessary for further bullets into the upper reaches of the charts.

But that, of course, only applies to those companies who manage to get their records into the fifties at all. Some other companies try very hard and never achieve any success whatsoever. Perhaps that's why some of the biggest companies of five years ago are no longer around. They either never knew how to function in the record business from the beginning, or they got lucky with one or two hits along the way and never learned to grow with the times.

It's also interesting to look at the charts — both pop and R&B, for example, and see where records do or do not cross over. Perhaps it all boils down to promotion, how good your promotion staff is, and how consistently it gets records played. And then, on the other hand, if you get records played but have distribution and stock problems, you have no success either.

The biggest chart story of this past summer was the stale nature of the album chart, which is just now beginning to change (see story inside). The heavy guns have apparently been saved for non-summer release. It's only recently that the big-name-artist LPs have begun to come out.

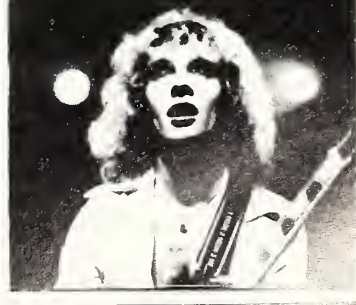
This is not to take anything away from Peter Frampton, Jefferson Starship and all the others. It's just that consumers fell into a rut and bought the same things week in and week out. And that's only changing now.

Of course, the people integrally involved with the charts — whether they prepare them or follow them — are fully aware of the trend already. It's just that the trends come and go so fast that once one is recognized as having arrived, it's already on its way out. Or something like that.



**NUMBER ONE
SINGLE OF THE WEEK**
SHAKE YOUR BOOTY
KC & THE SUNSHINE BAND
TK 1019
Writers: H.W. Casey, R. Finch
Pub: Sherlyn Music — BMI

Frampton Comes Alive!



**NUMBER ONE
ALBUM OF THE WEEK**
FRAMPTON COMES ALIVE
PETER FRAMPTON
A&M SP-3703

CASH BOX TOP 100 SINGLES

September 25, 1976

	9/18	9/11	Chart
1 SHAKE YOUR BOOTY KC & THE SUNSHINE BAND (TK 1019)	2	3	12
2 LOWDOWN BOZ SCAGGS (Columbia 3-10367)	3	5	13
3 PLAY THAT FUNKY MUSIC WILD CHERRY (Epic/Sweet City 50225)	1	1	16
4 A FIFTH OF BEETHOVEN WALTER MURPHY & THE BIG APPLE (Private Stock 45073)	5	6	19
5 DISCO DUCK (PART 1) RICK DEES AND HIS CAST OF IDIOTS (RSO/Polydor RS 857)	8	18	7
6 DEVIL WOMAN CLIFF RICHARD (Rocket/MCA 40574)	7	9	14
7 IF YOU LEAVE ME NOW CHICAGO (Columbia 3-10390)	9	14	8
8 STILL THE ONE ORLEANS (Asylum E45336)	11	13	10
9 A LITTLE BIT MORE DR. HOOK (Capitol 4280)	10	11	15
10 I'D REALLY LOVE TO SEE YOU TONIGHT ENGLAND DAN & JOHN FORD COLEY (Big Tree/Atlantic BT 16069)	4	4	15
11 GETAWAY EARTH, WIND & FIRE (Columbia 3-10373)	14	19	11
12 SHE'S GONE HALL & OATES (Atlantic 45-3332)	16	21	11
13 WITH YOUR LOVE JEFFERSON STARSHIP (GrunT/RCA 10746)	13	15	9
14 I ONLY WANNA BE WITH YOU BAY CITY ROLLERS (Arista AS 0205)	23	40	4
15 MAGIC MAN HEART (Mushroom M7011)	19	25	12
16 WHAM BAM SILVER (Arista 0189)	18	20	14
17 SUMMER WAR (United Artists XW 834Y)	15	16	12
18 THAT'LL BE THE DAY LINDA RONSTADT (Asylum E43340)	22	30	6
19 YOU SHOULD BE DANCING BEE GEES (RSO/Polydor RS 853)	6	2	13
20 ROCK'N ME STEVE MILLER BAND (Capitol 4323)	25	33	7
21 SAY YOU LOVE ME FLEETWOOD MAC (Reprise/WB 1356)	12	12	13
22 DON'T GO BREAKING MY HEART ELTON JOHN & KIKI DEE (Rocket/MCA PIG 40585)	17	7	15
23 HEAVEN MUST BE MISSING AN ANGEL TAVARES (Capitol 4270)	20	10	17
24 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS (Phila. Int'l./Epic ZS 8-3592)	21	8	18
25 BETH/DETROIT ROCK CITY KISS (Casablanca NB 863)	38	55	5
26 LET 'EM IN WINGS (Capitol 4293)	24	17	14
27 BABY, I LOVE YOUR WAY PETER FRAMPTON (A&M 1832)	26	24	14
28 KISS AND SAY GOODBYE MANHATTANS (Columbia 3-10310)	27	23	23
29 FERNANDO ABBA (Atlantic 3360)	44	51	5
30 THIS MASQUERADE GEORGE BENSON (WB 8209)	29	26	17
31 TURN THE BEAT AROUND VICKI SUE ROBINSON (RCA PB 10562)	31	29	21
32 (DON'T FEAR) THE REAPER BLUE OYSTER CULT (Columbia 3-10384)	47	50	9
33 AFTERNOON DELIGHT STARLAND VOCAL BAND (Windsong/RCA 10588)	28	22	22

	9/18	9/11	Chart
34 GET CLOSER SEALS & CROFTS (Warner Bros. 8190)	30	27	25
35 WHO'D SHE COO OHIO PLAYERS (Mercury 455)	35	38	12
36 ONE LOVE IN MY LIFETIME DIANA ROSS (Motown M1398F)	42	46	9
37 THE WRECK OF THE EDMUND FITZGERALD GORDON LIGHTFOOT (Reprise 1369)	56	70	4
38 SUNRISE ERIC CARMEN (Arista AS 0200)	40	45	6
39 DID YOU BOOGIE (WITH YOUR BABY) FLASH CADILLAC & THE CONTINENTAL KIDS (Private Stock PS 45079)	45	53	11
40 YOUNG HEARTS RUN FREE CANDI STATON (Warner Bros. 8181)	32	31	9
41 I'M EASY KEITH CARRADINE (ABC 12117)	34	32	21
42 YOU ARE THE WOMAN FIREFALL (Atlantic 3335)	53	61	7
43 IT'S O.K. BEACH BOYS (Reprise/WB 1368)	51	57	5
44 GET THE FUNK OUT OF MY FACE BROTHERS JOHNSON (A&M 1851S)	52	62	7
45 LET HER IN JOHN TRAVOLTA (Midland Int'l./RCA 10623)	36	34	11
46 SUPERSTAR PAUL DAVIS (Bang 726)	41	42	8
47 TAKE A HAND RICK SPRINGFIELD (Chelsea CH 3051)	50	58	6
48 HARD WORK JOHN HANDY (ABC/Impulse 31005)	48	48	15
49 ROCK AND ROLL MUSIC BEACH BOYS (Reprise/WB RPS 1354)	37	36	17
50 SHOWER THE PEOPLE JAMES TAYLOR (WB 8222)	49	49	8
51 THE BEST DISCO IN TOWN RITCHIE FAMILY (Marlin/TK 3306)	69	83	4
52 LOVE SO RIGHT BEE GEES (RSO 859)	79	—	2
53 STREET SINGIN' LADY FLASH (RSO/Polydor RS 852)	39	34	11
54 I GOT TO KNOW STARBUCK (Private Stock PS 45104)	64	74	4
55 YOU'RE MY BEST FRIEND QUEEN (Elektra 45318)	43	37	18
56 JUST TO BE CLOSE TO YOU COMMODORES (Motown 1402)	74	91	3
57 SPRINGTIME MAMA HENRY GROSS (Lifesong 45008)	46	39	12
58 DOCTOR TARR & PROFESSOR FETHER ALAN PARSONS PROJECT (20th Century TC 2297)	54	56	10
59 THIS ONE'S FOR YOU BARRY MANILOW (Arista 0206)	72	—	2
60 MUSKRAT LOVE CAPTAIN & TENNILLE (A&M 1870)	—	—	1
61 GOT TO GET YOU INTO MY LIFE BEATLES (Capitol 4274)	33	28	17
62 DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN (MCA 40600)	57	47	8
63 THE RUBBER BAND MAN SPINNERS (Atlantic 3355)	78	90	3
64 LIKE A SAD SONG JOHN DENVER (RCA PB 10774)	75	87	3
65 GIVE IT UP (TURN IT LOOSE) TYRONE DAVIS (Columbia 3-10388)	71	79	5

	9/18	9/11	Chart
66 NADIA'S THEME (THE YOUNG AND THE RESTLESS) BARRY DE VORZON & PERRY BOTKIN, JR. (A&M 1856)	77	89	4
67 ANYTHING YOU WANT JOHN VALENTI (Ariola America/Capitol 7625)	76	82	7
68 I CAN'T HEAR YOU NO MORE HELEN REDDY (Capitol 4312)	55	41	8
69 POPSICLE TOES MICHAEL FRANKS (Reprise/WB RPS 1360)	65	65	9
70 CAN YOU DO IT GRAND FUNK RAILROAD (MCA 40590)	73	76	8
71 MORE THAN A FEELING BOSTON (Epic 8-50266)	86	92	3
72 HARVEST FOR THE WORLD ISLEY BROTHERS (T-Neck/Epic 2261)	80	80	5
73 HOWZAT SHERBET (MCA 40610)	81	81	4
74 LOVE OF MY LIFE GINO VANNELLI (A&M 1861)	82	85	4
75 QUEEN OF MY SOUL AVERAGE WHITE BAND (Atlantic 3354)	83	86	4
76 IT'S A LONG WAY THERE LITTLE RIVER BAND (Harvest/Capitol P4318)	—	—	1
77 YOU ARE MY STARSHIP NORMAN CONNORS (Buddah 542)	92	—	2
78 TEDDY BEAR RED SOVINE (Starday/Gusto 142)	62	54	13
79 IT'S ONLY LOVE ZZ TOP (London 5N-241)	88	93	4
80 GET UP OFFA THAT THING JAMES BROWN (Polydor 14326)	84	72	9
81 MESSAGE IN OUR MUSIC O'JAYS (Phila. Int'l. ZS 8-3601)	90	94	3
82 BRAND NEW LOVE AFFAIR JIGSAW (Chelsea 3043)	91	95	4
83 YOU GOTTA MAKE YOUR OWN SUNSHINE NEIL SEDAKA (Rocket/MCA PIG 40614)	89	—	2
84 MR. MELODY NATALIE COLE (Capitol 4238)	93	—	2
85 THE END IS NOT IN SIGHT AMAZING RHYTHM ACES (ABC/Dot 12202)	94	99	3
86 LET'S ROCK ELLISON CHASE (Big Tree/Atlantic 16072)	95	96	5
87 PARTY LINE ANDREA TRUE CONNECTION (Buddah 538)	96	97	3
88 FREE SPIRIT ATLANTA RHYTHM SECTION (Polydor PD 14339)	97	98	3
89 JEANS ON DAVID DUNDAS (Chrysalis CHS 2094)	98	—	2
90 DON'T THINK... FEEL NEIL DIAMOND (Columbia 3-10405)	—	—	1
91 GOOFUS CARPENTERS (A&M 1859)	—	—	1
92 I'LL PLAY THE FOOL DR. BUZZARD'S ORIGINAL SAVANNAH BAND (RCA JH 10762)	—	—	1
93 I CAN'T LIVE IN A DREAM OSMONDS (Polydor PD 14348)	—	—	1
94 I NEVER CRY ALICE COOPER (Warner Bros. WBS 8228)	—	—	1
95 JULIE ANN GINGER SHOCK (Janus 3)	100	—	2
96 GIVE ME YOUR MONEY BACHMAN-TURNER OVERDRIVE (Mercury 73843)	—	—	1
97 TEDDY BEAR'S LAST RIDE DIANA WILLIAMS (Capitol 4317)	—	—	1
98 YOU ARE MY LOVE LIVERPOOL EXPRESS (Atco 7058)	—	—	1
99 LOVE BALLAD LTD (A&M 1847)	—	—	1
100 MADE TO LOVE YOU GARY WRIGHT (Warner Bros. 8250)	—	—	1

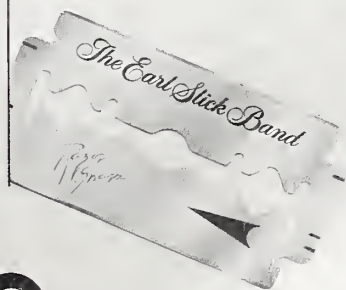
ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

A Fifth Of Beethoven (RFT — BMI) ... 4	Got To Get You (Maclen — BMI) ... 61	Love Ballad (Unichappell — BMI) ... 99	Superstar (Web IV — BMI) ... 46
Afternoon Delight (Cherry Lane — ASCAP) ... 33	Hard Work (Hardwork — BMI) ... 48	Love Of (Almo/Gino — ASCAP) ... 74	Take A Hand (Portal/Pocket Full Of Tunes — BMI) ... 47
A Little Bit (By Gosh — ASCAP) ... 9	Harvest For (Bovina — ASCAP) ... 72	Love So Right (Stigwood — BMI) ... 52	Teddy Bear (Cedarwood — BMI) ... 78
Anything You Want (Minta — BMI) ... 67	Heaven Must Be (Bull Pen/Perron Vibes — BMI/ASCAP) ... 23	Lowdown (Boz Scaggs/Hudmar — ASCAP) ... 2	Teddy Bear's Last (Cedarwood — BMI) ... 97
Baby, I Love (Almo/Fram-Dee — ASCAP) ... 27	Howzat (Canberra — BMI) ... 73	Made To Love (Warner Bros. — ASCAP) ... 100	That'll Be (MP&L Communications — BMI) ... 18
Beth (Cafe Amer./Kiss Songs — ASCAP) ... 25	I Can't Hear (Screen Gems/Columbia — BMI) ... 68	Magic Man (Andorra — ASCAP) ... 15	The Best Disco (Can't Stop — BMI) ... 51
Brand New (Coral Rock/American Dream/Bolsize — ASCAP) ... 82	I Can't Live (Silver Blue/Arnold J — ASCAP) ... 93	Message (Mighty Three — BMI) ... 81	The End (Fourth Floor — ASCAP) ... 85
Can You Do It (Jobete — ASCAP) ... 70	I'd Really Love To (Dawnbreaker — BMI) ... 10	More Than (Pure Songs — BMI) ... 71	The Rubber Band (Mighty Three — BMI) ... 63
Devil Woman (Unichappell — BMI) ... 6	If You Leave (Big Elk/Polish Prince — ASCAP) ... 7	Mr. Melody (Jay's Ent./Chappell — ASCAP) ... 84	The Wreck (Moose — CAPAC) ... 37
Did You Boogie (Goblet — BMI) ... 39	I Got To (Brother — BMI) ... 54	Muskrat Love (Wishbone — ASCAP) ... 60	This Masquerade (Skyhill — BMI) ... 30
Disco Duck (Stafree — BMI) ... 5	I'll Play (Pink Pelican — ASCAP) ... 92	Nadia's Theme (Screen Gems/Col. — BMI) ... 66	Turn This One's For (Kamakazi — BMI) ... 59
Doctor Tarr (Fox-Fanfare/Woolsongs — BMI) ... 58	I'm Easy (Amer. B'casting/Lion's Gate/Easy — ASCAP) ... 41	One Love (Jobete — ASCAP) ... 36	Turn The Beat (Sunbury/Dunbar — BMI) ... 31
Don't Fear (B.O. Cult — ASCAP) ... 32	I Never Cry (Ezra/Early Frost — BMI) ... 94	Party Line (Buddah/Gee Diamond/MRI — ASCAP) ... 87	Wham Bam (Colgems — ASCAP) ... 16
Don't Go Breaking (Big Pig/Leeds — ASCAP) ... 22	I Only Wanna (Chappell — ASCAP) ... 14	Play That Funky (Bema/Blaze — ASCAP) ... 3	Who'd She Coo (Tight — BMI) ... 35
Don't Stop Believin' (John Farrar — BMI) ... 62	It's A Long (Australian Tumbleweed — BMI) ... 76	Popsicle Toes (Mississippi Mud — BMI) ... 69	With Your Love (Diamondback — BMI) ... 13
Don't Think (Stonebridge — ASCAP) ... 90	It's OK (Brother — BMI) ... 43	Queen Of My (Average — ASCAP) ... 75	You Are My Love (Warner Bros. — ASCAP) ... 98
Fernando (Fox-Fanfare/Woolsongs — BMI) ... 29	It's Only Love (Hamsten — BMI) ... 79	Rock And Roll Music (Arc — BMI) ... 49	You Are My (Electrocord — ASCAP) ... 77
Free Spirit (Low-Sal — BMI) ... 88	Jeans On (Moth/Dick James — BMI) ... 89	Rock'n Me (Sailor — ASCAP) ... 20	You Are The (Stephen Stills — BMI) ... 42
Getaway (Kalimba — ASCAP) ... 11	Julie Ann (Martin/Coulter — ASCAP) ... 95	Say You Love Me (Genton — BMI) ... 21	You Gotta Make (Don Kirshner — BMI) ... 83
Get Closer (Dawnbreaker — BMI) ... 34	Just To Be (Jobete/Commodores — ASCAP) ... 56	Shake Your (Sherlynn — BMI) ... 1	You'll Never Find (Mighty Three — BMI) ... 24
Get The Funk (Kidada/Goulgris — BMI) ... 44	Kiss And Say Goodbye (Nattahnam/Blackwood — BMI) ... 28	She's Gone (Unichappell — BMI) ... 12	Young Hearts Run Free (DaAnn — ASCAP) ... 40
Get Up Offa (Dynatone/Belinfar/Unichappell — BMI) ... 80	Let 'Em In (ATV — BMI) ... 26	Show The People (Country Road — BMI) ... 50	You're My Best (Island — BMI) ... 55
Give It Up (NY Times/Content/Leary — BMI) ... 65	Let Her In (Midsong — ASCAP) ... 45	Springtime Mama (Blendingwell — ASCAP) ... 57	You Should (Casserole/Unichappell — BMI) ... 19
Give Me Your Money (Ranbach — BMI) ... 96	Let's Rock (Kaskat — BMI) ... 86	Still The One (Siren — BMI) ... 8	
Goofus (Leo Feist — ASCAP) ... 91	Like A Sad (Cherry Lane — ASCAP) ... 64	Street Singin' (Kamakazi/Angel Dust — BMI) ... 53	
		Summer (Far Out — ASCAP) ... 17	
		Sunrise (CAM USA — BMI) ... 38	

The Earl Slick Band

*Razor
T. Sharp*
ST 11570

The Earl Slick Band's second album again features the guitar virtuosity of Earl Slick, with a majority of the songs written by lead vocalist Jimmie Mack. Produced by John Alcock of Thin Lizzy fame.





If you missed The Kids From C.A.P.E.R., get ready for the 6,300,000 fans who didn't.



Saturday morning, while you were out mowing the lawn, something big happened. In millions and millions of homes nationwide, kids were glued to their TV sets to catch the NBC-TV debut of "The Kids From C.A.P.E.R.," a new weekly program co-produced by the dean of musical shows, Don Kirshner.

But "The Kids From C.A.P.E.R." is more than a new TV program about the warm, wacky, wonderful quartet of young apprentice cops and their zany adventures. It's the launching pad for a

whole new craze and the introduction of a new singing group whose first single is "When It Hit Me (The Hurricane Song)." ZS8-4266

Now that you know where that screaming line of kids came from, all you need to know is where their first single comes from.

"When It Hit Me (The Hurricane Song)," the first in a long line of smash singles from the Kids From C.A.P.E.R. On Kirshner Records.

A Cash Box Survey:

Record Company Executives Discuss Current State Of FM Radio, Promotion

(The following survey of promotion executives from 34 record companies was researched and written by Julian Shapiro, Phil DiMauro, John Mankiewicz and Nick Nichols. Edited by Julian Shapiro.)

NEW YORK — A survey of key promotion executives from various record companies conducted in recent weeks by **Cash Box**, regarding the current state of FM radio and FM promotion has yielded the following general results:

- Concentrated airplay is viewed as crucial to the success of an album, but the definition of what is 'concentrated' elicited responses as diverse as "8 or 12 times a day" to "you don't necessarily have to have people at a station playing it every day."

- The trend toward more tightly formatted FM stations, particularly those programmed by Lee Abrams ("Superstar" format), is seen as the most potent force in FM radio.

- Album Oriented Radio (AOR) FM stations, though regarded in varying degrees of favor, have clearly supplanted FM progressive stations in the development of FM radio.

- FM stations are still important in breaking new groups and albums, but tighter formats in general have made it more difficult to get a record added at any FM station.

- WMMS (Cleveland) is the most mentioned FM station, receiving praise from nearly one-third of those executives polled, and more than half of those who named specific stations. The ABC owned-and-operated stations followed next.

Questions Posed

The following questions were posed to each promotion executive: what effect does concentrated FM airplay have on LP sales; what is the effect of AORs in the marketplace; are FM stations as important to breaking new groups and LPs as they were several years ago; how tight have playlists at FM progressive stations become; and what are the important and emerging FM

stations across the country?

What Is Concentrated Play?

According to Mike Pillot, associate director of album promotion for Columbia Records, concentrated FM airplay is crucial to sales, but the definition of 'concentrated' must be addressed first. "To me, it means better than half the staff (djs at a station) into the LP, but they don't necessarily have to be playing it every day. The key is a commitment to the record, and to be effective it must last from six to eight weeks."

AOR stations are important to Pillot because they mean, simply, concentrated airplay. Stations like WPLJ (New York), WDAI (Chicago), KLOS (Los Angeles), and WRIF (Detroit) were mentioned as vehicles for securing the concentrated airplay necessary to "get a record into the market

place." But, on another level, this creates a problem. "AORs are not going on a new band," explained Pillot, "without local sales. I'm hearing 'what's the single going to be?' at a lot of FMs, because they want to play hit songs. At WPLJ, for example, you know you have to show sales and strong chart moves."

Two logical questions follow: what do you do with a new band?; and what is the state of FM progressive radio, long a primary supporter of new bands? "They (FM progressives) have become tighter, because there are so many bad records around. It's most important to get a program director (pd) and a music director (md) to listen to a new record. Once you've done that, you've done your job. With so many records around, it's tough to get peo-

ple to listen to a record. But if you believe in a record, you may not take 'no' for an answer. Respect is a key. Mutually. Business respect. I've continued to work with things in that manner for as much as six months down the road. It happened with Springsteen and with Willie Nelson."

The question of whether FM stations are as important to new groups and new LPs as they were several years ago was met with a declarative, "We're selling a lot of Blue Oyster Cult, Boz Scaggs and Springsteen." But, Pillot elaborated, "we can get albums selling 200,000-250,000 just off airplay, and of course, personal appearances. Jazz is a good example, because it gets little if any play on "top 40," black radio or MOR radio. On the (AI) DiMeola album, we did 100,000 only on FM radio. Still, there are so many records around, it's tough to get records played. And it has to be a marriage of airplay, touring, and then cooperation with the retailers."

Important FM stations to Pillot are WMMS (Cleveland) and KLOL (Houston), because "they achieve market penetration, and both play a lot of music. Then there are WABX (Detroit), KWST (Los Angeles), and KSHE (St. Louis) of the Century chain. Stations that Pillot has seen gaining in strength include: KQRS in Minneapolis ("very important for its mix of music"); KNAC in Long Beach ("has impact in the LA market; for example, it was a strong supporter of Blue Oyster Cult"); KZEL in Eugene ("a taste-maker"); KDKB in Phoenix ("it means sales"); WXRT in Chicago ("it fills the need for a progressive station in the area"); KLBK in Austin ("one of the best rock 'n' roll stations in the country"); WKDA in Nashville ("a rock 'n' roll station, not a country station, that's doing a great job"); and WINZ in Miami ("it will become very important because it fills the need for a progressive radio station in Miami").

In addition, Pillot singled out WBCN (Boston), WBRU (Providence), WHCN (Hartford), WNEW (New York), WLIR (Long Island), WMMR (Philadelphia), and WHFS

\$2.99 Sale Price For LPs Proliferates In NYC Market

by Ken Terry & Julian Shapiro

NEW YORK — Advertising records in the New York metropolitan area for \$2.99 has become a regular practice. Not only have retailers such as Jimmy's Music World, Alexander's, and Disc-O-Mat offered current releases at this price, but so have Korvettes and Sam Goody. There seems to be no end in sight.

Last week, Goody lowered its sale price on selected current releases to \$2.99 for the first time in the chain's history (**Cash Box**, September 18). Korvettes has been advertising "super specials" at \$2.99 for nearly two months, and although Goody has, so far, given no indication that that price will recur for its 21 stores in the foreseeable future, Korvettes has been slowly escalating the number of albums sale-priced at less than wholesale cost.

Eight Albums at \$2.99

Eight albums were offered as "super

specials" in the *Sunday New York Times* at Korvettes, 30 stores in the New York area. They were: "War's Greatest Hits"; "Love, Life & Feeling" by Shirley Bassey; "Good King Bad" by George Benson; "Juicy Fruit" by Isaac Hayes; "Go" by Yama-shita/Winwood/Shrive; "You Are My Starship" by Norman Connors; "Spitfire" by Jefferson Starship; and "Best Of The Band." The sale was effective for three days, and quantities of each album were limited to one of each per customer.

Initially, when the sale feature debuted, Korvettes offered five albums, and for a number of weeks the number fluctuated between four and five. But recently there has been a steady, almost determined progression to the current figure, which is the highest to date.

Four days later, in the *New York Daily News*, Korvettes advertised newest albums by Crosby/Nash, John Handy, and Marilyn

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WEA Intl. Labels, Affiliates, Firms Meet In Montreux

by Gary Cohen

MONTREUX, SWITZERLAND — 150 executives representing 27 countries, including the 11 WEA International affiliates from around the world and WEA licensees, met here for a sales convention and a series of product presentations, Sept. 8-11. The convention was also the first worldwide meeting of WEA International.

And in addition to the international representation and product presentations, executives from the three domestic United States companies — the Warner Brothers, Elektra and Atlantic groups — also attended and similarly presented, via film, tape and sound, their upcoming fall and future releases.

Opening Presentation

In opening the meetings, WEA International president Nesuhi Ertegun declared, "With the 11 companies that are owned by WEA International, we probably cover something like 85 to 88% of the world market; it's hard to say exactly, but it's around there. The remaining territories are in the hands of our most excellent licensees. Many of them have been with us for many years; others are more recent." Er-

tegun elaborated on the explosive growth of WEA International, noting that the WEA International organization is five years old. "But when I say five years old, the very first companies are five years old — the U.K., Japan, Canada, France and Germany. All the others are less than five years old. Holland and Italy, for instance, are one year old. Brazil is one month old." The other three companies, in Australia, New Zealand and South Africa, fall in between.

WEA International, in terms of sales, has grown from \$18 million in 1971, to \$75 million last year, a 400% increase, which does not include sales from the 50% owned Japanese company, Warner-Pioneer. But Ertegun told **Cash Box** in Montreux that when the 50% share of the Japanese company's sales are added in, WEA International's sales are "over \$100 million." In all, WEA International has 30 licensees, Ertegun added, of which 17 were in attendance. As far as expansion of actual WEA International licensees, Ertegun projected "we are going to open three or four more companies in the next year," depending on

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Copyright Revision Nearing October 9 Passage Deadline

by Rebecca Moore

WASHINGTON, D.C. — The Copyright Revision Bill is expected to come to the House floor for adoption this week. Last week the bill breezed through the ornery House Rules Committee by a unanimous vote. All bills must funnel through the Rules Committee before reaching the floor.

Three Calendar Days

The committee agreed to limit floor debate on the bill to one hour. It also voted to require that all amendments to the bill, except those sponsored by Judiciary Committee members, be printed in the Congressional Record three calendar days before the bill reaches the floor. Both these moves will expedite passage of the complex and lengthy legislation by preventing last minute floor fights. Only three or four major amendments are expected.

But it's still down to the wire for copyright revision. In what one music industry rep described as a "Perils of Pauline situation," the bill must get through Congress before the Oct. 9 adjournment date. If it fails, complete revision of the country's 67-year-old copyright laws will be postponed for yet

another year. After the House adopts the bill, as is expected, it then goes to a House-Senate conference committee to iron out the numerous dollars-and-cents differences between the two versions. The bill passed the Senate last February 97-0. Once the conference committee agrees to a bill, it returns to both Houses of Congress for final passage.

A copyright revision bill has been in Congress since 1967. This year's model creates a number of new royalties. Jukebox owners, cable TV, and public television will all be paying royalties for the first time. Mechanical royalties that record companies pay to songwriters and publishers are upped from two cents per song to two and three-quarters cents in the House bill.

The term of copyright is lengthened from a current maximum of 56 years to life of the author plus 50 years. This is in line with international copyright standards. Additionally, the House bill creates a permanent three-member Copyright Royalty Commission to review and revise rates on a

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BLACK OAK ARKANSAS



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Their new Album featuring:
WHEN THE BAND WAS
SINGIN' "SHAKIN' ALL OVER"
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MCA RECORDS

Multiple Sets Stand Out In Rising Classical Sales

by Ken Terry

NEW YORK — A recent survey of 25 top-selling classical albums in the N.Y. metropolitan area by **Cash Box** has shown that their average list price per LP is \$6.65, or ten cents less than the corresponding figure for this week's popular best sellers. On a per-unit basis, however, the average classical list was \$10.90, compared with \$7.02 for the popular units.

The substantial difference between unit averages stems from the interest of classical record consumers in multiple

sets, especially of operas and other vocal works. While there are only two double albums in the top popular category, the **CB** classical chart includes eight multiple sets, several of them containing three or more disks.

The local buying habits of classical fans also explain the parity between per-LP classical and popular list prices. In the top-selling category, they seem to buy just enough budget-line albums and special bargain sets to prevent sales of expensive imports from driving the average classical list above the level for popular best sellers.

Across the entire catalog, classical budget lines give these customers a distinct advantage over pop consumers. Offering many brand new recordings by well-known artists, these lines list for \$3.96-\$4.98 and now account for about one-third of New York City classical sales. In contrast, popular budget disks, which almost never feature recent work by hot acts, make up a very small fraction of total popular product.

Equalized Prices

It is only recently that classical recordings have moved into a competitive sales position. Ten years ago, main-line classics were running about a dollar above albums of popular music. Such budget labels as Nonesuch, Vox and Turnabout were just beginning to build their lines, mostly with reissues of European recordings. Although some fine "historical" disks were being re-released on Victrola (RCA), Seraphim (Angel) and Odyssey (Columbia), the number and availability of such LPs were strictly limited. Therefore,

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FRONT COVER



Love has certainly kept the Captain and Tennille together. Their rise to stardom during the past year and a half has built their careers into a weekly television series this fall. Still on the charts with their debut album, "Love Will Keep Us Together," for the past 68 weeks, the popularity of this dynamic duo seems to be growing stronger. The versatility of the Captain (Daryl Dragon) and his wife Toni (Toni Tennille) has led them to a much deserved career in the entertainment industry. Working with the Beach Boys for many years, Daryl spent years concentrating primarily on arrangements for the group. The son of a well-known symphony conductor, Carmen Dragon, his father's influence is quite evident in much of Daryl's work. Toni Tennille has been singing all her life and prominent among her varied credits are her works as backing vocalist on Elton John's "Caribou" and her touring with the Beach Boys playing piano. "Song Of Joy," which is the Captain and Tennille's most recent album to date is still riding the charts and continues to climb each week. They have come a long way from pressing their own records and knocking on doors to get them played. With their own television show in the making and their contribution to the pop music world, the talents of such fine artists will be enjoyed by many for some years to come.

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Pickwick Sees \$300 Mil. In Sales, Earnings Rise

NEW YORK — Pickwick International expects its fiscal 1977 sales to top \$300 million, compared with \$264.9 million in this past year, Pickwick chairman Cy Leslie told Wall Street securities analysts. He also projected, according to the *Wall Street Journal*, Pickwick's second quarter and full year earnings to be higher than the comparable levels of the year before. Last year, Pickwick earned \$2.5 million in their second quarter and \$9.5 million for the full year (**Cash Box**, July 24).

For their first quarter, which ended July 31, in figures announced in last week's **Cash Box** (Sept. 18), Pickwick's quarterly income dropped 19.3% from \$1.2 million to \$1 million, on a 11.5% sales increase to \$60.5 million.

Lieberman, NARM Meetings This Week

LAKE GENEVA, WISC. — Two conventions are taking place this week within 50 miles of each other, within a few days of each other (and overlapping at times). Lieberman Enterprises, a major (and recently expanded with the purchase of Musical Isle) rack jobber, and according to some, the fifth largest record seller in the country, will hold its convention at Lake Geneva, Wisc. from Sept. 19-22. Executives from the Lieberman operation around the country are expected to attend. And NARM will hold its mid-year meeting in Chicago Sept. 21-23. The Lieberman meeting is at the Playboy Hotel; the NARM at the Continental Plaza.

Portrait Launches 1st Single With Confidence, Pride

by David Budge

LOS ANGELES — When Portrait Records ships its first piece of product this week, Burton Cummings' single "Stand Tall," it may very well be releasing its own anthem. Obviously, every new record company intends to measure up to its goals and aspirations, but it is the considered opinion of Larry Harris, vice-president and general manager, and his staff that Portrait need not rush headlong into the jaws of progress. "We intend to have a high degree of concentration on each act we sign," Harris told **Cash Box**, "so we don't intend to go on a signing binge. We're talking to a number of artists and managers at the present time, but it's premature for us to speculate about the size of our talent roster or our staff."

Separate Entity

When the announcement of Portrait's formation was made at the CBS Convention in Los Angeles last July, speculation about the label's purpose and importance was a constant topic of discussion. Lorne Saifer, Portrait's vice-president in charge of A&R, informed **CB** last week, "Portrait is not a custom label. Just as Kinney owns Warner, Elektra and Atlantic, CBS now owns Columbia, Epic and Portrait. The reason for our existence is the vast talent pool on the west coast, and we feel that the specialized treatment we give each of our artists will demonstrate our importance."

Though Portrait consists of two artists (Joan Baez and Cummings) and four executives (Harris, Saifer, national director of promotion Randy Brown and national director, press and public information, Jack Breschard) at the present time, there are plans for expansion, but at a gradual pace. "We'll always have a high staff-to-artist ratio," Harris emphasized, "so we'll add to our staff when we need to. It's one of the founding concepts of the label to get everyone together—from artists and managers to promotion, sales and A&R. In my opinion that will be the result. It's tough to succeed in any business, especially the record business, but we feel our approach will maximize our chances."

Saifer, who along with Harris and Brown gained his position at Portrait after success within the CBS organization, pointed out the emotional commitment he personally feels for the fledgling record company: "I grew up in Canada with Burton Cummings. In fact, in a three-block area where I lived, I had Burton, Randy Bachman, Terry Jacks and Neil Young as neighbors. I've always believed in Burton as an artist and my com-

mittment is to artists and their art."

1st And Goal

Harris, with the confidence of a football coach with a contending team rich in starting talent and bench depth, views Portrait's infancy as a pleasurable experience. Enthusiastically he mused, "Let's face it, with CBS' branch marketing and merchandising behind us, I don't foresee any major problems in our future. I believe the professionalism at Portrait will eliminate the normal growing pains. Randy Brown, who was most recently CBS' branch manager in Denver, knows all of the other branch managers on an intimate basis. The communication's there. I've worked extensively with the people that I'll be dealing with. Our attitudes are in sync. After all, a label is a reflection of its artists and we hope to complement artistic achievement with solid professionalism."

Saifer views his involvement with Portrait as the chance of a lifetime. "I believe that everyone who's ever been in the record business has, at one time or another, wished he could start from scratch and do it

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CBS Appoints Blackburn VP

NASHVILLE — Rick Blackburn has been appointed to the post of vice president, marketing, CBS Records, Nashville. Blackburn will be based in that city and will report directly to Jack Craigo, vice president and general manager, marketing, CBS Records.



Arista Sales Up \$11 Mil. In '76

NEW YORK — Sales of Arista Records, a subsidiary of Columbia Pictures Industries (CPI), rose by \$11 million last year, from \$19.4 million to \$30.4 million, for their fiscal year ending June 26, 1976. The figures are for Arista's domestic and international record operation, and are the first publicly released figures on the size of Arista Records. Previous figures from CPI had grouped together Arista with the Screen Gems Columbia publishing operation, which has subsequently been sold to EMI for \$23 million (**Cash Box**, July 3).

While CPI now lists last year's figures for Arista alone as \$19.4 million, in last year's annual report, the figure for Arista and the Screen Gems Publishing and Screen Gems print divisions was \$30.1 million. Accordingly, by subtracting the two, it develops that Screen Gems Publishing and Print combined did \$10.7 million last year, although it is still impossible to determine how much was publishing, and how much was print. But it was learned that the sales of the print division, which Columbia Pictures retained, are listed in the "other" category in the company's sales report, while the two figures of \$19.4 million in 1975 and \$30.4 million in 1976 represent strictly what Arista Records, domestically and internationally, was responsible for in 1975 and 1976.

4th Quarter Down

Arista's sales increase came as a result of their first three quarters, as the fourth quarter sales dropped from \$6.9 million last year to \$6.2 million this year. Separately, Arista told of profit increases of 22% for the quarter and 364% for the full year, although amounts of profit were not given.

Over-all, Columbia Pictures' net income after taxes was \$11.5 million, compared to \$10.5 million last year. Operating profits after taxes from continuing operations were \$5.5 million this year, up from \$4.4 million last year. Revenues from continuing operations rose to a record \$332.1 million, up from \$325.9 million last year. And Columbia noted that the sale of their music publishing business, which was concluded after the fiscal year ended, will be reflected in the figures for the quarter ending Sept. 25.



ARISTA GATHERS FOR MEETING — Arista Records personnel met for a series of sales and promotion meetings in Scottsdale, Arizona Sept. 8-12. At the meetings, new releases were planned and played, details of a merchandising program were revealed and each department at the label made their own presentation. Seen at the meetings (top row, from left), Arista president Clive Davis, Gordon Rossin, vice president of marketing; producer Jimmy Ienner. Elliot Goldman, executive vice president; Davis; and Eric Woolfson, manager of Alan Parsons; Mike Klenfer, vice president of album promotion and special projects, with David Carrico, vice president of promotion, presenting the promotion man of the year award to Bill Scull; and Judd Siegal, receiving the marketing man of the year award from Jon Peisinger, director of national sales. (Bottom row) Rick Dobbis, director of

artist development, Bob Buziak, manager of Arista in the U.K., and Peisinger, at a cocktail party were Roger Birnbaum, west coast A&R, Mr. Big's manager Robert Hirschman and creative director Bob Heimall, at the promotion seminar were Sam Karamanos, associate director of singles promotion, Hank Talbert, vice president of R&B promotion; Richard Palmese, director of national promotion, Carrico; and Perry Cooper, associate director of album promotion; at the international meeting were Ron Caves, EMI in the U.K., Karel Kendrickse, EMI in Holland, Walter Puetz, EMI in Germany, Kei Nishimura and Hiro Suzuki, EMI of Japan, Roger Langford, EMI in Australia, Mike Goldsmid, marketing manager of Arista in the U.K.; David Bridger, promotion for Arista in the U.K.; Buziak (partially hidden); and Robert White, business director of Arista in the U.S.

Musexpo '76: Commendations And Constructive Criticism

by Stephen Fuchs

LOS ANGELES — Musexpo '76 took place as planned at New Orleans' Fairmont Hotel last week (8-11), demonstrating a determination to continue as the only annual international music forum within the United

States.

While the convention drew participants from several large markets including government-subsidized delegates from

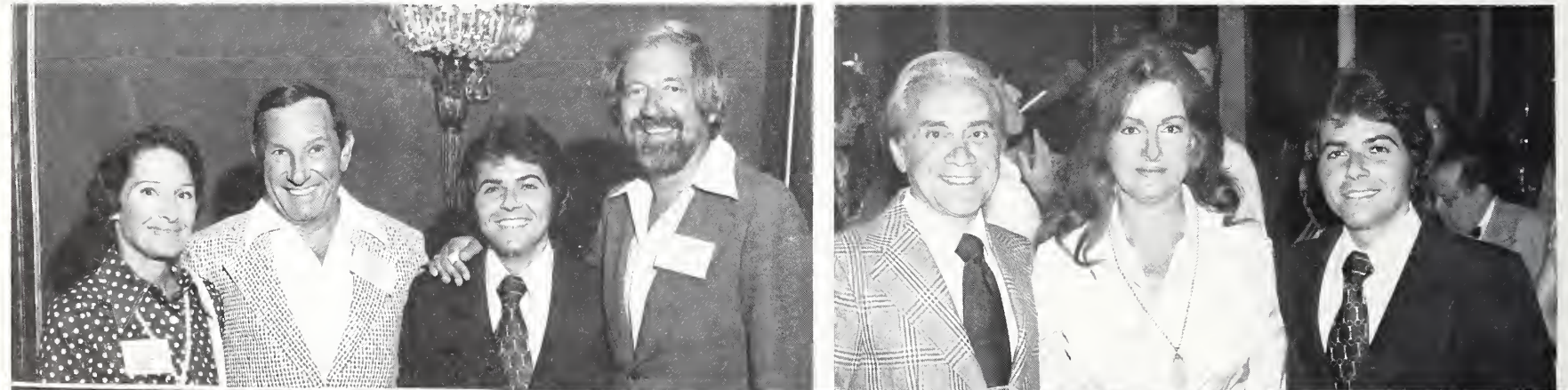
Australia and the U.K., the one recurring and objective criticism was the lack of involvement by U.S. labels. In other words, the host country betrayed the congeniality it

might be wise to embrace at future Musexpo dates.

Attitudes

Nevertheless, business deals were con-

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HAVING A GRAND OLD TIME — New Orleans was the sight for Musexpo '76 and the celebrants found a variety of ways to enjoy themselves. Pictured at the international convention held Sept. 7-11 are: (top l) from left — Mrs. Edna Albert, George Albert, president and publisher of **Cash Box**, Roddy S. Shashoua, Musexpo president and Lee Mendell of Lee Mendell Ltd. (Top r) From left — Sal Chiantia, president of MCA Music, Frances

Preston, vice president of BMI, director of country music association, Shashoua (Bottom l). Leonard Feist, president National Publishers' Association speaking at publishers meeting. (Bottom c) From left — Charles Scully, director of public relations SESAC, Shashoua, Mrs. Albert and George Albert (Bottom r) Al Berman, president Harry Fox Agency addressing audience at National Music Publishers Meeting



The John Travolta Phenomenon Continues

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Don Kirshner’s Rock Concert
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EXECUTIVES ON THE MOVE



King

Schlissel

Cureton

Silva

King Appointed At Atlantic/Atco — Larry King has been appointed to the newly-created post of director of field operations for Atlantic Records where he will direct and oversee all promotion and marketing activities in the field involving the label's local and regional forces. Prior to this appointment, King held the post of regional pop promotion director for the southeast and southwest since 1974, working out of Atlanta.

Atlantic/Atco Names Four — Mel Schlissel has been appointed to the post of A&R administrator; Bill Cureton to the post of R&B A&R/product manager; Ramon Silva, jazz A&R/product manager; and John David Kalodner, pop A&R/product manager for Atlantic/Atco Records. Schlissel joined Atlantic in December 1974 and will administer all budgets involving the A&R department. Cureton came to Atlantic after 1½ years with April/Blackwood Music Publishing, as east coast professional manager. Silva came to Atlantic after more than 10 years in the radio, record retailing, and concert promotion fields in his native Puerto Rico. Kalodner joined Atlantic's press department in October 1974.

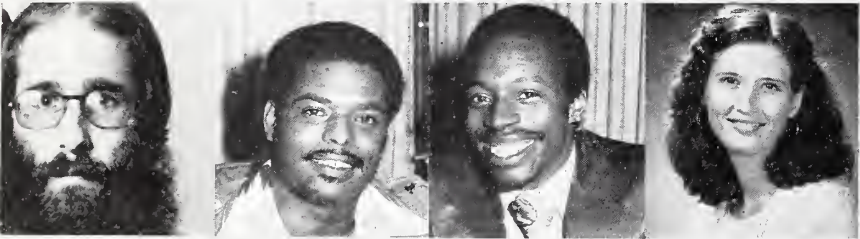
Brown And Craig Promoted At ABC — John Brown and Bill Craig have been promoted to the positions of national R&B promotion director, and assistant national R&B promotion director respectively. Brown has been the New York regional R&B director since 1974. Craig came to ABC in June 1976 from Epic Records. Brown will be headquartered at 8255 Beverly Blvd., Los Angeles while Craig will continue to work from Detroit.

Cooke Upped At Columbia — Barbara Cooke has been appointed to the position of associate director, east coast product management, Columbia Records. She was most recently product manager, east coast, Columbia Records.

ABC Names Two — Howard Frank and Ron LaForgia have been added to ABC's promotional department. Coming to ABC from Ode Records, Frank will operate out of the company's Burbank branch and LaForgia joins ABC's Chicago branch as local Chicago promotion man.

Donelson To CTI — Chip Donelson has been appointed CTI's national promotion director. He comes to CTI from Polydor Records where he was national R&B director.

Playboy Records Names Butler — Jay Butler has been named director of R&B product for Playboy Records. Before joining Playboy, Butler was west coast director of artist relations



Kalodner

Craig

Brown

Cooke

for Atlantic.

Roberts Joins All-Media — All-Media Management announced the appointment of Mona Roberts to head the Los Angeles-based company's new music/variety division. Ms. Roberts was formerly associated with Olivia Newton-John and LK Productions. She can be reached at (213) 653-7337.

Campana Forms Firm — Frank Campana has exited the Richard Linke Organization and has established his own personal management company, Frank Campana Management. The firm is located at 15233 Ventura Blvd., Suite 516, Sherman Oaks, California 91304.

Casablanca Sets Staff Realignment — Casablanca has announced five additional appointments and promotions in the company's marketing, promotion and publicity departments. Phyllis Chotin, formerly media buyer for the label, has been promoted to the post of director of advertising. Rejoining the label as director of MOR promotion is Nancy Reingold, who was with the label at its inception and returns following a brief period spent at Chelsea Records. Peggy Martin, formerly staff publicist, has been named national tour director and Nellie Prestwood, formerly an assistant in the sales department, has been named publicity tour coordinator. In addition, Elaine Cooper has been named artist relations coordinator; she formerly served as a press officer at Island Records in the U.K.

Schreiber To UA — Carson Schreiber has been appointed to the position of western regional country promotion manager at United Artists Records. Most recently, he was national country promotion director for Farr Records. He will be headquartered at U.A.'s Hollywood offices.

Long Added At Entertainment Co. — Joe Long has been named as executive assistant to the president and director of A&R and publishing of the Entertainment Company. He comes to the firm from Los Angeles, where he was an independent record producer for Mercury, London, Chess/Janus and U.K. Records.

Heller Establishes N.Y. Office — The Jerry Heller Agency announced the establishment of a New York office and has appointed Bob Caviano as its managing director. He will be in charge of coordinating all tours for the Heller Agency clients east of the Mississippi. Sherry



Frank

La Forgia

Donelson

Butler

Jones has been named as office manager and Ken Gary as special assistant. The office will be located at 65 East 55th Street, N.Y. 10022. Phone: (212) 758-8225.

Table Cards Promote LPs For Artists At NY Clubs

by Ken Terry

NEW YORK — Table cards promoting new releases by particular artists have been quietly appearing over the past several months at two New York clubs: The Bottom Line and The Other End, in conjunction with shows given by those artists. Alternately tagging Korvettes, King Karol and other chain stores as the locations where the albums are available, at least four record labels have printed table cards which advertised new LPs by such artists as Hall & Oates, The Movies, the Faragher Brothers and Terry Reid.

Both Paul Colby, The Other End's owner, and Stanley Snadowski, co-owner of The Bottom Line, said they haven't bothered to

ask the record companies to compensate them for the use of their premises, mainly because the labels don't run this kind of campaign very often. The table cards have only appeared at The Bottom Line about half a dozen times, and although Colby recalls that something similar was done at what was then Bitter End for Tony Joe White about five years ago, the gimmick has only recently resurrected itself at his new club. "It's just starting again. But the cards for the Faragher Brothers and The Movies were put down within a couple weeks of each other, so maybe it's going to catch on."

Sales Results

According to John Baier, record manager of King Karol's midtown Manhattan store, any increase in sales of the involved albums has been "nothing to write home about." But Korvettes' David Rothfeld stated that this type of promotion "has been productive" as a tie-in for Korvettes' stores.

Arista Records, which in the past year has printed up table cards for club appearances by Ben Sidran, The Outlaws and The Movies, among others, is sold on this method of promotion. "Within the next month we plan to expand the program to other parts of the country," said Jon

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ABC, Hickory Pact

LOS ANGELES — ABC Records has been licensed to distribute all Hickory Records product in the United States, Canada, and throughout most of the world, effective immediately.

Set for release under the new ABC/Hickory pact are singles and LP's from Don Gibson, Don Everly, Carl Smith, Jim Chestnut, and Mickey Newbury, who was recently signed by the label.

Hickory will maintain its Nashville headquarters at 2510 Franklin Road, headed by Wesley Rose, president.

Six Albums New To 'Top 10' Epitomize Fluid Chart Activity

by Steve Ostrow & Julian Shapiro

NEW YORK — Several weeks ago the pop album chart showed indications of accelerated activity. At that time, there were strong possibilities that as many as six new titles might appear in the top 20 over a relatively brief period of time. In fact, since Aug. 21, six albums have entered the top 10.

"Spirit" by John Denver is currently at #2 after debuting on the chart at #85 with a bullet on Aug. 28. Two weeks later it entered the top 10 at #7 with a bullet, jumping then to its present position.

"Hasten Down The Wind" by Linda Ronstadt remains at #3 for the third consecutive week. It entered the chart, the same week that "Spirit" did, at #57 with a bullet, but entered the top 10 the following week at #9 with a bullet.

Scaggs' Sixth Solo Effort

"Silk Degrees" by Boz Scaggs climbed to #4 with a bullet this week, its highest chart position to date during its five weeks in the top 10. Scaggs' sixth solo album, though, did not appear to be a candidate for the top when it was released on Feb. 23. It first entered the top 100 on March 27 at #82 with a bullet and did not reach the top 20 until June 5. After sporadic chart movement during the next ten weeks that saw the album drop out of the top 20 five times, it reached #13 with a bullet on Aug. 21. The next week it entered the top 10, and it has moved upward within that stratum during each week of its occupancy.

"War's Greatest Hits" is at #7, and other than "Silk Degrees," is the only bulleted album within the top 10, indicating that each should attain higher positions in the coming weeks. The War album entered the chart at #80 with a bullet on Sept. 4, its first week of release. The following week it took a spectacular leap to #18 with a bullet, climbing next to #11 bullet. This is its first week in the top 10.

"This One's For You" by Barry Manilow, the subject of an extensive multi-media campaign, is at #8 for the second consecutive week. It debuted at #67 with a bullet on Aug. 21 and two weeks later entered the top 10, where it has been for four weeks.

"Wild Cherry" at #10 entered the chart on July 24 at #139 and has continued to show consistent upward movement. One week later it was #85, reaching #19 on Aug. 21. This is its second consecutive week in its present spot.

Interestingly, all six albums have showed either upward movement or maintained their positions in the top 10. Four of the albums (by Denver, Ronstadt, Manilow and Wild Cherry) are at their respective chart positions for at least the second consecutive week.

Others New To Top 20

In addition, four other albums are new to the top 20 since Aug. 28. "Hot On The Tracks" by the Commodores entered that list at #20 with a bullet on Sept. 4; it is currently #17. That same week "All Things In Time" by Lou Rawls moved from #23 to #18 with a bullet, attaining its highest ever position at #16 (where it presently rests). "Diana Ross' Greatest Hits" inched from #21 to #20 on Sept. 18; this week it is #19. "Dreamboat Annie" climbed from #21 last week, to become the newest entry into the top 20 at #18 with a bullet.

The Top 10 Then

The four albums that remain in the top 10 from that period that observers characterized as stagnant are "Frampton Comes Alive," still at #1; "Fleetwood Mac," which is at #5 after an incredible 61 weeks on the chart; "Chicago X," at #6 for the second consecutive week; and "Spitfire" by Jefferson Starship, which has dropped from #2 to #7 to #9 in the past weeks.

And what of the displaced six albums from the top 10 of Aug. 7, 14 and 21? "Breezin'" by George Benson is at #11, its first week out of the top 10 since it made its entry there on June 26. "Their Greatest Hits" by the Eagles is at #12. "Beautiful Noise" by Neil Diamond is at #14. "Speed Of Sound" by Wings is at #15. "Rocks" by Aerosmith is at #20, and The Beatles' "Rock 'N' Roll Music" is at #31.

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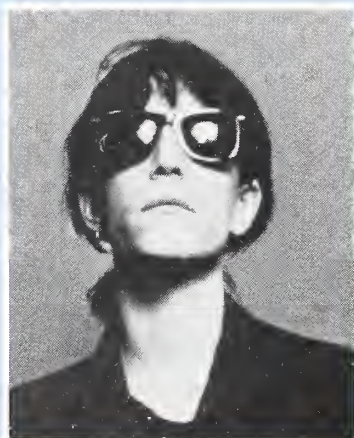
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Vocalist" in every Trade, her
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copies. At 25, this striking
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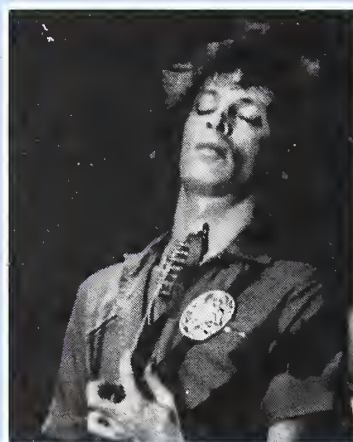
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RICK DANKO

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It's The Way You Use It!



ABC HOLDS REGIONAL MEETS — On three consecutive days, Sept. 1-3, ABC Records held its regional fall sales meetings in L.A., Chicago and New York. The meetings featured product presentations as well as strategy sessions and were highlighted by the revelation of the ABC "Music is The Name of The Game" incentive contest. Shown during the meetings are: (top l) Elton Rule, president of ABC; Leonard Goldenson, chairman of ABC; and Jerry Rubinstein, chairman of the board, ABC Records, discuss ABC Records' fall campaigns. (Top r) ABC/Dot executives are welcomed to the L.A. meeting by Rubinstein

and Herb Belkin, vice president of marketing and creative services. (L to r): B.J. McElwee, vice president of sales, ABC/Dot; Belkin; Rubinstein; Jim Foglesong, president, ABC/Dot; Ron Chancey, director of A&R, ABC/Dot. (Bottom l, l to r): Bill Shaler, branch manager, ABC San Francisco; Rubinstein; Don England, vice president of sales, ABC; Art Miller, branch manager, ABC Los Angeles; Charles Stewart, branch manager, ABC Dallas; B.J. McElwee. (Bottom r) Rubinstein, Ron Henry of Shelter and ABC promotion chief Charlie Minor.

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Multiple Classical Sets Sell Ir 9

classical music lovers who wanted the best recordings of particular works were forced to pay higher prices than those charged to popular record buyers.

In time, however, the two sets of prices began to equalize. Between spring of '73 and fall of '74, both domestic and foreign classical labels raised their main-line lists by a dollar; but during the same period, popular prices jumped even more, soaring to the present classical levels.

Holding The Line

Why haven't list prices of classical records gone up as much overall as popular lists have? "It's because of the increased sales I've noticed over the past five years," opined Peter Paul of Sam Goody's west side store. "This has generally helped to subsidize the classical line, and I guess there hasn't been a need for an increase."

At the Record Hunter, classical department manager Joe Levin felt that "some companies are running scared. They're afraid that they might kill the classical sales figures completely if they raise prices. Other companies have inner struggles as to whether or not a price hike is feasible. And a lot of these battles are won for the consumer. I know of one such case recently, but I can't disclose which company it was."

Frank Corrado of Sam Goody's east side store agreed with Levin's assessment. "It's possible that if prices were raised too much on classical records, the companies would lose whatever they might gain by selling them."

Corrado based his hypothesis on the fact that "classical records constitute a relatively small percentage of national record sales." Although he didn't offer specifics, rough estimates by other retailers and manufacturers place the figure at between five and ten percent. Therefore, the rise in classical sales has had little impact on the total market picture. Moreover, since sales of popular product have also been increasing, classical music might even comprise a diminishing sector of the total market.

Rock Crossover

In any case, more people in the N.Y. metropolitan area seem to be buying classical records than ever before — and for a variety of reasons. One retailer called it an "in thing"; a couple of others remarked on the role of such "crossover" albums as the Rampal/Bolling "Suite For Flute And Jazz Piano." According to Paul Dynei of the King Karol chain, "Some people who were strictly into rock five years ago have sort of branched out and discovered that there's something new in the classics for them."

The Record Hunter's Joe Levin asserted that this "crossover" traffic has been increasing because "movies and commercials are using more classical pieces. You hear the Rodrigo and Vivaldi guitar concertos in TV commercials, for example. And when people hear disco or rock versions of some classical theme, sometimes they're spurred to buy the piece."

In some cases, this impulse buying can lead to outright conversion. "There are these younger customers who saw '2001,'" explained a classical department manager of one of Korvette's New York area stores. "They heard 'Also Sprach Zarathustra' and it turned them on. All they'd heard up to then were the eighth notes on a fender bass — and they'd thought that was great. Then they suddenly realized there are more than three or four chords in music, and they became fanatical converts to the classics. They don't go through a transitional phase of more sophisticated pop music and then graduate to classics; they generally make a total conversion."

**Phila. Int'l. Starts
Special O'Jays Push**

LOS ANGELES — Sparked by a major tour and numerous television appearances, the O'Jays and Philadelphia International have launched a massive campaign to support the group's newest album, "Message In The Music."



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Motown Records



WEA Labels Meet In Montreux For Talks fr 7

the opportunities that become available.

Local Product Percent Varies

While much of WEA International's success was attributed to the product flow from the United States companies, many of the WEA International managing directors pointed with pride to the product from their own companies that contributed to the WEA successes in the United States. It was also apparent from the addresses of these directors that the percentage of local product to international product at each of the companies varies greatly. And Ertegun told **CB** that the numbers vary from 90% international, 10% local in Holland, to 60-65% local, 35% international in Japan. Other figures offered were for Italy (60% local), Germany (45% local), and South Africa (80% local).

Atlantic Presentation

Tribute Paid To Holly's Memory

NEW YORK — A week of tributes commemorated one of rock's innovators, Buddy Holly, who would have been 40 years old on September 7. "Buddy Holly Week" was proclaimed in London with the impetus of MPL Communications, Ltd., which now owns the Buddy Holly song catalog. At a luncheon held in London September 7, guests included Paul and Linda McCartney, Elton John, Roger Daltrey, Queen, 10cc, Eric Clapton, Roxy Music, Adam Faith, Wings and Steve Harley, and guest of honor Norman Petty, Holly's co-writer, record producer and manager, who presented McCartney with a pair of Holly's favorite cufflinks. Later in the week, London's Lyceum Theatre held a "Buddy Holly Night," where fans dressed in '50's clothes and listened to rock 'n' roll.

MCA Records, which issued Holly's original recordings, will be reissuing the "Buddy Holly Story" album package in the U.S. as well as re-releasing other Holly product in the U.K. Wings member Denny Laine has released a double-sided single of Holly tunes, "It's So Easy" b/w "Listen To Me," produced by Paul McCartney, which is set for U.S. release on Capitol Records September 27.

RCA Records Seals Lawson Distrib. Deal

NEW YORK — Lawton Records will be distributed and marketed by RCA Records, through an agreement recently completed by the two labels. Lawton product, including initial single releases by Baby Washington, the Continental IV and the Destinations, will appear on the recently established Sixth Avenue label bearing the Lawton logo.

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singing his new single

"Goodnight Angel"

#RR-101 b/w

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The Atlantic presentation, narrated by Dave Herman of WNEW-FM in New York, featured the Manhattan Transfer, Spinners, Roberta Flack and Aretha Franklin, among others, as domestic artists who had done well. But Atlantic also paid tribute to their international affiliates, for breaking and/or passing along a number of artists who had been successful for Atlantic: Michel Polnareff from France, Passport from Germany, Barrabas from Spain, AWB from Scotland, newly signed AC/DC from Australia, and of course all of the well-known English artists. Atlantic also spotlighted each of the seven custom labels — Big Tree, Cotillion, Little David, Nempor, Rolling Stones, Swan Song and Wing & A Prayer. Plans for a new Led Zepelin 2 record set, "The Song Remains The Same," were announced, as well as a new Emerson, Lake & Palmer LP which will be out by Christmas.

Elektra's presentation featured artists with either new or recently released albums, and began with Judy Collins, who has had a 15 year association with the label. Also featured were Joni Mitchell, Jackson Browne, Warren Zevon, Queen, Orleans, Linda Ronstadt and the Eagles. On the Warners side will be releases from Stills/Young, Cher, Seals & Crofts, Gary Wright and America, in addition to a Best of the Faces and Best of the Doobie Brothers.

Big Button Awarded

Promo Survey fr 7

(Bethesda). "They have been among the most important (stations) in the country, and still are."

Presentation Is A Key

Lenny Bronstein, national album coordinator for A&M, defined concentrated airplay as being "a minimum of five to six weeks in a good rotation." With that on his side, along with a good depth in stock, he claimed he can usually tell if an album is selling. "But there are other factors to be considered. If an individual jock gets on a record," Bronstein explained, "he can start a real groundswell."

Presentation is also a key aspect of FM radio, according to Bronstein, especially with new groups. "A jock has got to do a little homework. Without that, there's a good chance that the artist will get obscured by established acts."

AOR stations are very important to Bronstein, especially when directed toward the establishment of a touring act. "A lot of people downgrade AOR radio because the ratings aren't as good as AM top 40s, but the AOR listener is an active listener."

Bronstein maintains that the top 40 album stations are the next logical step in listener growth, a step away from the AM side. "The top 40 FMs have been bastard children for so long, but in a couple of years they're going to be really important."

"The increasing tightness of FM progressive playlists is something a promotion man has to accept, but now, not only do you have to promote the station, you have to promote each jock. It's become a real industry function," he explained, "even the promotion is formatted. The key word, however, is, again, presentation."

Bronstein sees WCOZ (Boston), WYSP (Philadelphia) and WINZ (Miami) as emerging FM stations of great importance.

Rotation Leads To Sales

Don McGregor, national promotion at Warner Brothers, defines concentrated airplay as "at least five plays a day." With that kind of rotation, along with some progressive retailers in a local area, McGregor feels that he can quickly tell whether an album is selling, sometimes within less than a week. "It takes a little longer in racked markets (markets where stores are serviced by rack jobbers). "And, of course, we're not talking about absolute

continued on pg. 32

After declaring "never in the history of the record business has there been one group that has had the genius of WEA artists," Neshi Ertegun was presented with a fourth big button — identical to the ones that Ahmet Ertegun, Joe Smith and Mo Ostin have for their parts in controlling the WEA International team.

Keynote Speech

The keynote speech was given by Stephen Stewart, director general of the International Federation of the Phonograph Industry (IFPI). Stewart's speech dealt with his organization's battle to obtain copyright protection for records in countries throughout the world, IFPI's fight against piracy, and the organization's campaign to have recordings recognized as an art form. He pointed out the years IFPI has spent convincing legislatures of the cultural role of recordings, and why they need the same protection in law as books or films. Stewart expressed great optimism about the future growth of the recording industry, noting that national barriers to contemporary music are breaking down and that the age of the record buyer is expanding.

Entertainment

The WEA International conclave in Montreux also featured an evening of live entertainment at the Hazyland club in that city. The three WEA International artists who appeared at the club included Liverpool Express from England, Rapsat from France, and Free Fantasy from Italy.

Later that night there was a live concert by a lively all-star band featuring Jerry Greenberg on drums, Bernard de Bosson on piano, Claude Nobs on harmonica, and Phil Carson on trumpet. From time to time Mike Hennessey filled in for de Bosson on piano.

Copyright fr 7

full-time basis.

Rules Questions

Rules Committee members wondered why the bill was reaching the floor so late in the game. Copyright subcommittee chairman Kastenmeier (D-Wis.), defending the bill before Rules, explained that the subcommittee had waited for the Senate to pass its copyright bill before beginning markup. "It took from February to August to mark this up," he observed.

Representative Young (D-Tex.) asked who would be paying the new \$8 jukebox royalty. Kastenmeier replied that the jukebox owners would be liable. "We think \$8 is a fair amount," he said.

The subcommittee chairman who has worked on copyright in the Congress for ten years, noted that the jukebox industry has been represented very well before this committee. They do not object to \$8, he added.

Competition

The copyright bill is competing with hundreds of other bills for time before Congress closes down for the year on Oct. 9. Although Congress usually adjourns in December, the presidential and congressional races took priority over legislation this year. If the major bills pending before Congress — tax reform, appropriations, defense — squeeze through by the 9th, there is virtually no prospect of Congress reconvening before January.

Despite the pressure, the Judiciary committee hopes to get the bill to the floor for a vote this week. Subcommittee counsel Bruce Lehman, exuberant after the Rules Committee vote, felt confident the bill would make it through. House leadership was being very helpful, he said.

Commodores' Gold

HOLLYWOOD — Motown recording artists Commodores made it two in a row when their album "Hot On The Tracks" was certified gold, announced Motown's executive vice-president Barney Ales.

looking ahead to the top 100

- 101 **I NEED IT**
(Vir-Jon — BMI)
JOHNNY "GUITAR" WATSON
(DJM/Amherst DJM 1013)
- 102 **THE MORE I SEE YOU**
(Bregman, Vocco and Conn — ASCAP)
PETER ALLEN (A&M 1813)
- 103 **SING YOUR OWN SONG**
(Anheuser — ASCAP)
MARK LINDSAY (Greedy G106-AS)
- 104 **MY SWEET SUMMER SUITE**
(Sa-Vette/January — BMI)
THE LOVE UNLIMITED ORCHESTRA
(20th Century TC 2301)
- 105 **IF I EVER DO WRONG**
(Sherlyn — BMI)
BETTY WRIGHT (Alston/T.K. 3722)
- 106 **STRUTTIN' MY STUFF**
(Crabshaw Music — ASCAP)
ELVIN BISHOP (Capricorn/WB CPS 0256)
- 107 **HEART ON MY SLEEVE**
(Irving — BMI)
GALLAGHER & LYLE (A&M 1850)
- 108 **FIRE**
(Tisra-Til — ASCAP)
MOTHER'S FINEST (Epic 8-50269)
- 109 **YOU DON'T HAVE TO BE A STAR**
(Groovesville — BMI)
MARILYN MCCOO & BILLY DAVIS
(ABC 12208)
- 110 **THE FEZ**
(E.L.D.G. Music — BMI)
STEELY DAN (ABC/Dunhill 12222)
- 111 **ENERGY TO BURN**
(Triple O, Jeffmar, B.T. Express — BMI)
B.T. EXPRESS (Columbia 3-10399)
- 112 **(I'M A) STAND BY MY WOMAN MAN**
(Pi-Gem — BMI)
RONNIE MILSAP (RCA JH 10724)
- 113 **LOVE ON DELIVERY**
(Black Sheep/Heath Levy — BMI)
BILLY OCEAN
(Ariola America/Capitol P-7630)
- 114 **GRASSHOPPER**
(U.S. Arabella — BMI)
SPIN (Ariola America/Capitol P7632)
- 115 **STAYING POWER**
(Don Kirshner — BMI)
BARBI BENTON (Playboy 6078)
- 116 **COWBOY SONG**
(RSO — ASCAP)
THIN LIZZY (Mercury 73841)
- 117 **SWEET LADY FROM GEORGIA**
(Easy Listening — ASCAP)
BROTHERHOOD OF MAN (Pye 71076)
- 118 **FIND 'EM, FOOL 'EM, FORGET 'EM**
(Fame — BMI)
DOBBIE GRAY (Capricorn/WB CPS 0259)
- 119 **ONE NIGHT**
(Travis/Elvis Presley — BMI)
ROY HEAD (ABC/Dot DOA 17650)
- 120 **BORN TO LOVE**
(Waterstone — ASCAP)
AMERICAN TEARS (Columbia 3-10365)

The New Album

Anne Murray



Keeping In Touch (ST-11559)

INCLUDES ANNE'S NEW SINGLE

Things (4329)

written by Bobby Darin.

Produced by Tom Catalano



WEA EXECUTIVES GATHER IN MONTREUX — Seen participating at the WEA International Conference in Montreux (top row, from left): Ahmet Ertegun, chairman of Atlantic Records; David Horowitz, executive vice president of Warner Communications Inc.; and Jerry Greenberg, president of Atlantic Records; seated at dinner were Horowitz, Selma Ertegun, and

Nesuhi Ertegun, president of WEA International; and Gary Cohen, east coast editor of *Cash Box*, with Ertegun and Horowitz. (Middle row): Greenberg with Dave Dee of WEA in the U.K. and Ben Bendersi of WEA Holland; and three of the managing directors of various WEA International countries: Derek Taylor of the U.K., Andre Midani of Brazil and Tim Murdock of New Zealand.

(Bottom row): Borje Ekberg of Metronome in Sweden, the WEA affiliate there, with Ken Middleton of WEA Canada; Siegfried Loch of WEA Germany with Claude Nobs of WEA International; Bernard de Bosson of WEA in France; and Nesuhi Ertegun with Stephen Stewart, director general of the International Federation of the Phonograph Industry.

Rush Leads Mercury Sept. Album Release

CHICAGO — A live-recorded double album by Rush, "All The World's A Stage," leads Phonogram/Mercury's release of 12 pop and country albums for the month of September. The Rush album, packaged in a three-fold jacket, carries a \$7.98 list price for the album, \$9.98 for tape. The release also includes "The Magic Touch" by former Main Ingredient member Tony Sylvester and his group The New Ingredient, as well as the debut of Los Angeles-based group Quick, "Mondo Deco," produced by Kim Fowley. An electronic interpretation of Gustav Holst's "The Planets" suite is due from Santana producer/engineer Patrick Gleeson, entitled "Beyond The Sun," to be promoted in both the pop and classical markets, while the Mercury debut of the Latin-oriented ensemble Change is entitled "Honey Is Sweeter Than Blood." Keyboardist Charles Karland's second album for the label, "The Great Pyramid," features guest appearances by Ohio Player Marshall Jones, Randy Brecker and Gabor Szabo, while "World Record" is the third Mercury album for British progressive unit Van Der Graaf Generator.

Country Product

The country release includes "Magnificent Music Machine" by Tom T. Hall, "Country Class" by Jerry Lee Lewis, "Two More Sides" by Cledus Maggard, "Reflecting" by Johnny Rodriguez, and "The Country Sampler," list-priced at \$2.99 for the album and \$3.99 for the tape.

Portrait fr 9

right. Here at Portrait we have that opportunity. We can be true to our principles. We won't sign any artist we don't believe in 100%. That may sound like a tired cliché, but we intend to live up to it. We feel we have something special to offer an artist. We want artists who are interested in developing their careers. When we sit down with an artist, it doesn't take long to find out if we're compatible. We want artists who know what they want. We expect them to check us out."

Auctions Impossible

Harris made it very clear that while Portrait is interested in acquiring high quality artists, the label will not enter into bidding wars. "We will not compete dollarwise with Columbia and Epic for acts, though it's inevitable we will at some time be talking with some of the same people. When an artist comes to us, we hope he will know what he expects of a label and what he wants to do with his career. If it comes down to haggling over a few dollars, we'll be the ones to pass. We expect artists to shop around till they find out what's right for them. We feel artists should be interested in career development first and money second."

Challenge

With Cummings' debut Portrait album scheduled for October release, the label will encounter its first serious challenge. Harris expects Portrait to prevail: "We'll spare no effort on Burton's album, or single for that matter. And each release after that will be treated with the same intensity. When Joan Baez's album is released early next spring, it will be given the same total thrust as Burton's. Right now, we're working hard on Burton and we feel we'll break him. When we do, we expect that the number of artists we'll be talking with will increase dramatically. It'll be a lot more work, but we feel it'll be worthwhile. That's the kind of problem you dream about having. What we want to emphasize is that every artist at Portrait will be important spiritually as well as financially."

Correction

Last week we incorrectly listed Mickey Eichner's title. He is vice president, A&R, east coast, Columbia Records.

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Half Year Sales Rise At Discount, Dept. Store Chains

NEW YORK — Sales rose for many retail chains during the first half of this year, and there are indications that business will continue to improve through the rest of the year, according to various reports.

Sears Up 9%

Sales at Sears, Roebuck & Co. increased nine percent to \$6.7 billion in the first half of their fiscal 1977, ended July 31, from \$6.15 billion during the same period a year earlier. Sears' profit rose 36 percent to

continued on pg. 56




CELEBRATION AT THE GREEK — When Olivia Newton-John played a sell-out concert at the Greek Theatre in Los Angeles recently, not only did she bring down the house, but she also brought out the stars. At a reception following her SRO performance, friends and well-wishers gathered for a glass of champagne. Pictured (l-r) are: Rick Frio, vice president of marketing, MCA Records; Elton John; Ms. Newton-John and George Albert, president and publisher of *Cash Box*.

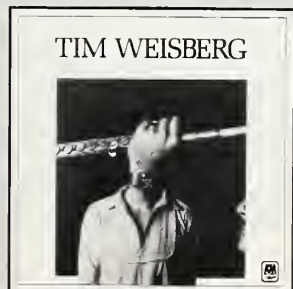
Tim Weisberg "Live At Last!"



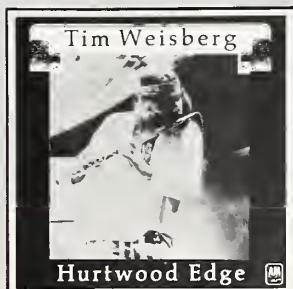
Since his emergence as one of *the* chosen few flutists in pop music, Tim Weisberg has electrified audiences in city after city with his spectacular musicianship. Now, for the first time, all of Tim's show-stoppers have been captured forever in a dynamic live performance with all the delicacy, frenzy, and intensity of the real thing. Be there.

Tim Weisberg "Live At Last!" On A&M Records & Tapes 

The World of Tim Weisberg on A&M Records & Tapes:



SP 3039



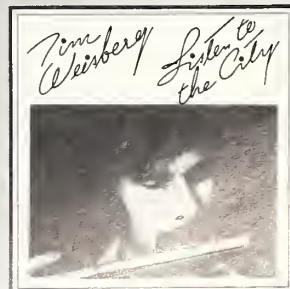
SP 4352



SP 3045



SP 3658



SP 4545

"Live At Last!" produced by Bob Alcivar

CASH BOX RADIO

Phone Co-Radio Stat. Battle Heats Up; PSC Orders Hearing on Filed Petitions

by J.B. Carmicle

LOS ANGELES — The battle between New York Telephone and New York radio stations over call-in contests was confirmed as more than just a "cold war" last week, when the New York State Public Service Commission ordered hearings on the matter and suspended all filings before it on that subject for four months. Each side immediately began to prepare its case for the upcoming legal fight which began several weeks ago when the American Broadcasting Company filed a petition with the PSC to reject a telephone contest tariff proposal by New York Telephone that would affect one of its radio stations, WABC, New York (CB August 28).

if it were not for the broadcaster's "voluntary act" of initiating contest call-ins to gain listeners, but queried whether the phone company's "Trunk Limited Load Distribution System" was adequate to the task of "protecting against network overload or to the contrary, overly designed."

"Tariff Revisions"

In the original proposal, New York Telephone had proposed "tariff revisions" which would provide for the introduction of a special call-in service (TLLDS) to phone customers, primarily radio broadcasters, whose contests or promotional activities generate mass calling by the public to a particular telephone number. The phone company specifically sought to relieve network congestion and manpower by asking that radio stations be required to install

Full Responsibility

The Public Service Commission's



STARZ RIDING HIGH IN L.A. — Following their triumphant west coast debut with a free concert, Staz took a ride on the carousel on Santa Monica Pier at a special bash hosted by Capitol Records. Pictured in the front seat are Mr. and Mrs. Mark Cooper (he's the program director at KWST) on either side of drummer Joe X. Dube. In the second seat (l-r) are guitarists Brenden Harkin and Richie Ranno. In the back seat (l-r) are bassist Peter Sweval; Ray Tusken, Capitol's national AOR (album oriented rock) promotion manager; and lead singer Michael Lee Smith.

decision Wednesday (15) stressed that "we have a present inclination to assess, exclusively against subscribing broadcasters, full responsibility for the cost incurred in protecting the telephone network against overload arising from call-in solicitations." It noted that the calls would not even occur

automatic answering equipment capable of terminating vast numbers of "loser" calls by telling listeners via a recorded message that they did not win, to hang up and not try again.

Proposed Plan

The ABC petition, on the other hand, *continued on pg. 62*

Secondary Radio Conference Held

by Jeff Ray

FRAMINGHAM, MASS. — The first Northeast Secondary Radio Conference was held at the Sheraton Tara Hotel here, September 10-11. The purpose of the conference was to "bring together secondary radio, major market radio, retail, wholesale and promotion representatives, to discuss solutions to the problems of secondary radio, and to show the influence that secondary markets have on the record business." About 150 people from all aforementioned segments of the music industry were in attendance. **Cash Box** was also represented by Howard Lowell of the market research department.

The conference began with separate morning meetings for programmers and promotion people, culminating in a general afternoon radio and record meeting, dealing with topics common to both fields. The next morning began with a closed meeting on financial and other issues concerning the working relationships between programmers and station managers, followed by a discussion of the national trades and regional tipsheets.

Idea Exchange

Tony Muscolo, an independent promo-

tion person and one of the event's organizers, felt that the conference was "an excellent opportunity for individuals from larger and smaller market stations to exchange ideas." Muscolo commented on the free flowing feeling at the meetings, and reported that the feedback he had gotten *continued on pg. 62*

Prog. Network Aims Armatrading Concert

WASHINGTON, D.C. — A & M writer-performer Joan Armatrading recently had her Cellar Door late show taped for a five-station radio broadcast (it was aired on September 16). The Armatrading radio concert was conceived by A & M regional promo rep J.B. Brenner and recorded in a 16-track mobile unit by Sonority Recording of Rockville, Maryland. Brenner, whose initiative and energy sparked the idea and its successful execution, has dubbed his set-up "The Mid-Atlantic Progressive Radio Network" and plans to continue the practice whenever it seems appropriate. The network consisted of Washington's WHFS, Baltimore's WKTK, Norfolk's WMYK, Richmond's WRXL, and Hagerstown's WQCM.

NEW FM ACTION LPs

MOST ADDED LPs

1. **One More From The Road** — Lynyrd Skynyrd — MCA
2. **Beginning Of The End** — Richie Havens — A&M
3. **Men From Earth** — Ozark Mtn. Daredevils — A&M
4. **Free For All** — Ted Nugent — Epic
5. **Long May You Run** — Stills/Young — WB
6. **Private Eyes** — Tommy Bolin — Columbia
7. **Somewhere I've Never Travelled** — Ambrosia — 20th Century
8. **Let's Stick Together** — Bryan Ferry — Atlantic
9. **Boston** — Epic
10. **Hard Rain** — Bob Dylan — Columbia
11. **Amigo** — Arlo Guthrie — Reprise/WB
12. **Children Of The World** — Bee Gees — RSO
13. **Motion** — KGB — MCA
14. **Very Together** — Deodato — MCA
15. **Livin' For Lovin'** — Jackie Lomax — Capitol

MOST REQUESTED CUTS

1. **More Than A Feeling** — Boston — Epic
2. **Can't Let A Woman/I Wanna Know** — Ambrosia — 20th Century
3. **Free Bird** — Lynyrd Skynyrd — MCA
4. **(Don't Fear) The Reaper** — Blue Oyster Cult — Columbia

PREDICTIONS

1. **Boston (entire LP)/More Than A Feeling** — Boston — Epic
2. **Beginning Of The End (entire LP)/Wild Night** — Richie Havens — A&M
3. **Somewhere I've Never Travelled (entire LP)/Can't Let A Woman** — Ambrosia — 20th Century
4. **Let's Stick Together (entire LP)/It's Only Love** — Bryan Ferry — Atlantic

STATION BREAKS



Morris
George Taylor Morris named program director of **WCOZ**, Boston. Morris will continue to anchor morning drive slot on the station. He came to **WCOZ** in October 1975 from **WHCN**, Hartford, where he also/ser-ved as pd.

Carper
Carole Carper appointed news director of **KKSS-FM**, St. Louis. Ms. Carper will be

responsible for morning and afternoon drive slots. She last served as public service director for **KADI AM-FM**, St. Louis, and **KWKI**, Kansas City.

Jim Harper in as new program director at **WDRQ**, Detroit. **Ted Ferguson** exits the station.

E. Alvin Davis, former pd at **WNOE**, New Orleans leaves to take the same position with **WSAI**, Cincinnati.

Ed Dean is the new news director at **KINT**, El Paso.

Lisa Karlin named as new music director at **WCOZ**, Boston. Ms. Karlin will do mid-days at **WCOZ** and was formerly music director at **WQIV**, New York.

continued on pg. 57



FRAMPTON COMES ALIVE — It's all smiles as A&M recording artist Peter Frampton relaxes backstage after his record breaking concert September 3 at the Savannah Civic Center. The concert broke both the existing house attendance and box office records. Pictured with Frampton are WSGA, Savannah program director Jerry Rogers (far left), and WSGA air personality Andy Ryan (center).

WNEW-FM — NEW YORK — Vin Scelsa
• Free For All — Ted Nugent — Epic
• Motion — KGB — MCA
• Caliente! — Gato Barbieri — A&M
• Men From Earth — Ozark Mtn. Daredevils — A&M
• Boulevard — Murray McLauchlan — True North (IMP)
• Livin' For Lovin' — Jackie Lomax — Capitol
• Here's Some Love — Tanya Tucker — MCA
• Private Eyes — Tommy Bolin — Columbia
• Solo — Don McLean — UA
• No Reason To Cry — Eric Clapton — RSO
• Southwest — Herb Pedersen — Epic
• Sanford-Townsend Band — WB
• Altura Do Sol — Paul Horn — Epic
• Morning Comes — Buckacre — MCA
• Les Porches — Maneige — Harvest (IMP)
• The Dancer — Bob Meighan — Capitol
• Long May You Run — Stills/Young — WB
• Chicken Skin Music — Ry Cooder — Reprise/WB

WLIR-FM — LONG ISLAND, N.Y. — Denis McNamara
• Private Eyes — Tommy Bolin — Columbia
• Silver — Arista
• Wiggly Bits — Polydor
• Let's Stick Together — Bryan Ferry — Atlantic
• Free For All — Ted Nugent — Epic
• Motion — KGB — MCA
• Images — Dan Hartman — Blue Sky/Epic
• Livin' For Lovin' — Jackie Lomax — Capitol
• Men From Earth — Ozark Mtn. Daredevils — A&M
• Hard Rain — Bob Dylan — Columbia
• Long May You Run — Stills/Young — WB
• Waking & Dreaming — Orleans — Asylum
• School Days — Stanley Clarke — Nemperor/Atlantic
• Troubadour — J.J. Cale — Shelter/ABC
• Blind Dog At St. Dunstons — Caravan — Arista

WBAB-FM — LONG ISLAND, N.Y. — Mike Devlin
• No Reason To Cry — Eric Clapton — RSO
• Long May You Run — Stills/Young — WB
• Motion — KGB — MCA
• Let's Stick Together — Bryan Ferry — Atlantic
• How Late'll Ya Play 'Til — David Bromberg — Fantasy
• One More From The Road — Lynyrd Skynyrd — MCA
• Very Together — Deodato — MCA
• Men From Earth — Ozark Mtn. Daredevils — A&M
• Wiggly Bits — Polydor
• Images — Dan Hartman — Blue Sky/Epic
• Troubadour — J.J. Cale — Shelter/ABC
• Beginning Of The End — Richie Havens — A&M
• Amigo — Arlo Guthrie — Reprise/ABC
• American Flyer — UA
• Somewhere I've Never Travelled — Ambrosia — 20th Century
† Motion (entire LP) — KGB — MCA

WPLJ-FM — NEW YORK — Corinne Baldasano
• Children Of The World — Bee Gees — RSO
• Frampton Comes Alive — Peter Frampton — A&M
• Silk Degrees — Boz Scaggs — Columbia
• Spitfire — Jefferson Starship — Grunt/RCA

WRNW-FM — WESTCHESTER COUNTY, N.Y. — Bob Marrone
• Very Together — Deodato — MCA
• Motion — KGB — MCA
• Men From Earth — Ozark Mtn. Daredevils — A&M
• This Is El Chicano — Shadybrook
• Mull Grape Street Inspiration — Amazing Blondell — Amherst
• Solo — Don McLean — UA
• Chicken Skin Music — Ry Cooder — Reprise/WB
• No Reason To Cry — Eric Clapton — RSO
• Caliente! — Gato Barbieri — A&M
• Long May You Run — Stills/Young — WB
• Free Bird — Lynyrd Skynyrd — MCA
• Dreaming As One — Richie Havens — A&M
• Cocaine — J.J. Cale — Shelter/ABC
† Hungry — Eric Clapton — RSO

KMET-FM — LOS ANGELES — Billy Jugs
• Somewhere I've Never Travelled — Ambrosia — 20th Century
• Automatic Man — Island
• Moving Targets — Flo & Eddie — Columbia
• Bigger Than Both Of Us — Hall & Oates — RCA
• Long May You Run — Stills/Young — WB
• One More From The Road — Lynyrd Skynyrd — MCA
• Not A Word On It — Pete Carr — Big Tree/Atlantic
• Morning Comes — Buckacre — MCA
• Boston — Epic

KLOS-FM — LOS ANGELES — Dabar Hoorelbeke
• Moving Targets — Flo & Eddie — Columbia
• Tom Thumb The Dreamer — Michael Dinner — Fantasy
• Men From Earth — Ozark Mtn. Daredevils — A&M
• Spirit — John Denver — RCA

KWST-FM — LOS ANGELES — Mark Cooper
• Wiggly Bits — Polydor
• Let's Stick Together — Bryan Ferry — Atlantic
• Pat Travers — Polydor
• Men From Earth — Ozark Mtn. Daredevils — A&M
• Long May You Run — Stills/Young — WB
• One More From The Road — Lynyrd Skynyrd — MCA
• Starz — Capitol
• Roaring Silence — Manfred Mann — WB
• The Whole World's Goin' Crazy — April Wine — London
• Boston — Epic
• Free For All — Ted Nugent — Epic
• Somewhere I've Never Travelled — Ambrosia — 20th Century
• Mother's Finest — Epic
† Post Toasties — Tommy Bolin — Columbia
† Jump On It (title) — Montrose — WB
† Oh Captain — Wiggly Bits — Polydor
† 12/8 Blues/Make Love To You — Stills/Young — WB
† Free Bird — Lynyrd Skynyrd — MCA

WSDM-FM — CHICAGO — Russ James
• Ain't Nothin' Stoppin' Us Now — Tower Of Power — Columbia
† Children Of The World (entire LP) — Bee Gees — RSO

WXRT-FM — CHICAGO — Bob Shulman
• Free For All — Ted Nugent — Epic
• How Late'll Ya Play 'Til — David Bromberg — Fantasy
• Sammy Walker — WB
• Waking And Dreaming — Orleans — Asylum
• Let's Stick Together — Bryan Ferry — Atlantic
• End Of The Beginning — Richie Havens — A&M
• Let It Out — Kraan — Passport/ABC
• Altura Do Sol — Paul Horn — Epic
• Untitled — Jack DeJohnette — ECM/Polydor
• Crawling Occupants — Klaatu — Capitol
• Saving My Love/Finders Keepers — Earthquake — Beserkley
• Fly Like An Eagle — Steve Miller — Capitol
† Doggy Dog/Together — Ted Nugent — Epic

WABX-FM — DETROIT — Ken Calvert
• Livin' For Lovin' — Jackie Lomax — Capitol
• Pat Travers — Polydor
• Wiggly Bits — Polydor
• Let's Stick Together — Bryan Ferry — Atlantic
• Men From Earth — Ozark Mtn. Daredevils — A&M
• One More From The Road — Lynyrd Skynyrd — MCA
• One More From The Road — Lynyrd Skynyrd — MCA
• Private Eyes — Tommy Bolin — Columbia
• Starz — Capitol
• Free For All — Ted Nugent — Epic
• Boston — Epic

WWWV-FM — DETROIT — Karen Savelly
• Message In Our Music — O'Jays — Phila. Int'l.
• Men From Earth — Ozark Mtn. Daredevils — A&M
• Ain't Nothin' Stoppin' Us Now — Tower Of Power — Columbia
• Livin' For Lovin' — Jackie Lomax — Capitol
• Motion — KGB — MCA
• End Of The Beginning — Richie Havens — A&M
• Private Eyes — Tommy Bolin — Columbia
• Caliente! — Gato Barbieri — A&M
• Free For All — Ted Nugent — Epic
• Pale Horse Pale Rider/Big Towne 2061 — Paris — Capitol
• Fly Into This Night/Love Of My Life — Gino Vannelli — A&M
† It's Only Love — Bryan Ferry — Atlantic

KSAN-FM — SAN FRANCISCO — Don Potoczak
• Hard Rain — Bob Dylan — Columbia
• Live At Last — Tim Weisberg — A&M
• Tattoo — Polydor
• Long May You Run — Stills/Young — WB
• Razor Sharp — Earl Slick — Capitol
• Livin' For Lovin' — Jackie Lomax — Capitol
• Message In Our Music — O'Jays — Phila. Int'l.
• Dirty Tricks — Polydor
• I Heard That! — Quincy Jones — A&M
• Private Eyes — Tommy Bolin — Columbia
• Wiggly Bits — Polydor
• Chicken Skin Music — Ry Cooder — Reprise/WB
• Images — Dan Hartman — Blue Sky/Epic
• It's So Easy — Hot Tuna — Grunt/RCA
• Jump On It — Montrose — WB
• Boston — Epic
• Troubadour — J.J. Cale — Shelter/ABC
• Bigger Than Both Of Us — Hall & Oates — RCA
• American Flyer — UA
• Mother's Finest — Epic
• How Late'll Ya Play 'Til — David Bromberg — Fantasy

WHFS-FM — WASHINGTON, D.C. — David Einstein
• Chicken Skin Music — Ry Cooder — Reprise/WB
• Long May You Run — Stills/Young — WB
• Year Of The Cat — Al Stewart — Janus
• Hard Rain — Bob Dylan — Columbia
• Private Eyes — Tommy Bolin — Columbia
• How Late'll Ya Play 'Til — David Bromberg — Fantasy
• Altura Do Sol — Paul Horn — Epic
• Modern Music — Bee Gees — RSO
• Night Man — Dirty Tricks — Polydor
• How Late'll Ya Play 'Til — David Bromberg — Fantasy
† End Of The Beginning (entire LP) — Richie Havens — A&M

WBCN-FM — BOSTON — Ellen Darst
• E-Man Boogie — Jimmy Castor Bunch — Atlantic
• Yardbird Suite — Bob Dorough — Bethlehem
• Midnight Love Affair — Carol Douglas — Midland
• Hard Rain — Bob Dylan — Columbia
• Moving Targets — Flo & Eddie — Columbia
• Funky Kings — Arista
• Moon Over Brooklyn — Group With No Name — Casablanca
• Amigo — Arlo Guthrie — Reprise/WB
• Beginning Of The End — Richie Havens — A&M
• Man To Man — Hot Chocolate — Big Tree/Atlantic
• One More From The Road — Lynyrd Skynyrd — MCA
• Pass It On — Staples — WB
• Tata Vega — Motown
• Dawning Day — C.B. Victoria — Janus
• Take A Hand — Rick Springfield — Chelsea
• Can't Let A Woman — Ambrosia — 20th Century
• Stay — Andrew Gold — Asylum
• Back In The Saddle — Aerosmith — Columbia
• Window — Steve Miller Band — Capitol
• Cocaine — J.J. Cale — Shelter/ABC

WCOZ-FM — BOSTON — Beverly Mire
• Let The Rough Side Drag — Jesse Winchester — Bearsville/WB
• One More From The Road — Lynyrd Skynyrd — MCA
• With Your Love — Jefferson Starship — Grunt/RCA
• More Than A Feeling — Boston — Epic

WYSP-FM — PHILADELPHIA — Sonny Fox
• Somewhere I've Never Travelled — Ambrosia — 20th Century
• Boston — Epic
• Free For All — Ted Nugent — Epic
• Not A Word On It — Pete Carr — Big Tree/Atlantic
• Sanborn — David Sanborn — WB
• End Of The Beginning — Richie Havens — A&M
• No Reason To Cry — Eric Clapton — RSO
• School Days — Stanley Clarke — Nemperor/Atlantic
• Everyday Loves The Sunshine — Roy Ayers — Polydor
• One More From The Road — Lynyrd Skynyrd — MCA
• Year Of The Cat — Al Stewart — Janus
• Animal Notes — Crack The Sky — Lifesong
• Boston — Epic
• Somewhere I've Never Travelled — Ambrosia — 20th Century
• Carnal Question — Gino Vannelli — A&M
† Carnal Question — Gino Vannelli — A&M

WMMR-FM — PHILADELPHIA — Paul Fuhr
• How Late'll Ya Play 'Til — David Bromberg
• Let's Stick Together — Bryan Ferry — Atlantic
• Let The Rough Side Drag — Jesse Winchester — Bearsville/WB
• The Legendary Christine Perfect — Christine McVie — Sire
• Somewhere I've Never Travelled — Ambrosia — 20th Century
• One More From The Road — Lynyrd Skynyrd — MCA
• Amigo — Arlo Guthrie — Reprise/WB
• Moving Targets — Flo & Eddie — Columbia
• Flight Never Ending — Mingo Lewis — Columbia
• Private Eyes — Tommy Bolin — Columbia
• Joan Armatrading — A&M
• Lose Again/Someone To Lay Down Beside Me — Linda Ronstadt — Asylum

WKTK-FM — BALTIMORE — Steve Cochran
• Troubadour — J.J. Cale — Shelter/ABC
• The Roaring Silence — Manfred Mann — WB
• Jump On It — Montrose — WB
• Pat Travers — Polydor
• Dirty Tricks — Polydor
• Solid — Michael Henderson — Buddah
• One More From The Road — Lynyrd Skynyrd — MCA

• Children Of The World — Bee Gees — RSO
• End Of The Beginning — Richie Havens — A&M
• Hard Rain — Bob Dylan — Columbia
• I Wanna Know/Somewhere I've Never — Ambrosia — 20th Century
• My Pearl — Automatic Man — Island
† Time — Michael Henderson — Buodah

KSHE-FM — ST. LOUIS — Ron Stevens
• Wiggly Bits — Polydor
• Pat Travers — Polydor
• Long May You Run — Stills/Young — WB
• Live Better Electrically — Nitzinger — 20th Century
• Hard Rain — Bob Dylan — Columbia
• Dirty Tricks — Polydor
• Let's Stick Together — Bryan Ferry — Atlantic
• Men From Earth — Ozark Mtn. Daredevils — A&M
• Boston — Epic
• Jump On It — Montrose — WB
• Private Eyes — Tommy Bolin — Columbia
• Roaring Silence — Manfred Mann — WB
† Wings Of Love — April Wine — London

KADI-FM — ST. LOUIS — Pete Parlat
• Hard Rain — Bob Dylan — Columbia
• School Days — Stanley Clarke — Nemperor/Atlantic
• Very Together — Deodato — MCA
• Live At Last — Tim Weisberg — A&M
• Beginning Of The End — Richie Havens — A&M
• Rusty Wier — Columbia
• Men From Earth — Ozark Mtn. Daredevils — A&M
• I Heard That — Quincy Jones — A&M
• More Than A Feeling — Boston — Epic
• Secrets — Herbie Hancock — Columbia
• Free For All — Ted Nugent — Epic
• One More From The Road — Lynyrd Skynyrd — MCA
• Silk Degrees — Boz Scaggs — Columbia

WMMS-FM — CLEVELAND — Shelly Stille
• Modern Music — Bee Gees — RSO
• Hard Rain — Bob Dylan — Columbia
• One More From The Road — Lynyrd Skynyrd — MCA
• Automatic Man — Island
• Children Of The World — Bee Gees — RSO
• Not A Word On It — Pete Carr — Big Tree/Atlantic
• Troubadour — J.J. Cale — Shelter/ABC
• Funky Kings — Arista
• Midnight Mirage — Mike Greene — Mercury
• Images — Dan Hartman — Blue Sky/Epic
• Million Dollar Legs — Tony Williams — Columbia
• Sob Stories — Alex Harvey — Vertigo (IMP)
• Sanford-Townsend Band — WB
• Within Reach — O — UA (IMP)
• Somewhere I've Never Travelled — Ambrosia — 20th Century
• More Than A Feeling — Boston — Epic
• Screaming Artful Dodger — Columbia
† Shelter From The Storm — Bob Dylan — Columbia

M105-FM — CLEVELAND — Eric Stevens
• Hard Rain — Bob Dylan — Columbia
• Children Of The World — Bee Gees — RSO
• Long May You Run — Stills/Young — WB
• More Than A Feeling — Boston — Epic
• Wreck Of The Edmund Fitzgerald — Gordon Lightfoot — WB

WDVE — PITTSBURGH — Jim Roach
• Images — Dan Hartman — Blue Sky/Epic
• Jump On It — Montrose — WB
• Private Eyes — Tommy Bolin — Columbia
• Let The Rough Side Drag — Jesse Winchester — Bearsville/WB
• School Days — Stanley Clarke — Nemperor/Atlantic
• Blind Dog At St. Dunstons — Caravan — Arista
• Sanford-Townsend Band — WB
• Men From Earth — Ozark Mtn. Daredevils — A&M
• End Of The Beginning — Richie Havens — A&M
• Free For All — Ted Nugent — Epic
• Amigo — Arlo Guthrie — Reprise/WB
• Children Of The World — Bee Gees — RSO
• Silver — Arista
• One More From The Road — Lynyrd Skynyrd — MCA
• Sibling Rivalry — Rowans — Asylum
• Crazy Eyes/Rich Girl/Back Together Again — Hall & Oates — RCA
• Spitfire — Jefferson Starship — Grunt/RCA
• Frampton — A&M
• Magic Man — Heart — Mushroom

WYDD-FM — PITTSBURGH — Steve Downes
• One More From The Road — Lynyrd Skynyrd — MCA
• Free For All — Ted Nugent — Epic
• Motion — KGB — MCA
• Amigo — Arlo Guthrie — Reprise/WB
• Are You Ready For The Country — Waylon Jennings — RCA
• My Pearl/Automatic Man — Automatic Man — Island
• Fly Like An Eagle — Steve Miller Band — Capitol
† Million Dollar Legs (Side 1) — Tony Williams — Columbia
† End Of The Beginning (entire LP) — Richie Havens — A&M

KFWD-FM — DALLAS — Tim Spencer
• Long May You Run — Stills/Young — WB
• Roaring Silence — Manfred Mann — WB
• Jump On It — Montrose — WB
• Free For All — Ted Nugent — Epic
• Trapeze — Capitol
• One More From The Road — Lynyrd Skynyrd — MCA
• Nights Are Forever — England Dan & Coley — Big Tree/Atlantic
• Beginning Of The End — Richie Havens — A&M
• Buckingham Mix — Polydor
• Automatic Man — Island
• Moving Targets — Flo & Eddie — Columbia
• Amigo — Arlo Guthrie — Reprise/WB
• Not A Word — Pete Carr — Capitol
• Mother's Finest — Epic
• Boston — Epic
• Hasten Down The Wind — Linda Ronstadt — Asylum
• Free For All — Ted Nugent — Epic
• Spitfire — Jefferson Starship — Grunt/RCA
• Breezin' — George Benson — WB
• Dreamboat Annie — Heart — Mushroom
• Fly Like An Eagle — Steve Miller Band — Capitol
• Rocks — Aerosmith — Columbia
• The Gist Of The Gemini — Gino Vannelli — A&M
• A Night On The Town — Rod Stewart — WB
• Agents Of Fortune — Blue Oyster Cult — Columbia
• Firefall — Atlantic
• Cowboy Song — Thin Lizzy — Mercury
• Free Bird — Lynyrd Skynyrd — MCA

KZEW-FM — DALLAS — Loretta Angelline
• One More From The Road — Lynyrd Skynyrd — MCA
• Free For All — Ted Nugent — Epic
• Long May You Run — Stills/Young — WB
• Amigo — Arlo Guthrie — Reprise/WB
• Beginning Of The End — Richie Havens — A&M
• Live Better Electrically — Nitzinger — 20th Century
• Secrets — Herbie Hancock — Columbia
• GO — Island

• Private Eyes — Tommy Bolin — Columbia
• To The Heart — Mark-Almond — ABC
• Somewhere I've Never Travelled — Ambrosia — 20th Century
• Men From Earth — Ozark Mtn. Daredevils — A&M
• Let The Rough Side Drag — Jesse Winchester — Bearsville/WB
• Magic Man/Crazy On You — Heart — Mushroom
• (Don't Fear) The Reaper — Blue Oyster Cult — Columbia
† More Than A Feeling — Boston — Epic

KPFT-FM — HOUSTON — Larry Foster
• Sammy Walker — WB
• Very Together — Deodato — MCA
• Dirty Tricks — Polydor
• Chicken Skin Music — Ry Cooder — Reprise/WB
• How Late'll Ya Play 'Til — David Bromberg — Fantasy
• Let's Stick Together — Bryan Ferry — Atlantic
• One More From The Road — Lynyrd Skynyrd — MCA
• Altura Do Sol — Paul Horn — Epic
• Caliente! — Gato Barbieri — A&M
• Dancers — Bob Merichan — Capitol
† Let's Stick Together (entire LP) — Bryan Ferry — Atlantic

KEZY-FM — ANAHEIM — Ron Burnstein
• Dirty Tricks — Polydor
• Goodnight Mrs. Calabash — Ian Thomas — Chrysalis
• End Of The Beginning — Richie Havens — A&M
• One More From The Road — Lynyrd Skynyrd — MCA
• Livin' For Lovin' — Jackie Lomax — Capitol
• School Days — Stanley Clarke — Nemperor/Atlantic
• Rocks — Aerosmith — Columbia
• Moonmadness — Camel — Janus
• Sad Wings Of Destiny — Judas Priest — Janus
• Klaatu — Capitol
† Wild Night — Richie Havens — A&M
† Liars — Ian Thomas — Chrysalis

KOME-FM — SAN JOSE — Dana Jang
• One More From The Road — Lynyrd Skynyrd — MCA
• End Of The Beginning — Richie Havens — A&M
• Private Eyes — Tommy Bolin — Columbia
• Let's Stick Together — Bryan Ferry — Atlantic
• Free For All — Ted Nugent — Epic
• Men From Earth — Ozark Mtn. Daredevils — A&M
• Jump On It — Montrose — WB
• Ain't That A Bitch (title) — Johnny Guitar Watson — DJM/Amherst
• Free Bird — Lynyrd Skynyrd — MCA
† Boston (entire LP) — Boston — Epic
† School Days (entire LP) — Stanley Clarke — Nemperor/Atlantic

KSJO — SAN JOSE — Paul Wells
• Pat Travers — Polydor
• Very Together — Deodato — MCA
• Sad Wings Of Destiny — Judas Priest — Janus
• Free For All — Ted Nugent — Epic
• Silver — Arista
• Long May You Run — Stills/Young — WB
• Razor Sharp — Earl Slick — Capitol
• Livin' For Lovin' — Jackie Lomax — Capitol
• Not A Word — Pete Carr — Capitol
• Trapeze — Capitol
• Live At Last — Tim Weisberg — A&M
• Images — Dan Hartman — Blue Sky/Epic
• Private Eyes — Tommy Bolin — Columbia
• Dark Blonde — Tom Jans — Columbia
• Long Way There — Little River Band — Harvest/Capitol
• Jump On It — Montrose — WB
• Free For All — Ted Nugent — Epic
• Keep It Warm — Flo & Eddie — Columbia

KMYR-FM — ALBUQUERQUE, N.M. — Steve Suplin
• Automatic Man — Island
• How Late'll Ya Play 'Til — David Bromberg — Fantasy
• Midnight Mirage — Mike Greene — Mercury
• Secrets — Herbie Hancock — Columbia
• Motion — KGB — MCA
• Chameleon — Labelle — Columbia
• Ain't Nothing Stoppin' Us Now — Tower Of Power — Columbia
• Let The Rough Side Drag — Jesse Winchester — Bearsville/WB
• Do You Feel — Peter Frampton — A&M
• (Don't Fear) The Reaper — Blue Oyster Cult — Columbia
† Getaway — Earth, Wind & Fire — Columbia
† Ain't Nothing Stoppin' Us Now — Tower Of Power — Columbia
† Danger Man — David Bromberg — Fantasy

WQDR-FM — RALEIGH, N.C. — Bill Hard
• Boston — Epic
• Diggin' It — Dunn & Rubini — Prodigal/Motown
• Sanborn — David Sanborn — WB
• Bread & Roses — Judy Collins — Elektra
• Roaring Silence — Manfred Mann — WB
• End Of The Beginning — Richie Havens — A&M
• Do You Feel — Peter Frampton — A&M
• Ripplin' Waters — Nitty Gritty Dirt Band — UA
† Smile — David Sanborn — WB
† Blinded By The Light — Manfred Mann — WB

WRAS-FM — ATLANTA — Bob Bailey
• Beginning Of The End — Richie Havens — A&M
• Mahoney's Last Stand — Ron Wood & Ronnie Lane — Atco
• Let The Rough Side Drag — Jesse Winchester — Bearsville/WB
• Roaring Silence — Manfred Mann — WB
• Amigo — Arlo Guthrie — Reprise/WB
• Hard Rain — Bob Dylan — Columbia
• Long May You Run — Stills/Young — WB
• One More From The Road — Lynyrd Skynyrd — MCA
• Boston — Epic
• Somewhere I've Never Travelled — Ambrosia — 20th Century
• Troubadour — J.J. Cale — Shelter/ABC
• Jean-Luc Ponty & Stephane Grappelli — Inner City
• Wired — Jeff Beck — Epic
• Agents Of Fortune — Blue Oyster Cult — Columbia
• To The Heart — Mark-Almond — ABC
† Troubadour (entire LP) — J.J. Cale — Shelter/ABC
† Boston (entire LP) — Epic

KGB-FM — SAN DIEGO — Steve Capan
• Free For All — Ted Nugent — Epic
• Ain't Nothin' Stoppin' Us Now — Tower Of Power — Columbia
• Midnight Mirage — Mike Greene — Mercury
• Somewhere I've Never Travelled — Ambrosia — 20th Century
• Funky Kings — Arista
• School Days — Stanley Clarke — Nemperor/Atlantic
• Boston — Epic
• Spirit — John Denver — RCA

• ALBUMS ADDED

• MOST REQUESTED LP CUT(S)

† P.D. M.D. PREDICTED HITS

ADDITIONS TO POP PLAYLISTS

KEZY — ANAHEIM
#1 — Wild Cherry
*Blue Oyster Cult
*Flash Cadillac

*Ritchie Family
13 To 8 — Chicago
31 To 25 — Bay City Rollers
32 To 26 — DeVorzon & Botkin
Ex To 33 — Kiss
Ex To 34 — Bee Gees
Ex To 35 — Charlie & Pep Boys

Z93 — ATLANTA
#1 — Wild Cherry
Gordon Lightfoot
Capt. & Tennille
*Osmonds
*Firefall
11 To 7 — Chicago
19 To 11 — Commodores
29 To 21 — Bay City Rollers
30 To 23 — Brothers Johnson
Ex To 28 — Bee Gees
Ex To 30 — Mother's Finest

WQXI — ATLANTA
#1 — Rick Dees
Commodores
6 To 1 — Rick Dees
15 To 5 — EW&F
19 To 15 — Hall & Oates
20 To 16 — Bay City Rollers

WBBO — AUGUSTA
#1 — Orleans
*Gordon Lightfoot
*Captain & Tennille
*Commodores
*DeVorzon & Botkin
Ex To 27 — Kiss
Ex To 29 — Beach Boys
Ex To 30 — Ohio Players

WAUG — AUGUSTA
#1 — Orleans
*Linda Ronstadt
*DeVorzon & Botkin
*Captain & Tennille
*Barry Manilow
*Spinners
11 To 5 — Boz Scaggs
15 To 10 — Cliff Richard
19 To 14 — Jefferson Starship
21 To 16 — Steve Miller
22 To 13 — Peter Frampton
24 To 19 — Gordon Lightfoot
26 To 17 — Bay City Rollers
27 To 21 — Flash Cadillac
Ex To 27 — Kiss
Ex To 28 — Bee Gees
Ex To 29 — Jigsaw
Ex To 30 — Beach Boys

KERN — BAKERSFIELD
#1 — DeVorzon & Botkin
*Bee Gees
*Little River Band
15 To 9 — Heart
18 To 7 — Peter Frampton
19 To 13 — Hall & Oates
23 To 16 — Linda Ronstadt
26 To 18 — Bay City Rollers
28 To 23 — Boston
Ex To 22 — Kiss
Ex To 24 — Gordon Lightfoot

KAFY — BAKERSFIELD
#1 — Wild Cherry
*Heart
*Kiss
9 To 4 — Rick Dees
22 To 16 — Bay City Rollers
Ex To 22 — Frampton

WCAO — BALTIMORE
#1 — KC & Sunshine Band
*Firefall
*Bee Gees
*Ritchie Family
*Barry Manilow
*Peter Frampton
12 To 3 — Rick Dees
25 To 18 — Bay City Rollers
28 To 20 — Abba
Ex To 26 — Flash Cadillac
Ex To 30 — Diana Ross

WFBR — BALTIMORE
#1 — KC & Sunshine Band
Carpenters
Rick Springfield
Kiss
11 To 5 — Cliff Richard
21 To 16 — Linda Ronstadt
22 To 10 — Rick Dees
23 To 18 — Steve Miller
27 To 21 — Heart
29 To 25 — Olivia Newton-John
34 To 20 — Beach Boys
36 To 27 — Bay City Rollers

WERC — BIRMINGHAM
#1 — Wild Cherry
EW&F
Captain & Tennille
7 To 2 — Boz Scaggs
13 To 7 — Cliff Richard
29 To 21 — Linda Ronstadt
30 To 24 — Commodores

WSGN — BIRMINGHAM
#1 — Chicago
*Bee Gees
*Captain & Tennille
8 To 3 — Boz Scaggs
12 To 7 — Tavares
15 To 8 — Linda Ronstadt
20 To 15 — EW&F
Ex To 27 — Bay City Rollers
Ex To 28 — Gordon Lightfoot
Ex To 29 — Steve Miller

WRKO — BOSTON
#1 — Wild Cherry
Gordon Lightfoot
EW&F
Ritchie Family
24 To 14 — Abba
30 To 19 — Hall & Oates

WKBW — BUFFALO
#1 — KC & Sunshine Band
Flash Cadillac
Abba
20 To 10 — Boz Scaggs
27 To 23 — Gordon Lightfoot
29 To 20 — Bay City Rollers
30 To 24 — Beach Boys
Ex To 26 — Kiss

WYSL — BUFFALO
#1 — Wild Cherry
*Gino Vannelli

*Steve Miller
*Boston
13 To 8 — Boz Scaggs
16 To 10 — Silver
27 To 14 — Rick Dees
29 To 22 — EW&F

WBT — CHARLOTTE
#1 — Elton John & Kiki Dee
Starbuck
Firefall
26 To 19 — Gordon Lightfoot

WAYS — CHARLOTTE
#1 — Chicago
Bay City Rollers
Linda Ronstadt
Commodores
*Kiss
8 To 4 — Boz Scaggs
10 To 5 — Orleans
19 To 13 — Jefferson Starship

WLS — CHICAGO
#1 — Chicago
Silver
Rick Dees
4 To 2 — Wild Cherry
9 To 4 — Walter Murphy
10 To 5 — Cliff Richard
11 To 8 — Jefferson Starship
12 To 10 — Boz Scaggs
18 To 11 — Bay City Rollers
20 To 15 — Orleans
23 To 19 — Hall & Oates

WDHF — CHICAGO
#1 — Chicago
No New additions
17 To 11 — Cliff Richard
25 To 19 — Bay City Rollers
26 To 22 — Rick Dees
27 To 17 — Gordon Lightfoot

Q-102 — CINCINNATI
#1 — Rick Dees
*Heart
*Firefall
*Blue Oyster Cult
8 To 1 — Rick Dees
19 To 11 — Cliff Richard
20 To 12 — Linda Ronstadt
Ex To 23 — Kiss
Ex To 26 — Eric Carmen

WSAI — CINCINNATI
#1 — Wild Cherry
Hall & Oates
Heart
Kiss
10 To 6 — Orleans
12 To 7 — Cliff Richard
14 To 10 — Rick Dees
21 To 17 — Bay City Rollers
26 To 22 — Silver

WGCL — CLEVELAND
#1 — KC & Sunshine Band
Weapons Of Peace
Alice Cooper
*Capt. & Tennille
*Rowan Brothers
*Barbi Benton
*Ritchie Family
*Little River Band
*Boston
*Peter Flody
Ex To 22 — Steve Miller
Ex To 26 — Flash Cadillac
Ex To 28 — Norman Connors

WCOL — COLUMBUS
#1 — Rick Dees
Capt. & Tennille
Bee Gees
Nadia's Theme
Jigsaw
14 To 8 — Steve Miller
16 To 10 — Flash Cadillac
24 To 18 — Blue Oyster Cult
31 To 17 — Gordon Lightfoot
32 To 22 — Kiss
33 To 28 — Beach Boys
35 To 30 — Bay City Rollers
39 To 34 — Abba

WNCI — COLUMBUS
#1 — Rick Dees
Peter Frampton
Blue Oyster Cult
18 To 10 — Chicago
19 To 14 — Linda Ronstadt

KNUS — DALLAS
#1 — Wild Cherry
Peter Frampton
Beach Boys
8 To 3 — Linda Ronstadt
12 To 7 — Cliff Richard
14 To 6 — Hall & Oates

KLIF — DALLAS
#1 — KC & Sunshine Band
Gordon Lightfoot
*Kiss
*DeVorzon & Botkin
*Bee Gees
*John Denver
7 To 2 — Chicago
10 To 6 — Boz Scaggs
11 To 5 — Linda Ronstadt
18 To 13 — Abba
Ex To 18 — Rick Dees
Ex To 19 — Diana Ross
Ex To 23 — Barry Manilow
Ex To 25 — Starbuck

WING — DAYTON
#1 — Wild Cherry
Peter Frampton
Bee Gees
Neil Diamond
Spinners
O'Jays
Carpenters
9 To 4 — Cliff Richard
10 To 5 — Orleans
13 To 2 — Chicago
17 To 9 — Hall & Oates
18 To 10 — Heart
22 To 16 — Steve Miller
23 To 17 — Eric Carmen
28 To 20 — Bay City Rollers
32 To 21 — Flash Cadillac
33 To 25 — Kiss
36 To 29 — DeVorzon & Botkin
43 To 37 — Starbuck
44 To 32 — Barry Manilow

KTLK — DENVER
#1 — Chicago
Captain & Tennille
Hall & Oates
20 To 15 — Bay City Rollers

29 To 19 — Flash Cadillac

KIMM — DENVER
#1 — Elton John & Kiki Dee
*Captain & Tennille
*Blue Oyster Cult
26 To 18 — Linda Ronstadt
28 To 19 — Bay City Rollers
Ex To 23 — Beach Boys
Ex To 26 — Kiss

KIOA — DES MOINES
#1 — Wild Cherry
Kiss
Linda Ronstadt
Captain & Tennille
22 To 16 — Orleans
23 To 10 — Boz Scaggs
24 To 8 — Rick Dees

CKLW — DETROIT
#1 — Gordon Lightfoot
*Spinners
*Commodores
*Keane Brothers
*BTO
10 To 5 — Boz Scaggs
18 To 9 — Rick Dees
24 To 18 — Orleans
25 To 20 — Abba
Ex To 30 — Bay City Rollers

WXYZ — DETROIT
#1 — Gordon Lightfoot
Linda Ronstadt
Rick Dees

WDRQ — DETROIT
#1 — Wild Cherry
Hall & Oates
Gino Vannelli
Dr. Hook

WYBF — FRAMINGHAM
#1 — Chicago
*Abba
*Heart
*Beach Boys
*Helen Reddy
*Diana Ross
22 To 11 — Linda Ronstadt
24 To 10 — Rick Dees
29 To 20 — Boston
Ex To 25 — Steve Miller

WDRG — HARTFORD
#1 — Wild Cherry
*John Denver
*Blue Oyster Cult
*Gordon Lightfoot
8 To 1 — Wild Cherry
17 To 11 — Firefall
21 To 15 — Cliff Richard
23 To 17 — Chicago
24 To 18 — Michael Franks
28 To 22 — Hall & Oates
Ex To 28 — Linda Ronstadt
Ex To 29 — Steve Miller
Ex To 30 — Heart

KILT — HOUSTON
#1 — Wild Cherry
*Captain & Tennille
*Bay City Rollers
24 To 16 — Linda Ronstadt
35 To 24 — Blue Oyster Cult
39 To 32 — Silver
40 To 31 — Amazing Rhythm Aces

KRBE — HOUSTON
#1 — Wild Cherry
Rick Dees
*Ritchie Family
17 To 13 — ZZ Top
21 To 14 — I'd Really Love — Dan & Coley
23 To 16 — Linda Ronstadt
25 To 18 — Hall & Oates
29 To 19 — Blue Oyster Cult

WNDE — INDIANAPOLIS
#1 — Rick Dees
Flash Cadillac
Firefall
11 To 6 — Cliff Richard
14 To 9 — You Should Be — Bee Gees

WIFE — INDIANAPOLIS
#1 — Wild Cherry
Norman Connors
Boston
21 To 15 — Gordon Lightfoot
28 To 23 — Emotions

WAPE — JACKSONVILLE
#1 — Wild Cherry
Bee Gees
Peter Frampton
14 To 10 — Rick Dees
20 To 15 — Linda Ronstadt

KBEO — KANSAS CITY
#1 — Wild Cherry
Linda Ronstadt
EW&F
Kiss
12 To 8 — Rick Dees
25 To 19 — Dr. Hook
27 To 21 — Hall & Oates
30 To 23 — Steve Miller

KHJ — LOS ANGELES
#1 — Wild Cherry
Steve Miller
16 To 10 — Orleans
19 To 12 — Rick Dees
20 To 14 — Fleetwood Mac

WAKY — LOUISVILLE
#1 — Dr. Hook
*Little River Band
*Liverpool Express
10 To 4 — Sun
17 To 10 — Chicago

WKLO — LOUISVILLE
#1 — England Dan & John Ford Coley
Gordon Lightfoot
*Beach Boys
*Ted Nugent
*England Dan & Coley
*Amazing Rhythm Aces
*Gino Vannelli
12 To 7 — Steve Miller
14 To 8 — Chicago
20 To 9 — Brothers Johnson
25 To 19 — Blue Oyster Cult
Ex To 20 — Norman Connors
Ex To 24 — ZZ Top
Ex To 25 — Bay City Rollers

WISM — MADISON
#1 — Cliff Richard
*Bee Gees
*Neil Sedaka
*Barbi Benton
*Firefall
*David Dundas

*Circus
14 To 8 — Wild Cherry
15 To 10 — Boz Scaggs
22 To 17 — Heart
26 To 20 — Steve Miller
Ex To 27 — Gordon Lightfoot
Ex To 28 — Kiss
Ex To 29 — Jim Gregory
Ex To 30 — EW&F

WMPS — MEMPHIS
#1 — Cliff Richard
Firefall
*Kiss
*Beach Boys
*Bee Gees
17 To 11 — Steve Miller
24 To 19 — EW&F

WHBO — MEMPHIS
#1 — Wild Cherry
Barry Manilow
Flash Cadillac
23 To 17 — Steve Miller
27 To 18 — Heart

Y-100 — MIAMI
#1 — Walter Murphy
Cliff Richard
Captain & Tennille
Heart
7 To 2 — Rick Dees

WQAM — MIAMI
#1 — Walter Murphy
Hall & Oates
Steve Miller
Flash Cadillac
Ritchie Family
13 To 8 — Cliff Richard
14 To 7 — EW&F
18 To 12 — Orleans
19 To 13 — Bay City Rollers
21 To 17 — Heart

96X — MIAMI
#1 — Walter Murphy
Boz Scaggs
13 To 8 — Commodores
19 To 13 — EW&F
21 To 16 — Captain & Tennille

WOKY — MILWAUKEE
#1 — Heart
Eric Carmen
Captain & Tennille
Blue Oyster Cult
15 To 10 — Steve Miller
17 To 12 — Orleans
18 To 14 — Starbuck
22 To 15 — Dr. Hook
28 To 16 — Gordon Lightfoot
29 To 24 — Abba
31 To 25 — Diana Ross
32 To 22 — Linda Ronstadt
34 To 29 — Alice Cooper
35 To 19 — Rick Dees

WZLU — MILWAUKEE
#1 — Wild Cherry
*Kiss
*Peter Frampton
7 To 1 — Wild Cherry
16 To 11 — Orleans
Ex To 17 — Gordon Lightfoot
Ex To 18 — Steve Miller

KDWB — MINNEAPOLIS
#1 — Wild Cherry
Hall & Oates
Dr. Hook
Monkees
9 To 1 — Wild Cherry
19 To 11 — Gordon Lightfoot
21 To 12 — Orleans
25 To 10 — Boz Scaggs
30 To 22 — Captain & Tennille

WDGY — MINNEAPOLIS
#1 — Wild Cherry
Rick Dees
*EW&F
*Ohio Players
*Silver
*Hall & Oates
13 To 7 — Cliff Richard

KSTP — MINNEAPOLIS
#1 — Chicago
Bee Gees
23 To 19 — Kiss

WHYY — MONTGOMERY
#1 — Brothers Johnson
*Yvonne Elliman
*Captain & Tennille
Peter Frampton
14 To 10 — Rick Dees
20 To 15 — Linda Ronstadt

KBEO — KANSAS CITY
#1 — Wild Cherry
Linda Ronstadt
EW&F
Kiss
12 To 8 — Rick Dees
25 To 19 — Dr. Hook
27 To 21 — Hall & Oates
30 To 23 — Steve Miller

KHJ — LOS ANGELES
#1 — Wild Cherry
Steve Miller
16 To 10 — Orleans
19 To 12 — Rick Dees
20 To 14 — Fleetwood Mac

WAKY — LOUISVILLE
#1 — Dr. Hook
*Little River Band
*Liverpool Express
10 To 4 — Sun
17 To 10 — Chicago

WKLO — LOUISVILLE
#1 — England Dan & John Ford Coley
Gordon Lightfoot
*Beach Boys
*Ted Nugent
*England Dan & Coley
*Amazing Rhythm Aces
*Gino Vannelli
12 To 7 — Steve Miller
14 To 8 — Chicago
20 To 9 — Brothers Johnson
25 To 19 — Blue Oyster Cult
Ex To 20 — Norman Connors
Ex To 24 — ZZ Top
Ex To 25 — Bay City Rollers

WISM — MADISON
#1 — Cliff Richard
*Bee Gees
*Neil Sedaka
*Barbi Benton
*Firefall
*David Dundas

*Firefall
*Starbuck
*Flash Cadillac
12 To 8 — Chicago
Ex To 24 — Linda Ronstadt
Ex To 25 — Blue Oyster Cult
Ex To 26 — Steve Miller
Ex To 27 — Gordon Lightfoot
Ex To 28 — Kiss
Ex To 30 — Eric Carmen

WABC — NEW YORK
#1 — Walter Murphy
Rick Dees
16 To 11 — Cliff Richard
28 To 14 — Chicago

WPIX — NEW YORK
#1 — KC & Sunshine Band
Kiss
*Diana Ross
9 To 4 — England Dan & Coley
13 To 7 — Cliff Richard
15 To 11 — Ritchie Family
20 To 12 — Rick Dees
Ex To 19 — Fleetwood Mac
Ex To 27 — Bee Gees

99X — NEW YORK
#1 — Walter Murphy
Rick Dees
20 To 15 — Orleans
26 To 17 — Cliff Richard

WGH — NORFOLK
#1 — Wild Cherry
No new additions

WKY — OKLAHOMA CITY
#1 — Chicago
*EW&F
*Bay City Rollers
*Bee Gees
6 To 1 — Chicago
10 To 7 — Steve Miller
13 To 9 — Jefferson Starship
19 To 13 — Silver
Ex To 18 — Heart
Ex To 19 — Linda Ronstadt
Ex To 20 — Kiss

KOMA — OKLAHOMA CITY
#1 — Wild Cherry
Blue Oyster Cult
EW&F
Captain & Tennille
Kiss
15 To 9 — Cliff Richard
19 To 11 — Orleans
20 To 14 — Boz Scaggs

WOW — OMAHA
#1 — KC & Sunshine Band
*Bay City Rollers
*Linda Ronstadt
9 To 5 — Orleans
11 To 6 — Boz Scaggs
16 To 8 — Dr. Hook
19 To 9 — Heart
Ex To 15 — EW&F
Ex To 17 — Steve Miller
Ex To 20 — Beach Boys

WIRL — PEORIA
#1 — Wild Cherry
*Steve Miller
*EW&F
*Beach Boys
*Blue Oyster Cult
*Rick Dees
10 To 4 — Orleans
12 To 8 — Dr. Hook

WFIL — PHILADELPHIA
#1 — Wild Cherry
*Kiss
*Heart
*Linda Ronstadt
9 To 2 — Rick Dees
13 To 9 — Cliff Richard
23 To 18 — Abba
Ex To 17 — EW&F
Ex To 24 — Bay City Rollers
Ex To 25 — Steve Miller

WIFI — PHILADELPHIA
#1 — Walter Murphy
Captain & Tennille
Ritchie Family
Hall & Oates
*Yvonne Elliman
*John Valenti
15 To 10 — Chicago
18 To 14 — Linda Ronstadt
Ex To 30 — Commodores

WPEZ — PITTSBURGH
#1 — Elton & Kiki
Heart
Abba
Dr. Hook
Gordon Lightfoot
20 To 9 — Frampton
24 To 16 — Chicago
25 To 17 — Rick Dees
22 To 18 — Orleans
27 To 22 — Kiss

13Q — PITTSBURGH
#1 — Walter Murphy
Rick Dees
Dr. Hook
Norman Connors
Captain & Tennille
10 To 5 — Cliff Richard
13 To 8 — Boz Scaggs
22 To 14 — Heart
25 To 21 — Kiss
26 To 21 — Kiss
*Kiss
*Captain & Tennille
*Jigsaw
*Gordon Lightfoot
*Eric Carmen
16 To 8 — Orleans
18 To 5 — Rick Dees
20 To 9 — Flash Cadillac
25 To 20 — Hall & Oates
30 To 24 — Michael Franks
Ex To 27 — EW&F
Ex To 28 — Beach Boys
Ex To 30 — Bay City Rollers

KPAM — PORTLAND
#1 — Wild Cherry
*Maxine Nightingale
*Boston
*Bee Gees
*Barry Manilow
10 To 4 — Orleans
12 To 5 — DeVorzon & Botkin
23 To 17 — Flash Cadillac
24 To 16 — Rick Dees
26 To 18 — EW&F
28 To 20 — Linda Ronstadt

29 To 23 — Gordon Lightfoot
Ex To 28 — Kiss
Ex To 29 — Bay City Rollers
Ex To 30 — Beach Boys

WPRO — PROVIDENCE
#1 — Wild Cherry
*Boston
*Bee Gees
11 To 4 — Hall & Oates
14 To 6 — Dr. Hook
21 To 11 — Beach Boys
Ex To 19 — Abba
Ex To 23 — Bay City Rollers

WGNG — PROVIDENCE
#1 — Wild Cherry
Barry DeVorzon & Perry Botkin
14 To 7 — Cliff Richard
19 To 11 — EW&F
Ex To 10 — Jefferson Starship
Ex To 18 — Boston

WLEE — RICHMOND
#1 — Walter Murphy
No new additions
20 To 13 — Jefferson Starship
29 To 20 — Steve Miller

WRVQ — RICHMOND
#1 — Boz Scaggs
*Bee Gees
*Spinners
*Peter Frampton
*Captain & Tennille
5 To 1 — Boz Scaggs
9 To 5 — Chicago
11 To 7 — Hall & Oates
13 To 9 — James Taylor
18 To 14 — Steve Miller
19 To 13 — Gordon Lightfoot
20 To 16 — Heart
23 To 19 — Beth
Ex To 26 — Bay City Rollers

WBBF — ROCHESTER
#1 — Chicago
*Todd Rundgren
12 To 6 — Orleans
13 To 8 — Kiss
20 To 15 — Bay City Rollers
23 To 16 — Peter Frampton
27 To 17 — Jefferson Starship
28 To 22 — Abba
Ex To 28 — Boston
Ex To 29 — Barbi Benton
Ex To 30 — Yvonne Elliman

KNDE — SACRAMENTO
#1 — Walter Murphy
*Beach Boys
*Tower Of Power
*Starbuck
*Kiss
Ex To 27 — Bay City Rollers
Ex To 28 — Dr. Hook

KROY — SACRAMENTO
#1 — Wild Cherry
Flash Cadillac
14 To 7 — You Should Be — Bee Gees
18 To 10 — Hall & Oates

KCPX — SALT LAKE CITY
#1 — Chicago
*Ronnie & Dirt Riders
*John Valenti
*Starbuck
*England Dan & Coley
10 To 4 — Bay City Rollers
13 To 8 — Captain & Tennille
15 To 9 — Beach Boys
23 To 14 — DeVorzon & Botkin
27 To 19 — Abba
Ex To 26 — Steve Miller
Ex To 27 — Kiss
Ex To 28 — Flash Cadillac
Ex To 29 — Bee Gees
Ex To 30 — Keane Brothers

KRSP — SALT LAKE CITY
#1 — Chicago
*Barry Manilow
12 To 4 — Capt. & Tennille
28 To 20 — Hall & Oates
Ex To 17 — DeVorzon & Botkin

B-100 — SAN DIEGO
#1 — Rick Dees
Linda Ronstadt
*AWB
13 To 1 — Rick Dees
16 To 10 — Peter Frampton
28 To 20 — EW&F
30 To 24 — Kiss
Ex To 29 — Brothers Johnson

KBQ — SAN DIEGO
#1 — England Dan & Coley
*Alice Cooper
*Little River Band
*Beach Boys
*Starbuck
*Crosby/Nash
15 To 7 — Rick Dees
16 To 9 — KC & Sunshine Band
24 To 16 — Steve Miller
Ex To 28 — Bay City Rollers
Ex To 30 — Kiss

KFRC — SAN FRANCISCO
#1 — Wild Cherry
Fleetwood Mac
Blue Oyster Cult
15 To 11 — Peter Frampton
17 To 12 — Linda Ronstadt

KYA — SAN FRANCISCO
#1 — Walter Murphy
*Heart
*John Valenti
*12 To 7 — Rick Dees
15 To 8 — Bay City Rollers
Ex To 18 — Peter Frampton
Ex To 19 — Linda Ronstadt
Ex To 20 — Hall & Oates

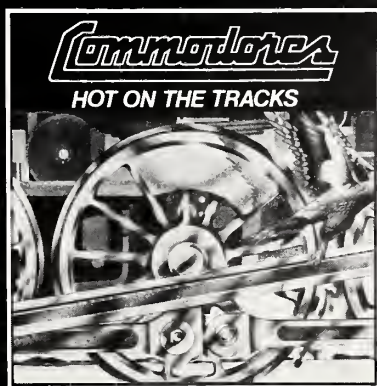
WSGA — SAVANNAH
#1 — Rick Dees
Bee Gees
Capt. & Tennille
14 To 6 — Peter Frampton

KJR — SEATTLE
#1 — Wild Cherry
*Bee Gees
*Linda Ronstadt
13 To 8 — KC & Sunshine Band
14 To 11 — Boz Scaggs
18 To 13 — Steve Miller
23 To 17 — Peter Frampton
25 To 18 — Bay City Rollers
24 To 20 — Orleans
Ex To 23 — DeVorzon & Botkin
Ex To 24 — EW&F

Commodores

"Hot On Tracks"...
and the charts with their
smash single
"Just To Be Close To You"
from the album (M1402)
"Hot On The Tracks"
(M6-867S1)

	POP	R&B
Billboard	57*	7*
Cashbox	56*	15*
Record World	52*	10*



**On Motown
Records & Tapes.**



THE SINGLES BULLETS

#1

K.C. AND THE SUNSHINE BAND — Top 5 power rotation at 65% of our reporting stations including #1 at WCAO, KLIF, WOW, WKBW, WGCL. Top 5 at Z-93-4, KLEO-2, KXOK-3, KJRB-3, WSGA-2, KEEL-2, KCPX-3, WIFI-4, WFIL-4, WKY-5, WMAK-4, WDGY-2, WZUU-5, WNDE-5, WVBF-2, WCOL-2, Q-102-4, WQXI-4, KIOA-5, KIMN-4, WNCI-4, WABC-3, WDRC-3, KERN-5, WAPE-5, WPGC-2, WSAI-4, WOKY-5, KILT-4, WXYZ-2, KTLK-4, WNOE-4, KSLQ-2, KYA-5, KFRC-4, 99X-2, WHBQ-2, KHJ-4, WRKO-2, WTXI-2, WMPS-5, WKLO-5. #14

#2

BOZ SCAGGS — Top 5 airplay at WAYS-4, KXOK-5, WRVQ-1, WPRO-2, WHHY-4, WQAM-2, WVBF-3, WSGN-3, WERC-2, WCAO-5, WBBQ-2, WJET-3, WDRC-4, WAPE-2, KRBE-4, KILT-4, WXYZ-3, KEZY-3, WHBQ-3, WRKO-5, WAVZ-1. Key jumps at WKLO 23-10, WRVQ 5-1, WISM 15-10, KDWB 25-10, 13Q 13-8, WHHY 10-4, WSGN 8-3, WERC 7-2, KLIF 10-6, WBGW 17-10, KBW 20-10. #1 in sales at Music Street/Seattle, Aravox/N.Y., Central South/Nash. Top 5 sales at Mile High/Denver, Peaches/Delwood/Denver, Rec. & Tape/Balt., Peters/Boston, Richman Bros./Phila., Double B/L.I., King Karol/N.Y., New England Music City/Boston, Town Hall/N.Y., Prospect/Cleve., Interstate/Miami, Bee Jay/Charlotte. (#3 on CB R&B singles chart).

#4

WALTER MURPHY — Jumped 9-4 on WLS. #1 airplay at WLEE, WIFI, WQAM, Y-100n WABC, KYA, KNDE, 99X. Top 5 rotation at Z-93-5, KXOK-2, B-100-2, WPRO-5, WFIL-3, WMAK-3, WLAC-2, WDGY-4, KDWB-2, WZUU-2, WNDE-3, WVBF-4, WDHF-4, WQXI-2, WLS-4, WOW-w, WORC-3, WPGC-5, KFRC-2, KCBQ-2, WPIX-2, WHBQ-2, KHJ-2, WKBW-4, WRKO-2, WPEZ-2, CKLW-2, WTXI-4. Top 5 sales at Music Street/Seattle, Cassells/L.A. Mile High/Denver, Soul City/L.A., Tower/S.F., Licorice Pizza/L.A., Peaches/Ft. Laud., Bee Gee/Albany, Rec. & Tape/Balt., Alwil/N.J., Richman Bros./Phila., Double B/L.I., King Karol/N.Y., New England Music City/Boston, Town Hall, Aravox/N.Y., Potomac/Wash., Natl. Rec. Mart/Pitt., Giant/Va., Poplar Tunes/Memphis, Prospect/Cleve., Radio Doctors/Milw., West. Merch./Amarillo, Interstate/Miami, Rec. Dept. Merch./Memphis, Music Scene/Atl., Central Sales/Houston. (#8 bullet on CB R&B singles chart).

#5

RICK DEES — #4 most active single with 22 prime movers including WJET 14-7, KICA 24-8, B-100 13-1, KEEL 16-11, WCAO 12-3, WQXI 6-1, KAKC 28-18, WFIL 9-2, KLIF ex-18, WVBF 24-10, WDHF 26-22, Q-102 8-1, KLEO 22-11, WPEZ 25-17, WAPE 19-10, WOKY 35-19, WSAI 14-10, KSLQ 39-28, KCBQ 15-7, KHJ 19-12. Key adds at WABC, WLS, 99X, KRBE, WIRL, WDGY, WXYZ. #1 rotation at WSGA, B-100, WNDE, WCOL, Q-102, WQXI, WNCI, WPGC. Top 5 airplay at Z-93-2, WPRC-3n, WIFI-5, WFIL-2, WQAM-5, Y-100-2, WCAO-3, WORC-4, KTLK-2, WRKO-4, WMPS-2, KING-4, KGW-5. Top 5 sales at Mile High/Denver, Tower/S.F., Peaches/Ft. Laud./Denver, Dicks/Boston, Richman Bros./Phila., Double B/L.I., Aravox/N.Y., Potomac/Wash., Giant/Va., Poplar Tunes/Memphis, Stark, Northern/Cleve., West. Merch./Amarillo, New England Music City/Boston, Central/Hartford.

#6

CLIFF RICHARD — Prime movers at WDRC 21-15, WABC 16-11, WDGY 13-7, 13Q 10-5, WFIL 13-9, WERC 13-7, WNDE 11-6, WQAM 13-8, WDHF 17-11, Q-102 19-11, WPIX 20-12, KBEQ 12-8, KPAM 24-16, KGW 18-5, KYA 12-7. Added at Y-100. Top 5 rotation at WAYS-2, KJRB-2, WSGA-3, KEEL-4, B-100-5, KCPX-2, 13Q-5, WIRL-2, WMAK-5, WLAC-3, KDWB-4, WZUU-3, WSGN-4, WLS-5, KSTP-4, KIOA-3, KIMN-3, WNCI-2, WOW-3, WCKY-3, KRBE-2, KILT-2, KTLK-3, KEZY-4, KPAM-3, KCBQ-3, WING-4, WPEZ-3, KJR-2. Top 5 sales at Peaches/Denver, Bee Gee/Albany, Potomac/Wash., Stark/Cleve., Radio Doctors/Milw., West. Merch./Amarillo, Interstate/Miami, Central South/Nash. Top 10 sales at Knox/Knoxville, Prospect/Cleve., Poplar Tunes/Memphis, Giant/Va., Aravox/N.Y., Rec. & Tape/Balt., Peaches/Delwood, Licorice Pizza/L.A., Tower/S.F., Record Rack/L.A.

#7

CHICAGO — #9 most active single with 17 big jumps including WAKY 17-10, WJET 12-4, WORC 23-17, WABC 28-14, WNCI 18-10, WRVQ 9-5, WKY 6-1, WIFI 15-10, KLIF 7-2, WBGW 10-4, WNOE 20-15, WKLO 14-8, KEZY 13-8, WING 13-2, Z-93 11-7, WPEZ 24-16, KLEO 21-9. Top 5 rotation at 43% of our reporters including #1 at WAYS, KCPX, WBBF, WKY, WVBF, WDHF, WSGN, WLS, KSTP, KTLK, KGW. Top 5 at KAKC-3, WSGA-4, KEEL-3, WRVQ-5, KDWB-5, Y-100-3, WNDE-4, WCAO-2, KLIF-2, KIMN-2, WBBQ-3, WOW-4, WJET-4, KERN-3, WAPE-4, WPGC-4, WSAI-2, KPAM-2, KYA-4, KFRC-3, WPIX-3, WING-2, KNUS-2, KJR-2, WAVZ-4, KING-3. Top 10 selling single at Music Street/Seattle, Soul City/L.A., Tower/S.F., Licorice Pizza, Peaches/L.A., Bee Gee/Albany, Dicks/Boston, Double B/L.I., Aravox/N.Y., Potomac/Wash., Natl. Rec. Mart/Pitt., Prospect/Cleve., Singer/Chi., West. Merch./Amarillo, Interstate/Miami, Music Street/Seattle, Central Sales/Houston, Stark/Cleve.

#8

ORLEANS — #6 most active single with 20 big jumps including WOW 9-5, KIOA 22-16, KDWB 21-12, WIRL 10-4, WZUU 16-11, WBBF 12-6, WQAM 18-12, KLEO 12-5, WPEZ 22-18, KJR 24-20, WAYS 10-5, WLS 20-15, WSAI 10-6, WOKY 17-12, WAVZ 9-5, KHJ 16-10, 99X 20-15, KGW 16-8, KING 14-6, KPAM 10-4. Top 5 airplay at WAYS-5, KLEO-5, WLAC-5, WCOL-3, WERC-3, WCAO-4, KSTP-3, KIMN-5, WBBQ-1, WOW-5, WAKY-2, WPGC-3, KPAM-4, KCBQ-4, WING-5, WKBW-3, WGCL-3, WAVZ-t, KJOY-4. Top 10 sales at Peaches/St. Louis, Norman Cooper/Phila., Shulman/N.J., Richman Bros./Phila., Double B/L.I., King Karol/N.Y., Potomac/Wash., Natl. Rec. Mart/Pitt., Giant/Va., Prospect, Stark/Cleve., Radio Doctors/Milw., Aravox/N.Y., Interstate/Miami, Central South/Nash., Central Sales/Houston.

#9

DR. HOOK — Added at WPEZ, 13Q, WAVZ, KDWB. Prime movers at WOW 16-8, WIRL 12-8, KXOK 19-13, WPRO 14-6, WOKY 22-15, KNOE ex-28, KBEQ 25-19, CKLW 17-13. Top 5 airplay at WBBF-5, WLEE-4, Q-102-4, KIOA-4, WBBQ-5, WAKY-1, WBT-4. Top 10 sales at Cassells, Record Rack, Soul City/L.A., Associated/Phoenix, Tower/S.F., Norman Cooper/Phila., Bee Gee/Albany, Central/Hartford, Shulman/N.J., Dicks, Peters/Boston, New England Music City/Boston, Aravox/N.Y., Stark/Cleve., West. Merch./Amarillo, Interstate/Miami, Knox/Knoxville, Central Sales/Houston.

#11

EARTH WIND AND FIRE — #7 most active single with 16 prime movers including WOW 20-15, WLAC 28-21, B-100 28-20, WISM ex-30, WQXI 15-5, KAKC 20-15, WFIL ex-17, WHHY 13-6, WSGN 20-15, WQAM 14-7, KXOK 22-17, KJR ex-24, WPGC 17-12, KGW ex-27, KING ex-21, KPAM 26-18. Heavy adds at WRKO, WNOE, KEZY, KBEQ, WERC, WIRL, WKY, WDGY. Strong sales at Tower/S.F., Peaches/L.A./Denver/Atl., Rec. & Tape/Balt., Shulman/N.J., King Karol/N.Y., New England Music City/Boston, Town Hall/N.Y., Prospect, Stark, Northern/Cleve., Interstate/Miami, Music Scene/Atlanta, Norman Cooper/Phila., Aravox/N.Y. (#5 on CB R&B singles chart).

#12

HALL & OATES — Added at WQAM, KTLK, WSAI, WPGC, WIFI, KJRB, KDWB. Prime movers at KERN 19-13, WDRC 28-22, WRVQ 11-7, WMAK 18-12, WPRO 11-4, WLS 23-19, KSLQ 26-19, KNUS 14-6, WRKO 30-19, KBEQ 27-21, KYA ex-

20, WING 17-9, KGW 25-20, KRBE 25-18. Top 5 airplay at WBBP-4, WLEE-3, WPRO-4, WIRL-4, WHHY-3, WCOL-5, WJET-1, WAKY-5. Strong sales at Record Rack, Soul City, Licorice Pizza/L.A., Tower/S.F., Peaches/Delwood, Bee Gee/Albany, Rec. & Tape/Balt., Central/Hartford, Dicks/Boston, Double B/L.I., King Karol, Aravox/N.Y., Potomac/Wash., Natl. Rec. Mart/Pitt., Stark/Cleve., Peaches/Atl., Northern/Cleve., Interstate/Miami, Central Sales/Houston.

#14

BAY CITY ROLLERS — #1 most active single with 36 big jumps including KERN 26-18, WJET 29-21, WLAC 29-22, KIMN 28-19, KEEL 30-25, WCAO 25-18, KAKO 25-20, WBBF 20-15, WFIL ex-24, WHHY 24-19, WSGN ex-27, Z-96 ex-25, KNDE ex-27, WKBW ex-27, WING 28-20, WQAM 19-13, WCOL 35-30, WDHF 25-19, KXOK ex-23, KTLK 20-14, WKLO ex-25, CKLW ex-30, KEZY 31-25. #6 most added single with 8 new stations including WMAK, KILT, WPGC, WAYS, KLEO, WBGW, WKY. Strong sales at Cassells/L.A., Tower/S.F., Peaches/Denver/Atl., Peters/Boston, Record Rack/L.A., Double B/L.I., King Karol, Aravox/N.Y., Potomac/Wash., Natl. Rec. Mart/Pitt., Giant/Va., Prospect, Stark, Northern/Cleve., Radio Doctors/Milw., Singer/Chi., Interstate/Miami.

#15

HEART — #7 most added single with 8 new stations including WFIL, Y-100, WPEZ, WSAI, KXOK, KYA. #8 most active single with 17 big jumps including KERN 15-9, WDRC ex-30, WOW 19-9, WRVQ 20-16, WISM 22-17, WKY ex-18, KAKC 12-2, 13Q 22-14, WQAM 21-17, WMAK 22-18, WBGW 24-15, KSTP 13-10, WAVZ ex-21, WHBQ 27-18, WING 18-10, WNCI 18-12, KING 11-7. Top 5 airplay at KLEO-4, KJRB-5, WBBF-3, WZUU-4, WCOL-4, WNCI-3, WOKY-1, KSLQ-3, KJOY-5, KGW-4. Best sales at Peaches/L.A., Bee Gee/Albany, Central/Hartford, Peters/Boston, Richman Bros./Phila., Double B/L.I., New England Music City/Boston, Aravox/N.Y., Potomac/Wash., Natl. Rec. Mart/Pitt., Giant/Va., Prospect, Stark, Northern/Cleve., Radio Doctors/Milw., Singer/Chi., Interstate/Miami.

#16

SILVER — Heavy adds at WLS, WDGY. Jumped at WKY 19-13, WSAI 26-22, KILT 39-22. Top 5 airplay at WIRL-3, KTAC-5. Strong sales at Cassells, Licorice Pizza/L.A., Peaches/Delwood, Bee Gee/Albany, Rec. & Tape/Balt., Central/Hartford, Shulman/N.J., Richman Bros./Phila., Double B/L.I., King Karol, Aravox/N.Y., Stark/Cleve., Potomac/Wash., Giant/Va., Poplar Tunes/Memphis, Radio Doctors/Milw., Interstate/Miami, Central South/Nash.

#18

LINDA RONSTADT — #3 most added single with 16 new stations including WFIL, KJR, WAYS, WPGO, WOW, WLAC, KIOA, B-100, WBGW, KLEO, WAPE, WKLO, KING, WXYZ. #5 most active single with 21 big jumps including KERN 23-16, WDRC ex-28, WNCI 19-14, KIMN 26-18, KEEL 27-19, WKY ex-19, WIFI 18-14, KAKC ex-22, WHHY 22-13, WSGN 15-8, WERC 29-21, KLIF 11-5, WAPE 20-15, WOKY 32-22, KNUS 8-3, KFRC 17-12, KYA ex-19. Top 5 airplay at KNUS-3, KJOY-1. Strong sales at Cassells, Record Rack, Soul City, Licorice Pizza/L.A., Peaches/Ft. Laud./L.A./Denver, Rec. & Tape/Balt., Aravox/N.Y., Poplar Tunes/Memphis, Prospect/Cleve., Radio Doctors/Milw., Singer/Chi., West. Merch./Amarillo, Music Scene/Atl., Peters/Boston, Richman Bros./Phila., New England Music City/Boston, Double B/L.I.

#20

STEVE MILLER — #2 most active single with 20 prime movers including WJET 21-15, WDRC ex-29, WOW ex-17, WRVQ 18-14, WISM 26-20, WKY 11-7, KAKC ex-30, WLEE 29-20, WZUU ex-18, WFIL ex-25, WSGN ex-29, Z-96 27-20, KCPX ex-26, WCOL 14-8, KJR 18-13, WOKY 15-10, WGCL ex-22, KCBQ 24-16. Added at WQAM, WIRL. Top 5 airplay at KERN-4, KTAC-2. Strong sales at Cassell's/L.A., Peaches/Delwood, Rec. & Tape/Balt., Shulman/N.J., Double B/L.I., New England Music City/Boston, Aravox/N.Y., Natl. Rec. Mart/Pitt., Poplar Tunes/Memphis, Stark/Cleve., Radio Doctors/Milw., West. Merch./Amarillo, Central South/Nash., Bee Jay/Charlotte.

#25

KISS — #3 most added single with 11 new stations including WPIX, WSAI, WAYS, KLIF, WMAK, WFIL, KGW, KNDE, WZUU, KIOA. #3 most active single with 22 prime movers including KERN ex-22, KIMN ex-26, B-100 30-24, WRVQ 23-19, WISM 26-20, WKY ex-20, WBBQ ex-27, KAKC 22-17, 13Q 25-21, WBBF 13-8, WHHY 23-15, KCPX ex-27, KJRB ex-23, WCOL 32-22, Q-102 ex-23, WPEZ 27-22, WKBW ex-26. Strongest sales at Dicks/Boston, Peters/Boston, New England Music City/Boston, Morey's/Balt., Giant/Va., Central South/Nash.

#29

ABBA — Added at WKBW, KSLQ, WPEZ, WVBF. Jumps at WORC 10-2, WCAO 28-20, KAKC ex-27, WBBF 28-22, WFIL 23-18, KCPX 27-19, KLIF 18-13, WCOL 39-34, WRKO 24-14, CKLW 25-20, WPGC 28-w, WPRO ex-19. Strongest sales at Record Rack/L.A., Bee Gee/Albany, Shulman/N.J., Dicks/Boston, Richman Bros./Phila., Double B/L.I., New England Music City/Boston, Potomac/Wash., Giant/Va., Central South/Nash.

#32

BLUE OYSTER CULT — #5 most added single with 9 new stations including KFRO, KSLQ, WOKY, Q-102, Z-96, WIRL, KIMN, WNCI. Jumped at WCOL 24-18, KRBE 29-19, WKLO 25-19, WTXI ex-25. Best sales at Licorice Pizza/L.A., Rec. & Tape/Balt., King Karol/N.Y.

#36

DIANA ROSS — Added at WPIX, WVBF. Jumped at WCAO ex-30, KLIF ex-19, WOKY 31-25. Sales at Peaches/Denver, Double B/L.I., New England Music City/Boston, Town Hall/N.Y. (#16 on CB R&B singles chart).

#37

GORDON LIGHTFOOT — #4 most added single with 12 new stations including WRKO, WNOE, KGW, Z-93, WPEZ, KLEO, KLIF, KAKC, WBBQ. #10 most active single with 15 big jumps including KERN ex-24, KEEL 26-20, WRVQ 19-13, WISM ex-27, WZUU ex-17, WCOL 31-17, WDHF 27-17, WTXI ex-27, KILT 24-16, WKBW 27-23, WOKY 26-16. Strong sales at Soul City/L.A., Double B/L.I., Stark/Cleve., Singer/Chi., Central South/Nash.

#39

FLASH CADILLAC — Added at WTXI, KEZY, WHBQ, WKBW, KXOK, WQAM, WNDE, WJET. Jumped at WCAO ex-26, KAKC 26-10, KCPX ex-20, WCOL 16-10, WGCL ex-26, KGW 20-9, KTLK 29-19, KPAM 23-17. Best sales at Peaches/L.A., Giant/Va., Stark/Cleve.

#42

FIREFALL — Added at WCAO, WISM, WNDE, Q-102, Z-93, WBT, WMPS, WTXI. Jumped at WDRC 17-11, KAKC 29-21, Z-96 ex-29. Sales at Licorice Pizza/L.A., Central/Hartford, Double B/L.I., Town Hall/N.Y., Poplar Tunes/Memphis, Stark, Northern/Cleve., Knox/Knoxville, Music Scene/Atlanta.

#43

BEACH BOYS — Added at WTXI, WMPS, KNDE, KCBQ, KNUS, WVBF, WSGA, WIRL. Jumps at WOW ex-20, KIMN ex-23, WBBQ ex-29, KAKC 27-21, KCPX 15-9, KJRB ex-27, WCOL 33-28, WPRO 21-11, KGW ex-28, KPAM ex-30. Sales at Licorice Pizza/L.A., Central/Hartford, Peaches/Atl., Radio Doctors/Milw., Singer/Chi.

#44

BROTHERS JOHNSON — Added at KSLQ, WAVZ. Jumped at B-100 ex-29, Z-93 30-23. Strong sales at Music Street/Seattle, Licorice Pizza/L.A., Peaches/Ft. Laud./Denver/St. Louis, Rec. & Tape/Balt., Natl. Rec. Mart/Pitt., Poplar Tunes/Memphis, Stark/Cleve., Interstate/Miami. (#4 bullet on CB R&B singles chart).

#51

RITCHIE FAMILY — Added at WIFI, WCAO, WQAM, WGCL, WRKO, KRBE, KEZY. Last week added at WABC. Jumped at WAVZ ex-24, WPIX 15-11. Some secondary action at WCUE, WFLB, WNDR, WFTR. Strongest sales at Double B/L.I., King Karol/N.Y., New England Music City/Boston, Town Hall/N.Y., West. Merch./Amarillo. (#22 bullet on CB R&B singles chart).

#52

BEE GEES — #2 most added single with 20 new stations including KSTP, WAPE, WSGA, WPGC, KJR, WPRO, WCOL, KJRB, WCAO, WKY, WISM, WRVQ, KERN. Jumps at WHHY ex-21, KCPX ex-29, Z-93 ex-28, KSTP 23-19, WPIX ex-27, KEZY

continued on pg. 62

Back To Music September from Hollywood & Vine.



ANNE MURRAY
Keeping In Touch
Anne Murray's new album reaffirms her position as one of our most talented performers. Her new album includes her new single, Bobby Darin's "Things", "Golden Oldies", "Lay Me Down (Roll Me Out To Sea)", "Caress Me Pretty Music" and "Carolina Sun". Produced by Tom Catalano. ST-11559



INNER CIRCLE
Reggae Thing
The Inner Circle have played with virtually every major Jamaican artist either in the studio or on tour including Bob Marley, Jimmy Cliff and Toots & The Maytals. This is true Reggae music with the famous funky rhythms, the soulful backbeat and the heavy bass and drum sound. Produced by Roger Lewis and A. Louis Bramy. ST-11574



SUN
Wanna Make Love
(Come Flick My BIC*)
Sun's album, formerly titled "Live On, Dream On", is the name of their current smash, Wanna Make Love (Come Flick My BIC*). The tunes blaze with sizzling guitar work, dazzling horns, wailing synthesizers and cocky, strutting vocals. Sun is Hot! Produced and arranged by Beau Ray Fleming and Byron Byrd. ST-11461
* Trademark of the BIC Pen Corp.



FREDDIE HART
And The Heartbeats
That Look In Her Eyes
Freddie's new album is titled after his current smash, "That Look In Her Eyes". It also includes a pair of Hart originals, "Livin' On Lovin'" and "Why Lovers Turn To Strangers", Casey Kelley's "Lord, Don't She Look Good" and Merle Haggard's "Can I Still Come Home". Produced by George Richey. ST-11568



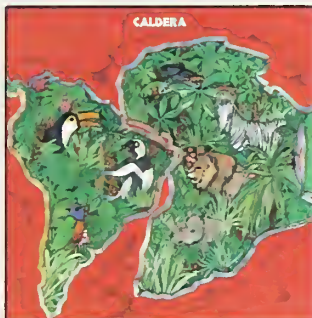
BE BOP DELUXE
Modern Music
This extraordinary British rock band exploded on these shores early this year when they crossed the country on their first major tour. Their third album, Modern Music, proves there's no stopping Be Bop Deluxe for inventiveness and a distinct musical style. Produced by Bill Nelson and John Leckie. ST-11575



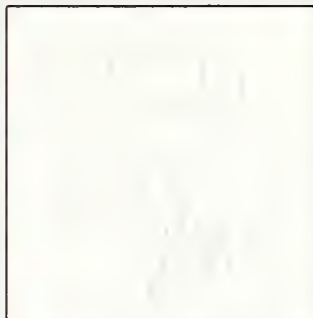
THE EARL SLICK BAND
Razor Sharp
Their second album again features the guitar virtuosity of Earl Slick, with a majority of the songs written by lead vocalist Jimmie Mack. There are no rough edges to The Earl Slick Band - the music is "Razor Sharp"! Produced by John Alcock of Thin Lizzy fame. ST-11570



COLLEEN PETERSON
Beginning To Feel Like Home
Colleen Peterson's music is steeped in the folk and country idioms. Born in Canada, she has toured the U.S. extensively, and written songs in Nashville. This stunning debut album includes her current single, "Don't It Make You Wanna Dance". Produced by Chuck Neese. ST-11567



CALDERA
Caldera is a new international six-man instrumental group debuting with a self-titled album that features six original contemporary jazz/soul tunes that are long enough to allow the band to stretch out with soaring improvisations over the tightly-constructed melodies. Produced by Wayne Henderson. ST-11571



BRIAN CADD
White On White
Brian Cadd is a transplanted Australian who had gold records down there, but has just been recorded with producer Robert Appere for his first album in the U.S. Drummer Nigel Olsson and bassist Dee Murray (formerly with Elton John) helped lay down the basic tracks with Brian on piano. The result is a superb debut album! ST-11573



LA COSTA
Lovin' Somebody
All six of La Costa's singles have climbed close to the top of the national charts, and her new album includes two more of her hits: "Lovin' Somebody On A Rainy Night" and "What'll I Do". La Costa is a young country super star with a super new album, produced by Jerry Crutchfield. ST-11569



THE BOB MEIGHAN BAND
The Dancer
The Bob Meighan Band has built a large loyal following throughout their home state of Arizona. Their roots are in folk, acoustic-type things and country, but over the years they have evolved into rock. "The Dancer" is their debut album, produced by Jerry Riopelle, Jim Bastin and David Plehn. ST-11555



RAY GRIFF
The Last Of The Winfield Amateurs
Ray Griff is backed by some of Nashville's top musicians in his new album that includes the upbeat single "That's What I Get (For Doin' My Own Thinkin')", the bouncy "You Put The Bounce Back Into My Step" and the autobiographical "Piano Man". ST-11566

On
Capitol
Records
&
Tapes



LINDA HARGROVE
Just Like You
Linda Hargrove is one of the most sought-after writers in the business. Her material has been recorded by Lynn Anderson, Tanya Tucker, Olivia Newton-John, and many more. Linda's new album includes her hit single, "Fire At First Sight". Produced by Pete Drake. ST-11564



JACKIE LOMAX
Livin' For Lovin'
Jackie Lomax has a unique way of combining rock with soul, and his sensitive, passionate vocals add a warm dimension to the funky blues. All of the tunes were written by Lomax who produced the album with Deke Richards for Jakmax Productions. ST-11558

ADDITIONS TO SECONDARY MARKET PLAYLISTS

WCUE — AKRON, OHIO

- #1 — Chicago
- *Best Disco — Ritchie Family — Marlin
- *More Than A Feeling — Boston — Epic
- *Like A Sad Song — John Denver — RCA
- *Brand New Love Affair — Jigsaw — Chelsea
- *I Got To Know — Starbuck — Private Stock
- 8 To 2 — Disco Duck — Rick Dees
- 22 To 13 — Rock'n Me — Steve Miller
- 20 To 14 — Devil Woman — Cliff Richard
- 21 To 16 — Get The Funk — Brothers Johnson
- 23 To 18 — That'll Be The Day — Linda Ronstadt
- 24 To 19 — Sunrise — Eric Carmen
- 38 To 23 — This One's For You — Barry Manilow
- 35 To 25 — Edmund Fitzgerald — Gordon Lightfoot
- 39 To 33 — Do You Feel — Peter Frampton
- 40 To 34 — I Only Want — Bay City Rollers
- Ex To 37 — Did You Boogie — Flash Cadillac
- Ex To 38 — Beth — Kiss
- Ex To 39 — Muskrat Love — Captain & Tennille
- Ex To 40 — Fernando — Abba

WPRN — ALBANY, N.Y.

- #1 — Wild Cherry
- *Edmund Fitzgerald — Gordon Lightfoot — Reprise
- *Fernando — Abba — Atlantic
- *Best Disco In Town — Ritchie Family — Marlin
- *You Are The Woman — Firefall — Atlantic
- 22 To 7 — Disco Duck — Rick Dees
- 24 To 17 — Magic Man — Heart
- 28 To 20 — I Only Want — Bay City Rollers
- 31 To 19 — That'll Be The Day — Linda Ronstadt
- 30 To 24 — Rock'n Me — Steve Miller
- 32 To 26 — Sunrise — Eric Carmen
- Ex To 29 — Beth — Kiss
- Ex To 33 — This One's For You — Barry Manilow
- Ex To 34 — It's O.K. — Beach Boys
- Ex To 35 — You Gotta Make — Neil Sedaka

KRKE — ALBUQUERQUE, N.M.

- #1 — Rick Dees
- *Love So Right — Bee Gees — RSO
- *Fernando — Abba — Atlantic
- *Nadia's Theme — Perry Botkin Jr. — A&M
- *More Than A Feeling — Boston — Epic
- *Free Bird — Lynyrd Skynyrd — MCA
- 15 To 2 — Little Bit More — Dr. Hook
- 8 To 4 — Devil Woman — Cliff Richard
- 16 To 10 — Lowdown — Boz Scaggs
- 19 To 12 — Rock'n Me — Steve Miller
- 20 To 16 — Still The One — Orleans
- Ex To 19 — I Only Want — Bay City Rollers
- Ex To 20 — Beth — Kiss

WABE — ALLENTOWN, PA.

- #1 — Chicago
 - Rubberband Man — Spinners — Atlantic
 - Don't Think ... Feel — Neil Diamond — Columbia
 - Love So Right — Bee Gees — RSO
 - 8 To 4 — You Are The Woman — Firefall
 - 16 To 10 — Fernando — Abba
 - 24 To 15 — That'll Be The Day — Linda Ronstadt
- ## WRFC — ATHENS, GA.
- #1 — Elton John & Kiki Dee
 - Brand New Love Affair — Jigsaw — Chelsea
 - I Only Want — Bay City Rollers — Arista
 - I Got To Know — Starbuck — Private Stock
 - Love So Right — Bee Gees — RSO
 - Muskrat Love — Captain & Tennille — A&M
 - 14 To 10 — With Your Love — Jefferson Starship
 - 17 To 13 — You Are The Woman — Firefall
 - 27 To 21 — That'll Be The Day — Linda Ronstadt

KFYR — BISMARCK, N.D.

- #1 — Cliff Richard
 - *That'll Be The Day — Linda Ronstadt — Asylum
 - *Like A Sad Song — John Denver — RCA
 - *You Are The Woman — Firefall — Atlantic
 - *This One's For You — Barry Manilow — Arista
 - *Muskrat Love — Captain & Tennille — A&M
 - 7 To 1 — Devil Woman — Cliff Richard
 - 14 To 7 — Rock'n Me — Steve Miller
 - 17 To 12 — Still The One — Orleans
 - 18 To 14 — Fernando — Abba
 - Ex To 17 — Nadia's Theme — Perry Botkin, Jr.
 - Ex To 19 — Lowdown — Boz Scaggs
 - Ex To 20 — I Only Want — Bay City Rollers
- ## WBGN — BOWLING GREEN, KY.
- #1 — KC & Sunshine Band
 - *That'll Be The Day — Linda Ronstadt — Asylum
 - *This One's For You — Barry Manilow — Arista
 - *Beth — Kiss — Casablanca
 - *I Only Want — Bay City Rollers — Arista
 - 6 To 2 — Play That Funky Music — Wild Cherry
 - 10 To 4 — If You Leave — Chicago
 - 24 To 15 — Magic Man — Heart
 - 18 To 12 — Long Way There — Little River Band
 - 17 To 10 — Lowdown — Boz Scaggs
 - Ex To 19 — Don't Stop Believin' — Olivia Newton-John
 - Ex To 25 — Rock'n Me — Steve Miller

WICC — BRIDGEPORT, CONN.

- #1 — KC & Sunshine Band
- *You Are The Woman — Firefall — Atlantic
- Don't Think ... Feel — Neil Diamond — Columbia
- *I Only Want — Bay City Rollers — Arista
- 12 To 8 — If You Leave — Chicago
- 14 To 10 — Devil Woman — Cliff Richard
- 16 To 11 — Say You Love Me — Fleetwood Mac
- 19 To 12 — Still The One — Orleans
- 27 To 16 — Disco Duck — Rick Dees
- 22 To 17 — She's Gone — Hall & Oates
- 29 To 22 — Edmund Fitzgerald — Gordon Lightfoot
- 28 To 23 — Magic Man — Heart
- 32 To 25 — Rock'n Me — Steve Miller
- 33 To 27 — Fernando — Abba

WFLI — CHATTANOOGA, TENN.

- #1 — Chicago
- *I Only Want — Bay City Rollers — Arista
- *Muskrat Love — Captain & Tennille — A&M
- *Anything You Want — John Valenti — Ariola
- *Love So Right — Bee Gees — RSO
- 13 To 8 — Shower The People — James Taylor
- 18 To 14 — Who'd She Coo — Ohio Players
- 22 To 15 — Beth — Kiss
- Ex To 21 — Nadia's Theme — Perry Botkin Jr.
- Ex To 25 — Getaway — EW&F
- Ex To 28 — Long Way There — Little River Band
- Ex To 29 — Did You Boogie — Flash Cadillac
- Ex To 30 — I Never Cry — Alice Cooper

WGOW — CHATTANOOGA, TENN.

- #1 — Lou Rawls
- *Muskrat Love — Captain & Tennille — A&M
- *Nadia's Theme — Perry Botkin Jr. — A&M
- *Love Me — Yvonne Elliman — RSO
- 24 To 20 — Magic Man — Heart
- Ex To 24 — Fernando — Abba
- Ex To 27 — Love So Right — Bee Gees
- Ex To 28 — Can't You See — Waylon Jennings

WMFJ — DAYTONA BEACH, FLA.

- #1 — Rick Dees
- *Love So Right — Bee Gees — RSO
- *Mr. Melody — Natalie Cole — Capitol
- *End Is Not — Amazing Rhythm Aces — ABC
- *It's O.K. — Beach Boys — Reprise

- 21 To 15 — You Are The Woman — Firefall
 - 29 To 21 — Fernando — Abba
- ## WDBQ — DUBUQUE, IOWA
- #1 — Cliff Richard
 - *Long Way There — Little River Band — Harvest
 - *This One's For You — Barry Manilow — Arista
 - *Love Me — Yvonne Elliman — RSO
 - *Like A Sad Song — John Denver — RCA
 - 8 To 4 — Wham Bam — Silver
 - 14 To 9 — Still The One — Orleans
 - 24 To 17 — She's Gone — Hall & Oates
 - 25 To 12 — Magic Man — Heart
 - 26 To 21 — Superstar — Paul Davis
 - 28 To 23 — Satin Sheet — Bellamy Brothers
 - 29 To 22 — That'll Be The Day — Linda Ronstadt
 - *30 To 24 — Nadia's Theme — Perry Botkin, Jr.
 - Ex To 26 — Rock'n Me — Steve Miller
 - Ex To 27 — Take A Hand — Rick Springfield
 - Ex To 28 — Fernando — Abba
 - Ex To 29 — I Only Want — Bay City Rollers
 - Ex To 30 — Muskrat Love — Captain & Tennille

WEAQ — EAU CLAIRE, WIS.

- #1 — Gordon Lightfoot
 - Nadia's Theme — Perry Botkin Jr. — A&M
 - I Got To Know — Starbuck — Private Stock
 - Never In My Life — Baby Faces — ASI
 - 30 To 11 — I Only Want — Bay City Rollers
 - 21 To 10 — Play That Funky Music — Wild Cherry
 - 17 To 8 — She's Gone — Hall & Oates
 - 14 To 8 — Little Bit More — Dr. Hook
- ## KINT — EL PASO, TEX.
- #1 — Elton John & Kiki Dee
 - *Love So Right — Bee Gees — RSO
 - *That'll Be The Day — Linda Ronstadt — Asylum
 - 19 To 15 — Little Bit More — Dr. Hook
 - Ex To 20 — Wham Bam — Silver
 - Ex To 19 — The Reaper — Blue Oyster Cult
 - Ex To 28 — Do You Feel — Peter Frampton
 - Ex To 16 — She's Gone — Hall & Oates

WJET — ERIE, PA.

- #1 — Hall & Oates
- Sunrise — Eric Carmen — Arista
- Howzat — Sherbet — MCA
- Did You Boogie — Flash Cadillac — Private Stock
- *Do You Feel — Peter Frampton — A&M
- 29 To 21 — I Only Want — Bay City Rollers
- 21 To 15 — Rock'n Me — Steve Miller
- 14 To 7 — Disco Duck — Rick Dees
- 12 To 4 — If You Leave — Chicago
- Ex To 22 — Muskrat Love — Captain & Tennille

KRKO — EVERETT, WASH.

- #1 — Chicago
- *I Got To Know — Starbuck — Private Stock
- *I Only Want — Bay City Rollers — Arista
- *Muskrat Love — Captain & Tennille — A&M
- *Love Me — Yvonne Elliman — RSO
- 7 To 2 — Still The One — Orleans
- 12 To 7 — Edmund Fitzgerald — Gordon Lightfoot
- 10 To 6 — Disco Duck — Rick Dees
- 19 To 11 — Rock'n Me — Steve Miller
- Ex To 28 — Do You Feel — Peter Frampton
- Ex To 29 — Brand New Love Affair — Jigsaw
- Ex To 30 — That'll Be The Day — Linda Ronstadt

WFLB — FAYETTEVILLE, N.C.

- #1 — Walter Murphy
- *Made To Love You — Gary Wright — WB
- *Message — O'Jays — T-Neck
- *Muskrat Love — Captain & Tennille — A&M
- *I Never Cry — Alice Cooper — WB
- *You Are The Woman — Firefall — Atlantic
- *Gimme Your Money — BTO — Mercury
- *Best Disco — Ritchie Family — Marlin
- *Get The Funk — Brothers Johnson — A&M
- 7 To 3 — Devil Woman — Cliff Richard
- 9 To 5 — If You Leave — Chicago
- 12 To 8 — Still The One — Orleans
- 25 To 16 — Queen Of My Soul — AWB
- 23 To 19 — Wham Bam — Silver
- 26 To 20 — Showdown — ELO
- 27 To 21 — Sunrise — Eric Carmen
- 29 To 22 — That'll Be The Day — Linda Ronstadt
- 30 To 23 — Did You Boogie — Flash Cadillac
- Ex To 24 — Beth — Kiss
- Ex To 25 — This One's For You — Barry Manilow
- Ex To 26 — Shake Your Rump — Bar Kays
- Ex To 27 — Fire — Mother's Finest
- Ex To 28 — I Only Want — Bay City Rollers
- Ex To 29 — Love So Right — Bee Gees
- Ex To 30 — Nadia's Theme — Perry Botkin Jr.

KFJZ — FORT WORTH, TEX.

- #1 — Wild Cherry
- Disco Duck — Rick Dees — RSO
- Love So Right — Bee Gees — RSO
- Love Of My Life — Gino Vannelli — A&M
- 10 To 6 — Devil Woman — Cliff Richard
- 14 To 9 — Getaway — EW&F
- 16 To 10 — That'll Be The Day — Linda Ronstadt
- 25 To 17 — Rock'n Me — Steve Miller
- 29 To 22 — Muskrat Love — Captain & Tennille

KYNO — FRESNO, CA.

- #1 — KC & Sunshine Band
 - No new additions
 - 30 To 24 — Sunrise — Eric Carmen
 - 29 To 23 — Anything You Want — John Valenti
 - 25 To 20 — The Reaper — Blue Oyster Cult
- ## WLAV — GRAND RAPIDS, MICH.
- #1 — Earth, Wind & Fire
 - Don't Think ... Feel — Neil Diamond — Columbia
 - *You Are The Woman — Firefall — Atlantic
 - *This One's For You — Barry Manilow — Arista
 - *Fernando — Abba — Atlantic
 - *Goofus — Carpenters — A&M
 - *Amber Cascades — America — WB
 - 19 To 11 — Rock'n Me — Steve Miller
 - 13 To 4 — Devil Woman — Cliff Richard
 - Ex To 14 — Little Bit More — Dr. Hook
 - Ex To 25 — One Love — Diana Ross
 - Ex To 22 — Shower The People — James Taylor

Z-96 — GRAND RAPIDS, MICH.

- #1 — Wild Cherry
 - *Nadia's Theme — Perry Botkin Jr. — A&M
 - *Muskrat Love — Captain & Tennille — A&M
 - *Possess You — Maxine Nightingale — UA
 - *The Reaper — Blue Oyster Cult — Columbia
 - 27 To 20 — Rock'n Me — Steve Miller
 - Ex To 24 — That'll Be The Day — Linda Ronstadt
 - Ex To 25 — I Only Want — Bay City Rollers
 - Ex To 26 — Superstar — Paul Davis
 - Ex To 29 — You Are The Woman — Firefall
- ## KEIN — GREAT FALLS, MONT.
- #1 — Wild Cherry
 - *You Are The Woman — Firefall — Atlantic
 - *Anything You Want — John Valenti — Ariola
 - *Like A Sad Song — John Denver — RCA
 - *Superstar — Paul Davis — Bang

- 26 To 19 — Nadia's Theme — Perry Botkin Jr.
 - 22 To 15 — Disco Duck — Rick Dees
 - 12 To 7 — Lowdown — Boz Scaggs
 - Ex To 27 — Edmund Fitzgerald — Gordon Lightfoot
 - Ex To 28 — Beth — Kiss
 - Ex To 29 — That'll Be The Day — Linda Ronstadt
 - Ex To 30 — Julie Anne — Ginger
- ## WJDX — JACKSON, MISS.
- #1 — Wild Cherry
 - Muskrat Love — Captain & Tennille — A&M
 - Love So Right — Bee Gees — RSO
 - You Are The Woman — Firefall — Atlantic
 - 27 To 23 — That'll Be The Day — Linda Ronstadt
 - 23 To 17 — Edmund Fitzgerald — Gordon Lightfoot
 - 21 To 15 — Still The One — Orleans
 - 13 To 7 — Lowdown — Boz Scaggs
 - 9 To 4 — Disco Duck — Rick Dees

WCRO — JOHNSTOWN, PA.

- #1 — Flash Cadillac
- *That'll Be The Day — Linda Ronstadt — Asylum
- *This One's For You — Barry Manilow — Arista
- *Love So Right — Bee Gees — RSO
- *You Are My Starship — Norman Connors — Buddah
- *Like A Sad Song — John Denver — RCA
- *You Don't Have — McCoo & Davis — ABC
- 14 To 8 — Getaway — EW&F
- 18 To 11 — Edmund Fitzgerald — Gordon Lightfoot
- 23 To 12 — Fernando — Abba
- 27 To 10 — Disco Duck — Rick Dees
- 28 To 17 — I Only Want — Bay City Rollers
- 29 To 20 — Who'd She Coo — Ohio Players
- 30 To 24 — Brand New Love Affair — Jigsaw
- Ex To 25 — Muskrat Love — Captain & Tennille
- Ex To 27 — Beth — Kiss
- Ex To 28 — Nadia's Theme — Perry Botkin, Jr.
- Ex To 29 — I Got To Know — Starbuck
- Ex To 30 — You Are The Woman — Firefall

WOPD — LAKELAND, FLA.

- #1 — Jefferson Starship
- California Day — Starland Vocal — RCA
- Love So Right — Bee Gees — RSO
- *Sherry — Keane Brothers — 20th
- *Wanna Make Love — Sun — Capitol
- *Brand New Love Affair — Jigsaw — Chelsea
- 20 To 1 — With Your Love — Jefferson Starship
- 28 To 14 — I Got To Know — Starbuck
- 17 To 6 — She's Gone — Hall & Oates
- 29 To 17 — Long Way There — Little River Band
- 30 To 18 — That'll Be The Day — Linda Ronstadt
- 38 To 21 — Best Disco — Ritchie Family
- 33 To 28 — The Fez — Steely Dan
- 37 To 30 — Beth — Kiss
- 40 To 34 — Mr. Melody — Natalie Cole
- Ex To 36 — I'll Play The Fool — Savannah Band
- Ex To 37 — Love Of My Life — Gino Vannelli
- Ex To 38 — Message In The Music — O'Jays

WVIC — LANSING, MICH.

- #1 — Silver
 - *More Than A Feeling — Boston — Epic
 - *The Reaper — Blue Oyster Cult — Columbia
 - *Did You Boogie — Flash Cadillac — Private Stock
 - 29 To 14 — Disco Duck — Rick Dees
 - 20 To 12 — That'll Be The Day — Linda Ronstadt
 - 11 To 4 — Magic Man — Heart
 - 28 To 20 — It's O.K. — Beach Boys
- ## KENO — LAS VEGAS, NEV.
- #1 — Wild Cherry
 - Love So Right — Bee Gees — RSO
 - Fernando — Abba — Atlantic
 - This One's For You — Barry Manilow — Arista
 - Music, Music, Music — California — WB
 - That'll Be The Day — Linda Ronstadt — Asylum
 - 27 To 21 — I Only Want — Bay City Rollers
 - 25 To 19 — Rock'n Me — Steve Miller

WBLI — LONG ISLAND, N.Y.

- #1 — Walter Murphy
 - *Little Bit More — Dr. Hook — Capitol
 - *Fernando — Abba — Atlantic
 - Ex To 10 — If You Leave — Chicago
- ## WFOM — MARIETTA, GA.
- #1 — Orleans
 - No new additions
 - 22 To 14 — Beth — Kiss
 - 28 To 21 — I Only Want — Bay City Rollers
 - 29 To 23 — This One's For You — Barry Manilow
 - 30 To 25 — Fernando — Abba
 - Ex To 26 — Do You Feel — Peter Frampton
 - Ex To 27 — Muskrat Love — Captain & Tennille
 - Ex To 28 — Love So Right — Bee Gees

KRIB — MASON CITY, IOWA

- #1 — Chicago
- *Beth — Kiss — Casablanca
- *It's O.K. — Beach Boys — Reprise
- *Nadia's Theme — Perry Botkin Jr. — A&M
- *Long Way There — Little River Band — Harvest
- *Love So Right — Bee Gees — RSO
- 29 To 21 — Getaway — EW&F
- 24 To 18 — Sunrise — Eric Carmen
- 23 To 16 — That'll Be The Day — Linda Ronstadt
- 16 To 11 — Edmund Fitzgerald — Gordon Lightfoot
- Ex To 30 — Muskrat Love — Captain & Tennille
- Ex To 29 — This One's For You — Barry Manilow
- Ex To 25 — Fernando — Abba
- Ex To 23 — You Are The Woman — Firefall

KNOE — MONROE, LA.

- #1 — Walter Murphy
 - Fernando — Abba — Atlantic
 - It's O.K. — Beach Boys — Reprise
 - Beth — Kiss — Casablanca
 - 14 To 9 — Still The One — Orleans
 - 16 To 8 — Disco Duck — Rick Dees
 - 23 To 19 — Sunrise — Eric Carmen
 - 36 To 20 — Edmund Fitzgerald — Gordon Lightfoot
- ## KVOX — MOORHEAD, MINN.
- #1 — Gordon Lightfoot
 - Howzat — Sherbet — MCA
 - Take A Hand — Rick Springfield — Chelsea
 - Rubberband Man — Spinners — Atlantic
 - Love So Right — Bee Gees — RSO
 - *Nadia's Theme — Perry Botkin Jr. — A&M
 - *Muskrat Love — Captain & Tennille — A&M
 - *Like A Sad Song — John Denver — RCA
 - Ex To 24 — I Only Want — Bay City Rollers
 - Ex To 28 — Beth — Kiss
 - Ex To 30 — This One's For You — Barry Manilow
 - Ex To 32 — You Don't Have — McCoo & Davis

WLOR — ORLANDO, FLA.

- #1 — Wild Cherry
 - *Music, Music, Music — California — Laurie
 - *Rock'n Me — Steve Miller — Capitol
 - *Shower The People — James Taylor — WB
 - *Sunrise — Eric Carmen — Arista
 - 19 To 14 — Still The One — Orleans
 - 26 To 20 — I Only Want — Bay City Rollers
- ## KACY — OXNARD, CA.
- #1 — Wild Cherry
 - Getaway — EW&F — Columbia
 - Fernando — Abba — Atlantic
 - You Should Be Dancing — Bee Gees — RSO
 - 19 To 11 — Muskrat Love — Captain & Tennille
 - 26 To 13 — I Only Want — Bay City Rollers
 - 23 To 18 — Did You Boogie — Flash Cadillac

- #1 — Low Rawls
- *Muskrat Love — Captain & Tennille — A&M
- *This One's For You — Barry Manilow — Arista
- *More Than A Feeling — Boston — Epic
- *Stay — Andrew Gold — Asylum
- *Duke Of Earl — Bergen White — Private Stock
- 9 To 4 — Getaway — EW&F
- 19 To 11 — Disco Duck — Rick Dees
- 20 To 14 — Did You Boogie — Flash Cadillac
- 21 To 15 — If You Leave — Chicago
- 29 To 21 — Rock'n Me — Steve Miller
- 34 To 28 — Fernando — Abba
- 37 To 31 — Beth — Kiss
- Ex To 33 — I Only Want — Bay City Rollers
- Ex To 36 — Brand New Love Affair — Jigsaw
- Ex To 39 — Best Disco — Ritchie Family
- Ex To 40 — Love So Right — Bee Gees

WKIX — RALEIGH, N.C.

- #1 — Rick Dees
- *Love So Right — Bee Gees — RSO
- *Edmund Fitzgerald — Gordon Lightfoot — Reprise
- *Muskrat Love — Captain & Tennille — A&M
- 28 To 8 — Devil Woman — Cliff Richard
- 28 To 18 — You Are The Woman — Firefall
- 31 To 24 — Fernando — Abba
- 29 To 21 — Beth — Kiss
- 22 To 15 — Getaway — EW&F
- 19 To 14 — Did You Boogie — Flash Cadillac
- 21 To 12 — Who'd She Coo — Ohio Players
- 18 To 11 — Wham Bam — Silver
- Ex To 29 — I Only Want — Bay City Rollers
- Ex To 28 — Rock'n Me — Steve Miller

KKLS — RAPID CITY, S.D.

- #1 — Wild Cherry
- It's O.K. — Beach Boys — Reprise
- *I Got To Know — Starbuck — Private Stock
- *Muskrat Love — Captain & Tennille — A&M
- *Love Of My Life — Gino Vannelli — A&M
- 12 To 8 — If You Leave — Chicago
- 13 To 9 — Still The One — Orleans
- 15 To 10 — Lowdown — Boz Scaggs
- 16 To 12 — She's Gone — Hall & Oates
- 18 To 14 — The Reaper — Blue Oyster Cult
- 25 To 20 — That'll Be The Day — Linda Ronstadt

WJON — SAINT CLOUD, MINN.

- #1 — Gordon Lightfoot
 - *This One's For You — Barry Manilow — Arista
 - *Beth — Kiss — Casablanca
 - *The Fez — Steely Dan — ABC
 - 10 To 4 — Teddy Bear's Last Ride — Diana Williams
 - Ex To 16 — I Only Want — Bay City Rollers
- ## KTSA — SAN ANTONIO, TEX.
- #1 — KC & Sunshine Band
 - *Still The One — Orleans — Asylum
 - *Say You Love Me — Fleetwood Mac — Reprise
 - 19 To 14 — Devil Woman — Cliff Richard
 - 20 To 17 — Boz Scaggs

KLIV — SAN JOSE, CA.

- #1 — Wild Cherry
- *Anything You Want — John Valenti — Ariola
- *Love So Right — Bee Gees — RSO
- *It's O.K. — Beach Boys — Reprise
- 10 To 4 — If You Leave — Chicago
- 14 To 8 — Devil Woman — Cliff Richard
- Ex To 19 — Magic Man — Heart
- Ex To 20 — The Reaper — Blue Oyster Cult

KSLY — SAN LUIS OBISPO, CA.

- #1 — Chicago
- *Love So Right — Bee Gees — RSO
- *Anything You Want — John Valenti — Ariola
- *California Day — Starland Vocal Band — RCA
- Love And Affection — Joan Armatrading — A&M
- 34 To 27 — Edmund Fitzgerald — Gordon Lightfoot
- 28 To 23 — Farther Along — Spirit
- 31 To 22 — Harvest — Isley Brothers
- 32 To 21 — Tonight's The Night — Rod Stewart
- 23 To 19 — Soul Shows — Graham Parker
- 25 To 18 — Cowboy Song — Thin Lizzy
- 24 To 16 — You Gotta Make — Neil Sedaka
- 18 To 13 — With Your Love — Jefferson Starship
- Ex To 30 — Beth — Kiss

WORD — SPARTANBURG, N.C.

- #1 — Chicago
- *Muskrat Love — Captain & Tennille — A&M
- *You're The One — Blood, Sweat & Tears — Columbia
- *More Than A Feeling — Boston — Epic
- *Edmund Fitzgerald — Gordon Lightfoot — Reprise
- *This One's For You — Barry Manilow — Arista
- *Nadia's Theme — Sounds Of Sunshine — Pip
- 17 To 12 — Say You Love Me — Fleetwood Mac
- Ex To 23 — Just To Be — Commodores
- Ex To 24 — I Only Want — Bay City Rollers

WSPT — STEVENS POINT, WIS.

- #1 — Hall & Oates
- *That'll Be The Day — Linda Ronstadt — Asylum
- *Jeans On — David Dundas — Chrysalis
- 21 To 12 — Lowdown — Boz Scaggs
- 22 To 14 — I Only Want — Bay City Rollers
- 25 To 20 — With Your Love — Jefferson Starship
- 28 To 21 — Fernando — Abba
- Ex To 22 — Rock'n Me — Steve Miller
- Ex To 26 — Did You Boogie — Flash Cadillac
- Ex To 29 — Beth — Kiss
- Ex To 30 — Nadia's Theme — Perry Botkin Jr.

WNRD — SYRACUSE, N.Y.

- #1 — KC & Sunshine Band
 - *I Only Want — Bay City Rollers — Arista
 - *Don't Think ... Feel — Neil Diamond
 - *Best Disco — Ritchie Family — Marlin
 - 15 To 10 — Disco Duck — Rick Dees
- ## WOLF — SYRACUSE, N.Y.
- #1 — Wild Cherry
 - Fernando — Abba
 - 7 To 3 — Devil Woman — Cliff Richard
 - 16 To 10 — Wham Bam — Silver
 - 21 To 15 — That'll Be The Day — Linda Ronstadt
 - 24 To

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CASH BOX POP RADIO ANALYSIS

MOST ADDED RECORDS

	This Week	To Date
1. Muskrat Love — Captain & Tennille — A&M	21%	21%
2. Love So Right — Bee Gees — RSO	20%	28%
3. That'll Be The Day — Linda Ronstadt — Asylum	16%	69%
4. Beth — Kiss — Casablanca	13%	64%
5. The Wreck Of The E. Fitzgerald — Gordon Lightfoot — WB	12%	53%
6. The Reaper — Blue Oyster Cult — Columbia	10%	38%
7. I Only Wanna Be With You — Bay City Rollers — Arista	9%	76%
8. Magic Man — Heart — Mushroom	8%	85%
9. Disco Duck — Rick Dees — RSO	8%	82%
10. She's Gone — Hall & Oates — Atlantic	8%	81%
11. Getaway — Earth, Wind & Fire — Columbia	8%	79%
12. Do You Feel (LP cut) — Peter Frampton — A&M	8%	56%
13. Did You Boogie — Flash Cadillac — Private Stock	8%	54%
14. It's OK — Beach Boys — Warner Bros.	8%	43%
15. You Are The Woman — Firefall — Atlantic	8%	34%
16. This One's For You — Barry Manilow — Arista	7%	18%
17. Best Disco In Town — Ritchie Family — Marlin/T.K.	7%	14%
18. Just To Be Close To You — Commodores — Motown	6%	13%

STATION ADDS THIS WEEK

WGCL, WOKY, Z-93, WCOL, KGW, KILT, KTLK, KIOA, KIMN, KEEL, WRVQ, WSGA, WBBQ, WIFI, KAKC, 13Q, WHHY, WSGN, Z-96, WERC, Y-100.
 KERN, WRVQ, WISM, WKY, WCAO, WSGN, KLIF, KJRB, WCOL, WPRO, KPAM, KING, WING, WPGC, KSTP, WAPE, WSGA, KJR, KTAC, WMPK.
 WFIL, KJR, WAYS, WAPE, WPGC, KBEQ, WKLO, KING, KTAC, WXYZ, WKLO, WBG, B-100, KIOA, WLAC, WOW.
 WFIL, WMAK, KLIF, WBG, WAYS, WSAI, KNDE, WPIX, KBEQ, KGW, KJOY, WMP, WZUU, KIOA.
 WNOE, KGW, WRKO, WPGC, Z-93, WPEZ, KLEO, KJRB, KLIF, KAKC, WBBQ, WDRC.
 KFRC, KSLQ, WOKY, Q-102, Z-96, WIRL, KIMN, WNCI, WORC, KEZY.
 WTI, KILT, WPGC, WAYS, KLEO, WBG, WMAK, WKY, WOW.
 WFIL, Y-100, WVBF, Q-102, KXOK, WPEZ, WSAI, KYA.
 WABC, WLS, WDG, WIRL, 13Q, 99X, KRBE, WXYZ.
 WDRQ, KTLK, WSAI, WPGC, KJRB, WQAM, WIFI, KDWB.
 WNOE, KEZY, KBEQ, WRKO, WERC, WIRL, WKY, WDG.
 WNCI, WRVQ, WCAO, WZUU, WAPE, KNUS, WING, WJET
 WKBW, KXOK, WQAM, WNDE, WJET, WHBQ, KEZY, WTI.
 WTI, WMP, KNDE, KCBQ, KNUS, WVBF, WSGA, WIRL.
 WCAO, WISM, WNDE, Q-102, Z-93, WBT, WMP, WTI
 KHJ, WHBQ, KPAM, KJRB, WBG, WCAO, KEEL.
 WRKO, WGCL, WQAM, WCAO, WIFI, KRBE, KEZY.
 CKLW, KSLQ, WAYS, WQXI, WBBA, WLAC.

RADIO ACTIVE SINGLES

- I Only Want To Be With You — Bay City Rollers — Arista
 WFIL ex-24, CKLW ex-30, KTLK 20-15, WCAO 25-18, WQXI 20-16, WKBW 29-20, KCBQ ex-28, WDFH 25-19, KXOK ex-23, KJOY 19-14, KPAM ex-29, KING 29-16, WKLO ex-25, KGW ex-30, KEZY 31-25, WING 28-20, KYA 15-8, KNDE ex-27, KERN 26-18, WJET 29-21, WLAC 29-22, KIMN 28-19, KEEL 30-25, WRVQ ex-26, KAKC 25-20, WBBF 20-15, WHHY 24-19, WSGN ex-27, Z-96 ex-25, KCPX 10-4, WQAM 19-13, KJRB 30-22, WCOL 35-30, KAKC 25-20, WBBF 20-15, KJR 25-18, WLS 18-11, WSAI 21-17, Z-93 29-21.
- Rock'n Me — Steve Miller — Capitol
 KJR 18-13, WOKY 15-10, WGCL ex-22, KCBQ 24-16, WFIL ex-25, WJET 21-15, WDRC ex-29, WOW ex-17, WRVQ 18-14, WISM 26-20, WKY 11-7, KAKC ex-30, WLEE 29-20, WZUU ex-18, WCOL 14-8, WVBF ex-25, WBG, WSGN ex-29, Z-96 27-20, KCPX ex-26, WHBQ 23-17, WMP 17-11, WTI ex-26, WKLO 12-7, KBEQ 30-23.
- Beth — Kiss — Casablanca
 WTI ex-28, KPAM ex-28, KEZY ex-33, KERN ex-22, KIMN ex-26, B-100 30-24, WRVQ 23-19, WISM ex-28, WKY ex-20, WBBQ ex-27, KAKC 22-17, 13Q 25-21, WBBF 13-8, WHHY 23-15, KCPX ex-27, KJRB ex-23, WCOL 32-22, Q102 ex-23, WPEZ 27-22, WAVZ ex-25, KCBQ ex-30, WKBW ex-26, WING 33-25.
- Disco Duck — Rick Dees — RSC
 WPIX 20-12, KBEQ 12-8, KPAM 24-16, KGW 18-5, KYA 12-7, KTAC 14-7, WDFH 26-22, Q-102 8-1, KLEO 22-11, WPEZ 25-17, WAPE 14-10, WOKY 35-19, WSAI 14-10, KSLQ 39-28, KCBQ 15-7, KHJ 19-12, WJET 14-7, KIOA 24-8, B-100 13-1, KEEL 16-11, WCAO 12-3, WQXI 6-1, KAKC 28-18, WFIL 9-2, Y-100 7-2, KLIF ex-18, WVBF 24-10.
- That'll Be The Day — Linda Ronstadt — Asylum
 KRBE 23-16, KPAM 28-20, WTI ex-24, WIFI 18-14, KLIF 11-5, Q-102 20-12, KNUS 8-3, KFRC 17-12, KERN 23-16, WDRC ex-28, WNCI 19-14, KIMN 26-18, KEEL 27-19, WKY ex-19, KAKC ex-22, WHHY 22-13, WSGN 15-8, KYA ex-19, WOKY 32-22, WAPE 20-15, WVBF 22-11, WERC 29-21, Z-96 ex-24.
- Still The One — Orleans — Asylum
 KHJ 16-10, 99x 20-15, KGW 16-8, KING 14-6, KPAM 10-4, WQAM 18-12, WAYS 10-5, KJR 24-20, WPEZ 22-18, KLEO 12-5, WBBF 12-6, WZUU 16-11, WIRL 10-4, KDWB 21-12, KIOA 22-16, WOW 9-5, WLS 20-15, WSAI 10-6, WOKY 17-12, WAVZ 9-5.
- Getaway — Earth, Wind & Fire — Columbia
 KXOK 22-17, KJR ex-24, WPGC 17-12, KGW ex-27, KING ex-21, KPAM 26-18, WMP 24-19, KTAC ex-27, WFIL ex-17, WHHY 13-6, WSGN 29-15, WQAM 14-7, KAKC 20-15, WQXI 15-5, WISM ex-30, B-100 28-20, WLAC 28-21, WOW 20-15.

SECONDARY RADIO ACTIVE

- Love So Right — Bee Gees — RSO
 Adds: KELI, WAIR, WTRY, WRFC, KENO, KACY, KRIB, 98Q, WMFJ, WQPD, WKIX, WFLI, KRKE, KSLY, KLIV, KREM, KVOX, WAEB, WKWK, KINT, WFJZ, WJDX; Jumps: WGOW ex-27, WFOM ex-28, WAUG ex-28, WFRB ex-29, WBSR ex-40.
- Muskrat Love — Captain & Tennille — A&M
 Adds: WAIR, WRFC, WORD, WKIX, WFLI, KKLS, WHOT, WAUG, KOMA, WBSR, KVOX, WGOW, WFLB, WJDX; Jumps: KACY 19-11, 96X 21-16, KFJZ 29-22, WGRO ex-25, WKWK ex-29, WFOM ex-27, KRIB ex-30, WDBQ ex-30, WTRY ex-35, WQUE ex-39.
- This One's For You — Barry Manilow — Arista
 Adds: WTRY, WORD, KENO, WAUG, WBSR, KREM, WDBQ, WJON, WLAV; Jumps: WCUE 38-23, WFOM 29-23, WICC ex-28, KRIB ex-29, KVOX ex-30, WPTR ex-33.
- Nadla's Theme — DeVorzon & Botkin — A&M
 Adds: WAUG, WEAQ, KRIB, KRKE, KVOX, WGNG, WJON; Jumps: KEIN, 26-19, WDBQ 30-24, KRSP ex-17, KFJR ex-17, WFLI ex-21, WCRO ex-28, WSPT ex-30, WFLB ex-30.
- More Than A Feeling — Boston — Epic
 Adds: WTRY, WORD, WIFE, WCUE, WVIC, KRKE, WBSR, WYSL; Jumps: KREM 26-21, WGNG ex-18, 98Q ex-39.
- Do You Feel Like We Do — Peter Frampton — A&M (LP cut)
 Adds: WTRY, KEWI, WHOT; Jumps: WAUG 22-13, WCUE 39-33, KINT ex-18, KAFY ex-22, WFOM ex-26, KRKO ex-28.
- Brand New Love Affair — Jigsaw — Chelsea
 Adds: WRFC, 98Q, WCUE, WQPD; Jumps: WCRO 30-24, WAUG ex-29, KRKO ex-29, WBSR ex-36.
- Like A Sad Song — John Denver — RCA
 Adds: WCUE, KEIN, WDBQ, WCRO, KFJR, KVOX; Jumps: WICC ex-32.
- I Got To Know — Starbuck — Private Stock
 Adds: WRFC, WCUE, KKLS, KELI, WEAQ; Jumps: WQPD 28-14, WCRO ex-29.
- The Best Disco In Town — Ritchie Family — Marlin/T.K.
 Adds: WCUE, WFLB, WNDR, WPTR; Jumps: WQPD 38-21, WOLF ex-29, WBSR ex-39.

picks of the week

BLOOD, SWEAT & TEARS (Columbia 3-10400)

You're The One (3:11) (Lady Casey/Patra Mani — BMI) (D.C. Thomas, W.D. Smith)

From the recent "More Than Ever" LP, this is a languorous, haunting ballad that will bring BS&T back to the forefront of pop music. The vocals are consummately constructed, the harmonies drop in at just the right places. A strong lead vocal, great horn and guitar fills, and a memorable melody will all contribute to heavy charting and sales.

BLACK OAK ARKANSAS (MCA-40621)

When The Band Was Singin' 'Shakin' All Over' (3:04) (Septima — BMI) (D. Troiano, B. Cummings)

No surprises from Black Oak this time around. It's another hard rock effort, based around some pounding piano chords. Jim Dandy screams out the vocal with passion, playing against the fluid guitar on the breaks. Should get heavy play, as in the past.

THE THREE DEGREES (Epic/CBS 8-50283)

What I Did For Love (3:30) (Wren — BMI/American Compass — ASCAP) (E. Kleban, M. Hamlish)

The Three Degrees have come up with a solid cover of a ballad that is so good it will probably become a standard in a short period of time. The group's reading of the tune is exciting throughout, and a full horn arrangement gives the piece more than a touch of class. First this will get played R&B, but it has a great chance to cross pop.

SOUNDS OF SUNSHINE (P.I.P. P-6527)

Nadia's Theme (3:20) (Screen Gems/E.M.I. — BMI) (B. DeVorzon, P. Botkin, Jr.)

Called "Nadia's Theme" because it was played under some of the gymnast's performance, this is also the theme song from "The Young and the Restless," a popular daytime TV show. A cover of a recent record, this is a slower version with some good vocal work that should get more than a few MOR adds.

CARMEN McRAE (Blue Note/UA BN-XW 869-Y)

Only Women Bleed (4:20) (Ezra/Early Frost — BMI) (V. Furnier/C. Wagner)

Backed by sensitive piano work by Dave Grusin, Carmen McRae takes this Alice Cooper hit and turns it into a viable jazz and pop piece that really swings. Anything McRae touches is bound to be brimming with class, and this is no exception. As Grusin's arrangement builds, so does Carmen's her powerful phrasing. A fine guitar solo from Larry Carlton is an added bonus.

THE CRUSADERS (ABC/Blue Thumb BTA-270)

And Then There Was The Blues (3:42) (Four Knights Music — BMI) (N. "Stix" Hooper)

As always, a technically proficient cut from the Crusaders, and, more than that, a powerful funk selection. Larry Carlton's guitar work is always outstanding, but it seems he plays best when he's working with this group. A vocal riff, the repetition of the title, works well at the end of the song. For jazz and progressive radio.

NICKEY BARCLAY (Ariola America P-7642)

That's The Kind Of Love I've Got For You (3:19) (Fox Fanfare/Runaway Inflation — BMI) (D. Parks, D. Fletcher)

Written by hot session guitarist Dean Parks, Nickey Barclay wraps her expressive voice around this hook-filled pop tune. The chorus particularly, stays in your head after only the first listen. Barclay, with her last release, seemed to have been on the verge of a break-out; this one just might do it. For pop stations across the board.

THE WHISPERS (Soul Train/RCA JH-10773)

Living Together (In Sin) (4:06) (Van McCoy/Warner Tamerlane — BMI) (V. McCoy, J. Cobb)

The Whispers have always been masterful when it comes to ballads, and this one is right up their alley. It's got a refrain that's perfect for their kind of creative harmonies, and it's got a terrific melody line. The arrangement, by Norman Harris, is first class all the way. Should get many R&B adds out of the box.

PASADENA EXPRESS (RSO/Polydor RS 855)

Won Ton Ton Rag (2:24) (Famous Music — ASCAP) (N. Hefti)

The theme from the recent "The Dog Who Saved Hollywood" motion picture, this has a natural merchandising tie-in. Mostly a dixieland ragtime piece, this, through the use of strings, has a pleasant disco aftertaste; you can dance to it. Innovative programmers will check this one out for their pop playlists.



JOHN MAYALL (ABC 12216)

Sunshine (3:30) (Hibiscus — ASCAP) (J. Mayall)

A driving rock blues cut from veteran Mayall. Some famous harp leads this one through the ropes, and there's some fine jump-style piano licks running through the grooves. Rhythm is the important thing here (there's only a couple of chord changes), and the rhythm works well. Great for FM progressive airplay.

ALBERT HAMMOND (Epic/CBS 8-50277)

Moonlight Lady (3:07) (A. Hammond, C.B. Sager)

In his first Epic single, co-written with Carol Sager, Hammond has come up with a tune that sounds just right for AM pop radio. The chorus is infectious, and the production matches that tone. An upbeat love song, this will show up on a majority of top 40 playlists in a relatively short period of time.

LENNY LE BLANC (Big Tree/Atlantic BT-16077)

Desert Cowboy (3:36) (Music Mill — ASCAP/Carrhorn — BMI) (L. Le Blanc, E. Struzick)

This is an excellent ballad in the country-rock genre. Le Blanc has a good country voice and uses it intelligently, like some of the New Riders' best stuff. Sweet harmony backup work gives the tune an extra sparkle. Should get played primarily on FM progressive outlets, and could get some country adds too.

DAVID CASSIDY (RCA JH-10788)

Gettin' It In The Street (3:27) (Frozen Nose/Warner Bros. — ASCAP) (Cassidy, Beckley)

Cassidy, as evidenced by this single, has made a 180 degree shift from his days as Keith Partridge. This is good rock 'n' roll, aided no doubt, by the writing and production contributions of America's Gerry Beckley. Cassidy really belts out the vocal, and works well against the syncopated rhythm of the verses. Should get AM pop adds in every market.

MOMENTS (Stang/All Platinum ST-5068A)

With You (3:47) (Unichappell Begonia Melodies/Aschken — BMI) (Kenneth Ascher/Carole Sager)

A spare arrangement, consisting primarily of some fine electric piano and rhythm work, gives this ballad a moving quality. The vocal is high and sweet, and there's a great deal of appealing clarity here. A definite must for any MOR playlist, this could go in the top 40 pop direction as well.

ST. JOE RUN (Private Stock PS 45, 107)

Hussong's (2:30) (Warpath — ASCAP) (B. Keith, R. Lee)

This is a good country-rock melody with nice backing, particularly from drums and acoustic guitar. A ballad to a Mexican bar, the lyrics hold a lot of charm, and there's a great trumpet solo. Should get some AM pop play.

FUNKADELIC (Westbound WT-5029)

Undisco Kid (4:13) (Bridgeport — BMI) (G. Clinton, W. Collins, B. Worrell)

The introduction of the tune utilizes some percussive vocal work, the lead singer really spits out the phrases. Then the song slides into a groove, and maintains the rapid, synthesized pace. This sounds like psychedelic disco music, but with a catch figure that ties it all together. Will get a great deal of disco play, and should pick up R&B adds as well.

HOT TUNA (Grunt/RCA JH-10776)

It's So Easy (2:32) (McCartney Music — BMI) (B. Holly, N. Petty)

Hot Tuna takes this Buddy Holly song and gives it the full rock'n'roll treatment. A steaming guitar solo and hard-edged vocals make this one just as relevant and commercial as it was years ago. The arrangement never lets up. Watch for this to make some fast chart action; it sounds like a natural.

GLADYS KNIGHT AND THE PIPS (Buddah BDA 544)

So Sad The Song (4:02) (Screen Gems/EMI, BMI/Prince Street — ASCAP) (M. Masser, G. Goffin)

New product from Gladys Knight and The Pips is usually a shot in the arm for R&B programmers, and this one is terrific. A slow ballad with a spare arrangement, the verses build in intensity, really putting the message across. Should get immediate adds, and will get play across the board.

STARLAND VOCAL BAND (Windsong/RCA JH-10785)

California Day (Cherry Lane — ASCAP) (B. Danoff)

Coming off "Afternoon Delight," Starland has brought in a quality pop single. It kicks off with a beautiful, gospel-chorded introduction, and then breaks into an upbeat tempo backed by their full-blown harmonies. Should get a lot of play because of previous success, and more play because of the excellent quality of the cut.

LONNIE JORDAN (UA-XW873-Y)

Grey Rainy Days (3:33) (Far Out/River Jordan — ASCAP) (L. Jordan, S. Buckner, D. Pratt, J. Goldstein)

Lonnie Jordan, of War fame, has proved with this single that he is an excellent solo artist in his own right. The tune is in the same vein as some of War's best efforts — it's really a combination of many different musical genres. Jordan's confident vocal and a professional arrangement will push this onto pop charts in short order.

MAC DAVIS (Columbia 3-10418)

Every Now And Then (3:15) (Screen Gems — EMI/Song Painter — BMI) (M. Davis)

Mac Davis' records always get a tremendous push from concentrated television exposure, and, with that, this should stir up some fast pop chart action. It's a pleasant ballad, well-arranged, from the "Forever Lovers" LP. Davis' MOR-oriented vocal strikes home, and puts across the full power of the tune.

MONDAY AFTER (Buddah BDA 540)

He Who Laughs Last Laughs The Best (3:07) (Barbro/Super Songs — ASCAP) (M. Tennant, A. Smith)

The vocals really stand out on this R&B styled single. A male and a female handle most of the lead work, accompanied by stylish backing work. A ballad, the melody is striking, the production top-notch. All you have to do is listen to this once and you know it's going places. R&B chart action first, and then it's got a good chance to cross pop.

THE ROWANS (Asylum E-45347-A)

If I Only Could (3:22) (Lemuria Music — BMI) (C. Rowan)

The Rowans are two brothers from Northern California, and they've turned in a dynamic single from the "Sibling Rivalry" LP. Based around acoustic instruments, there's a lot going on in the sophisticated, up-tempo arrangement. A smooth guitar solo overflowing with notes gives this love song an extra punch. A must for progressive programmers, this could cross to AM waves with little trouble.

JESS PEARSON (Cream CR-7609)

Woody Guthrie's "We Ain't Down Yet" (2:50) (WB/Kittyhawk — ASCAP) (W. Guthrie)

This is part of some recently released material from Guthrie's estate. It's a reading, by actor/singer Jess Pearson, of some of Guthrie's most alliterative, emotion-filled prose. The backing music is just right for this earthy reading. With good production, and a great studio sound, this could hit in MOR and progressive radio.

JAN HAMMER (Nemperor/Atlantic NE-006)

Oh, Yeah? (3:25) (Country and Eastern — ASCAP) (J. Hammer, F. Saunders)

An instrumental from one of contemporary music's best instrumentalists, Hammer takes his group through some grueling jazz/funk paces, and comes out on top. It's a serious effort that should not be overlooked by progressive and jazz outlets. Fine unison work contributes to a strong sense of excitement; this could be favorably compared to some of Return To Forever's best work.

WARREN RAYE and THE INFERNAL BLUES MACHINE (London 5N-2369)

If You Wanna Love Me (3:57) (Mikim — BMI) (C. Colvert, H. Hurst, W. Stevenson)

A ballad, much in the style of "Kiss And Say Goodbye," this has a strong, emotive lead vocal and good lyrics. "I can't afford a broken heart anymore," they sing, and it's got a dynamite chorus too. A good choice for both pop and R&B programming.

ACKER BILK (Pye/ATV 71078)

Aria (3:32) (Fresh Air/Britico — MCPS) (Bardotti, D. Baldan Bembo)

This single was top 5 in England. It's a beautiful three and a half minute instrumental, focused on some smooth sax work. This is probably not going to make it on American top 40, but it should pick up some ultra-fast adds at progressive, MOR, and jazz outlets. About halfway through the tempo picks up, and really makes you pay attention.

Many Keys To Promotion Involve Creative Approach fr 18

smash records that you know are going to sell a ton right out of the box. With good rotation, progressive retailers, and a lot of in-store play, you can tell what's going on."

McGregor has seen playlists tighten "a little" over the last two years, though "the stations are 'open-minded' about most records. FMs take more factors into consideration, things like personal appearance tours and regional album sales."

"As for FM stations as a whole, you look for different things from certain radio stations, and there's always a change in any market. Los Angeles is the primary example. The stations are constantly shifting position in the ratings battle."

Play On Heavily Formatted Stations

Concentrated FM airplay can have a "great effect" on LP sales, according to Mike Shavelson, national FM and album promotion manager for Epic and associated labels. "But," he qualified, "'concentrated' means on heavily formatted stations, like a Lee Abrams or a WABC-owned-and-operated station. Free-form stations sometimes can get behind an LP and really bang it, but the best you can get it played is 20 times a week. On a heavily formatted station, you can get twice that."

"Tightly formatted stations will concentrate on one cut, while free-forms bounce around the LP. Those records on tight formats need chart figures, sales figures, and more."

Shavelson believes these tightly formatted stations are coming to fruition now, and he's glad. "These stations, which I call the album form of top 40, AOR, if you like, guarantee me rotations, and from that I can track sales. And Lee Abrams will take a shot without a track record, if there is appeal in a particular market, like he did with Southside Johnny & The Asbury Jukes in the northeast and the west coast."

Even though Shavelson recognizes the need for free-form FM stations, which he sees as the necessary plateau leading to the AOR market, he is convinced that a clear pattern among FM stations has developed. "The trend is toward formatted stations. For example, WISP, the Abrams station in Philadelphia, annihilated its free-form counterpart, WMMR. The only exception I can think of is WMMR (Cleveland), and the reason for this trend is that the stations are afraid of losing their shares of the marketplace. They're fighting for advertising dollars, and so they try to appeal to the masses, as opposed to small population segments."

Judging by the number of important FM stations Shavelson mentioned, his contention that FM stations are as important to careers and LP sales as ever before is no idle boast. Those he included were WBCN (Boston), WNEW (New York), WMMS (Cleveland) ("the most exciting in the U.S."), all the WABC-owned-and-operated stations (which include WDAL in Chicago, KLOS in Los Angeles, and WRIF in Detroit), KZEW (Dallas), KLOL (Houston), WABX (Detroit) and KSHE (St. Louis).

What about emerging FM stations? "Well, I think WXRT (Chicago) is coming on, and then there are the Abrams stations in markets like Philadelphia and Atlanta, because they're taking over their markets, appealing to the masses. And then there's KPFT (Houston). That city has a high level of music consciousness, and this is the only station in the market that is not block-programmed. It's on the air with music 24 hours per day, and it really raises the level of musical consciousness. They can segue from Beethoven to Pink Floyd to Baez, and they do it so well."

'A Lot To Believe In FM'

With regard to the growing prominence of the FM market, Scott Jackson, national album promotion director for ABC Records, remarked, "There's a lot to

believe in FM." The features that prompted Jackson's placement of faith include the emergence of the FM progressive market as a viable sales tool and vehicle for breaking LP product. Jackson noted that the increasing emphasis on a more highly sophisticated method of programming at key FM stations is indicative of an advancement in professionalism that bears a direct correlation to the growth of retail chains within the record industry. "The FM progressives are definitely becoming more professional in their programming," he explained, "and this new approach is reflected in the increasing ability of FM stations to be instrumental in selling records."

Of the increasing influence of FM stations in the retail market place, Jackson said, "Certain album-oriented artists are now able to sell a considerable amount of product without the help of a single."

According to Jackson, the advent of top 40 FM radio has finally thrown AM and FM radio into direct competition with each other. "This situation," he related, "is forcing both AM and FM stations to keep on their toes. I believe that's why more AM stations are airing LP cuts; it's an attempt to compete."

"The Lee Abrams 'Superstar' format has extended the demographic appeal of FM radio considerably. Audiences that once only included a very narrow age bracket of, say, 16 to 20 now cover a range of about 18 to 40." Jackson indicated a feeling that this redistribution of demographic appeal indicates that MOR is presently being redefined. "Five years ago, most MOR artists were primarily singles artists like Steve Lawrence and Edyie Gorme whereas today the MOR artists are an outgrowth of the LP scene. Elton John, Neil Diamond, Olivia Newton-John and John Denver are good examples of this."

"What this means in the long run," Jackson concluded, "is that airplay, whether it be top 40 AM or top 40 FM, is no longer a 'hit record' business, it's an artist business."

Dick Kline, vice president of promotion for Atlantic Records, felt that heavy FM airplay could help to generate an initial sales reaction "if the product is good. I like to start a record on a progressive station and wait until there is a reaction. When the reaction comes, the next phase of promotion begins, which is getting a high rotation slot on an AOR station. This is an important step towards reaching a mass audience."

Kline indicated that the FM stations are "absolutely as important now as they were a few years ago. They are the only area of exposure for new product unless you have a lucky single."

When asked if he has seen any tightening among the progressive FM stations, Kline replied, "The progressives are out there to play music and with those stations, the music has to speak for itself."

Kline declared that it would be impossible to cite specific important stations because each market has its own important stations. "But," he added, "as retailers become more educated, they will begin to buy from FM playlists."

FM Sells By Itself

Worthy Paterson, director of general market promotion for RCA Records, said that concentrated FM airplay will indeed sell records. "FM play will help sell an album by itself, but if there is a hit single from the album, the sales will often double or triple."

Have FM stations changed in the last few years? "They're not playing as many albums," explained Paterson, "but they are as important as they ever were. They help us determine what is marketable, and that's what promotion is, market testing."

Paterson is not sure that there are that many progressive FM stations left. "The so-called progressives have a wider format

then everyone else, but it has to be one third of what it used to be, because of pressure for the number of ratings."

He cited the "black progressive" and "MOR progressive" FM stations as the most important new FM stations, and as in the cited example WIP in Philadelphia.

Importance Of AOR

Ray Tusken, national AOR manager at Capitol Records, thinks that the importance of AOR play is most important when there is no apparent single generated from the album. He can then gauge the album's sales accurately.

"FM play though, must be coordinated with all aspects of marketing, merchandising, and touring, in order to be truly effective."

Capitol has recently formed an AOR department, and Tusken believes that this very fact highlights a distinct identification of that type of FM format. "It requires us to pull everything together," he stated, "even the advertising time-buys and the timing of these buys. You've got to play off the complexities of each market and turn it to your advantage. There's such variety within the AOR community."

Tusken believes that playlists have truly tightened, but quickly added that he felt that there was ample room for both tightly formatted and progressive stations. "The Lee Abrams chain is spreading market by market, and the progressive stations are on the defensive. I've found that these progressives are talking to each other much more than they used to, which is good for the industry."

Tusken sees the AOR market as "constantly changing," but cited WMMS (Cleveland) as a kind of "guiding light."

'New Director For Artists'

"The dominance of radio stations utilizing album-oriented formats in major markets today has provided a whole new direction for artists to break, develop and grow," asserted Stewart Sank, director of national album promotion for United Artists Records. "In my opinion, concentrated airplay is essential for effective promotion of album cuts on these stations. This means about four to six plays a day. In the past, the key was to get the individual jocks turned on to the record, since the free-form format in FM made each jock a program director for all intents and purposes."

"That's all changing," he continued, "the more strictly regimented FM formats, like the Abrams' Superstar rotation format, are shifting the decision-making powers onto the pd. The jocks still pick the plays, but the selection from which they have to choose and the method of rotation is strictly monitored by either the station pd, or in the case of a chain, the national music coordinator. Consequently, where the promotion man once dealt directly with the jocks, he must now concentrate his attention on the pd."

According to Sank, the increasing importance of FMs as a vehicle of encouraging and sustaining sales has dramatically widened the demographic appeal of certain types of music, particularly MOR. "An MOR audience," Sank commented, "is demographically represented by an age group of 25 to 35 years old. In fact, the 'over 40 years old' category is no longer a viable commercial market for record sales; they're just not buying records."

Sank views these changes as being indicative of a continual break-down of traditional markets. "The line of demarcation is becoming fuzzier and fuzzier. People don't want to listen to 'hit records' anymore; they are demanding good music, and that's a healthy sign."

'AOR Means Everything'

"The AOR stations mean everything in the world when it comes down to LP sales," according to Jon Scott, national album promotion director for MCA Records.

Those stations can make or break a record." Scott emphasized this point by adding, "LP sales depend very heavily on what I would term concentrated FM airplay," which is about one play per show.

"I feel that the new formatted AOR FM stations are a great boost to album promotion. Sure they're harder to break, but I think that's going to force the record companies to stay on their toes. The growing sophistication of the listening public is forcing record companies to be a little more careful about who they sign."

Scott indicated that the formatted FM stations are the result of public demand. "The public is tired of getting hit with the old 'spaghetti theory,' where the record companies threw a bunch of product out and if it stuck, fine; if it didn't, tough. The success of the formatted FM stations just serves as further justification for increased market analysis and the adoption of more scientific approaches to the sales of LP product."

Speculating on the future of the FM stations that are sticking to the free-form format, Scott said, "It's a big mistake to assume that this trend means that the free-form stations are a dying breed; that's just not the case. There's certainly a place for the free-form stations, but the formatted stations are sure to become increasingly influential in sustaining LP sales, particularly those of the established artists."

Broader Demographic Appeal?

Dave Marshall, national promotion director for Fantasy Records declared, "Sure, an artist still has a chance of breaking through the FM stations, but the new, more strictly formatted stations are making it a bit more difficult for the lesser known artist to break. A good album by a secondary artist, though, will still go all right."

Marshall commented on the alleged broadening of demographic appeal by the tightly formatted FM stations, "I don't think the tighter formatting is the cause of the increasing range of demographic appeal in the FM areas. It's the breaking down of conventional musical categories that's causing the changes. You see, there's really no such thing as 'MOR' anymore; it's all contemporary music. I don't think the FMs had anything to do with it."

"Furthermore, I don't see the FM stations posing a serious threat to the AM stations, because they're two different things," Marshall stated. However, he did indicate a belief that the AM stations held some traits in common with the FMs. "Some AM programmers are playing LP cuts and I think that's very wise. It's nothing new; it's been done before. What it shows is an increasing tendency on the part of AM programmers to attract listeners by programming music. It really doesn't matter whether it's on a little disk with a big hole or a big disk with a little hole." Marshall stated pointedly, "I'd sure like to see more of that."

Growing Importance Of Progressives

"You can see it everywhere you look," exclaimed Marc Nathan, assistant national promotion director for Playboy Records, "everybody's becoming aware of the fact that FM progressives are becoming an increasingly important factor in breaking LPs and establishing and maintaining sales of LP product."

"In our particular case," Nathan elaborated, "this increasing emphasis on the FM market is incredibly important in breaking our product on the Beserkley label. It's still relatively easy to get a free-form FM station to go on an LP, but the new top 40 album oriented stations are a tough nut to crack."

Though he sees the introduction of a more strictly regimented format as a challenging prospect, Nathan noted that by definition, the top 40 format is much more important in sustaining sales. "It may be a little more difficult to convince a tightly-

continued on pg. 50

HARD RAIN — Bob Dylan — Columbia PC34349 — Producers: Don DeVito and Bob Dylan — List: 6.98

This is a live album, from the Rolling Thunder Revue, and it features many of the songs that appeared in the recent television special of the same name. The song title list is a trifle deceptive; although each of these has been recorded before, each is a completely reworked version. "Maggie's Farm," for example, surfaces here as a hard rocking blues, and "You're A Big Girl Now" is much jazzier than the original. Merchandisers must not overlook the strong Columbia push for this record and the television tie-in.



I HEARD THAT!! — Quincy Jones — A&M SP 3705 — Producer: Quincy Jones — List: 6.98

Quincy Jones' new album, "I Heard That!!" is dynamite. It's no wonder that black as well as progressive programmers will turn on to the title tune as well as the entire offering. Jones' track record alone is phenomenal, with a string of film compositions, television themes and awards behind him. The title theme from public television's "Rebop" children's series is on the LP, but the Wattline (a five-member vocal group Jones put together in early 1976) exhibits and generates the vocal excitement that enhances the musical growth of a fresh sounding Quincy Jones. The excellent selection on the LP is a ballad called, "What Good Is A Song," but all tracks are eargrabbers from note one.



MARVIN GAYE'S GREATEST HITS — Marvin Gaye — Tamla T6-348S1 — Producers: Various — List: 6.98

An excellent mix of favorite hits of past and present from this talented artist. Containing such gems as "Can I Get A Witness" and his recent "After The Dance" (still on the charts), the album climaxes with Gaye's biggest seller, "Let's Get It On." An excellent rack item this should be a fast mover, an excellent gift album which should get prime consideration as the holiday season is fast approaching. A must for the R&B top forty and FM programmers, Marvin's greatest have many different uses.



THE POWER OF MUSIC — The Miracles — Tamla T6-344S1 — Producer: Warren "Pete" Moore — List: 6.98

The Miracles come on strong with this well produced collection of songs. Strong cuts are the title track which should get instant R&B & disco play and "You Need A Miracle," a soft ballad that will put the listener in a mellow mood and will appeal to the ladies in the eighteen to thirty-four demographic. "The Street Of Love" has a slight latin flavor that is refreshingly different from previous Miracle tunes. The album has total appeal that top forty programmers should utilize extensively.



BRAINSTORM — The Osmonds — Polydor PD 1-6077 — Producers: Mike Curb, Michael Lloyd — List: 6.98

Anyone who has the preconceived notion that the Osmonds are nothing more than bubblegum rockers will certainly be in for a surprise in this LP. The members of the group wrote six of the ten cuts and assisted in the production and engineering. The Osmonds dip into varied styles, from the smooth MOR pop of "I Can't Live A Dream" and "At The Rainbow's End" to the R&B disco flavor of "Boogie Down" and "Walkin' In The Jungle." All cuts will make for good AM listening, and FM programmers should swallow their prejudices and give a listen, too. Lettermen watch out!



LIVE AT LAST! — Tim Welsberg — A&M SP 4600 — Producer: Bob Aclivar — List: 6.98

Tim Welsberg is a flautist, which is a sticky way of saying he plays the flute for a living — something you'll never forget if you happen to catch him in a live performance. As the title implies, here's a sampler of such live deliveries. A&M releases this in-concert variety pack on the heels of another live offering which vaulted Peter Frampton from the mold of "cult figure" to a phenomenal three-dimensional success. Welsberg could become a similar item on your books. He's had consistent FM progressive airplay and sooner or later he's going to see his reward.



MESSAGE IN THE MUSIC — O'Jays — Phlla. Intl. PZ 34245 — Producers: Kenneth Gamble, Leon Huff, Bunny Sigler, John Whitehead, Gene McFadden and Victor Carstarphen — List: 6.98

Clearly within the defined sound of the O'Jays, this newest album is just another example of the group's perfection at totally, effectively communicating human needs and weaknesses and at the same time providing "message music" as an answer to a searching unfulfilled world. The O'Jays transcend any rigid R&B categorization with their music because they choose to concentrate on bringing meaningful lyrics to life in order to make the "message" count. The LP will gain heavy acceptance at more than just black outlets, with key cuts like "Darlin' Darlin' Baby" and the title tune highlighting airplay on AM and FM stations alike.



ONE MORE FROM THE ROAD — Lynyrd Skynyrd — MCA 2-6001 — Producer: Tom Dowd — List: 7.98

This is a terrific bargain package — a two record set that lists for \$7.98, and each cut (recorded live at Atlanta's Fox Theatre), burns with the southern rock energy that has become, over that last few years, a patented trademark of this band. The power of this live performance shines through and gives the rock-out tunes like "Crossroads" and "Saturday Night Special" a definite extra push. "Travellin' Man" at 4:08 is a little long for a single, but an intelligent edit could change that.



FREE FOR ALL — Ted Nugent — Epic/CBS PE 34121 — Producers: Tom Werman, Cliff Davis, Lew Futterman — List: 6.98

Nugent continues to explore that heavy-metal sound that has sustained him through years of performing and a recent national breakout. This album has a lot of confidence running through the grooves (as well as a lot of power riffing), and the band puts its all into the effort. Record merchandisers should recognize the fact that Nugent's constant touring is a serious sales push, and this LP will sell. "Hammer-down" has some interesting guitar figures, a double-timed rhythm track and is an interesting singles possibility. A must for progressive outlets.



MEN FROM EARTH — The Ozark Mountain Daredevils — A&M SP 4601 — Producer: David Anderle — List: 6.98

The latest sampling from the Ozark Mountain Daredevils shows off more of the mellow and laid-back sound that has made them a success. The group's southern roots are most evident on the gospel-tinged "Fly Away Home" and the upbeat country "Homemade Wine." "Breakaway" and "Noah" are first-rate rockers, while "You Know Like I Know" and "It's How You Think" show the group's skill with soft, slow ballads. Progressive country as well as FM programmers should give a listen to this one.



GOIN' UP IN SMOKE — Eddie Kendricks — Tamla T6346S1 — Producer: Norman Harris — List: 6.98

This album will get simultaneous top forty and R&B adds, an excellent disco album with nice hooks that will be favorites of all ages. Although it is difficult to single out good from better, impressive cuts are: the title cut, "Goin' Up In Smoke," which should outshine "Keep On Truckin'," Kendricks' biggest hit; "Sweet Tenderoni," an excellent dance tune; and "Born Again," which also stands out. Retailers should use this for in-store play to generate motion towards the cash register.

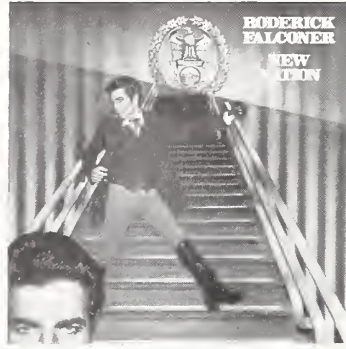


PRIVATE EYES — Tommy Bolin — Columbia PC 34329 — Producers: Tommy Bolin, Dennis MacKay — List: 6.98

In his first Columbia LP, Tommy Bolin turns in some expected hard driving rock guitar, and some unexpectedly fine vocals. Since his days with Deep Purple Bolin has continued to expand his work to include other musical genres, and here he displays a serious interest in phrasing and tone. Many of the tunes are based around some complicated instrumental riffing, with interesting rhythmic counterpoint provided by solid bass work. "Shake The Devil" and "You Told Me That You Love Me" should be immediately slated for progressive rock play, while "Gypsy Soul" is a fully realized ballad with Spanish flavor.

GOODNIGHT MRS. CALABASH — Ian Thomas Band — Chrysalis CHR 1126 — Producer: Ian Thomas — List: 6.98

The Ian Thomas Band has come up with some mellow pop material. Most of the tunes are in the upbeat ballad vein, and there are a couple that lean toward harder rock, but the group handles both areas equally well. Sophisticated arrangements are virtually the rule of thumb, and the harmonies, without exception, are right on the mark. Each member of the band seems to know his job, and handles it well. The title track is a stand-out cut, as is "Liars," which has some driving twin guitar work. A predominance of good piano parts makes this album easy to listen to. A solid bet for progressive and AOR programmers.

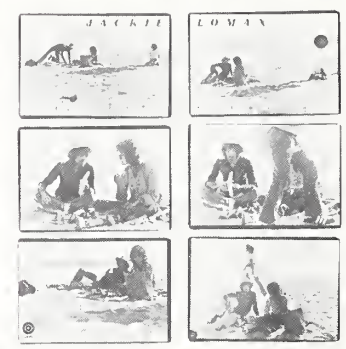


NEW NATION — Roderick Falconer — UA-LA 651G — Producer: Matthew Fisher — List: 6.98

Falconer's debut album showcases a unique song-writing talent. His lyrics are, without exception, innovative and well-constructed. Falconer's career, thus far, has been preceded by myth; all anyone will tell you is that he was a poet before this. Much of Matthew Fisher's production contributes to this sense of mystery: the singer's voice is often electronically pushed. On some cuts, however, Falconer really steps out with some pure rock 'n' roll that will doubtless appeal to many progressive markets. "Stand By Me" seems like a good singles shot.

THE END IS THE BEGINNING — Richie Havens — A&M SP-4598 — Producer: David Kershenbaum — List: 6.98

Havens' mastery as a writer/stylist continues fortuitously on this LP. His appeal is broad based owing both to his recordings and live appearances and FM programmers always delight in his latest offering. This album shouldn't be an exception. Havens' versions of "Long Train Running" and "Do It Again" are totally compelling. He continues to straddle the popularity spectrum in a unique way — one that finds old and young, black and white showing consistent interest in him. Given his absence from the recording scene prior to this debut for A&M, interest has probably never been higher.



LIVIN' FOR LOVIN' — Jackie Lomax — Capitol ST 11558 — Producers: Jackie Lomax and Deke Richards — List: 6.98

Although it's not structured specifically for the discos, this album will no doubt receive a lot of exposure in those places. Funky and adrenal, it should light a lot of shoes on fire as well as continue the hot FM/AOR activity that it's already begun to wrap up. Should be the product that brings this well-respected, well-traveled British blues legend back into the limelight.

IMAGES — Dan Hartman — Blue Sky/CBS PZ 34322 — Producer: Dan Hartman — List: 6.98

Consumers who are faithful readers of liner notes will thrill to this one: there are substantial appearances by Rick Derringer, Ronnie Montrose, Randy Brecker, Clarence Clemons and Edgar Winter. With a lineup like that, coupled with Hartman's reputable producing, playing, and arranging talents, this turns out to be a fine rock album with a lot of things going for it. Hartman's voice is a great rock vehicle, and his experience working with Edgar Winter has obviously helped him — he makes no mistakes. This will doubtless be an immediate progressive favorite, and a couple of tunes have strong AM potential.



KEEPING IN TOUCH — Anne Murray — Capitol ST-11559 — Producer: Tom Catalano — List: 6.98

This smooth and mellow album flows sweetly along like a clear stream, creating a gentle and loving mood throughout. Most of the LP stays in an MOR, soft rock vein, with variety provided by the upbeat, jazz-flavored "Shine" and the country tune, "Sunday School To Broadway." Anne Murray's lilting voice lends new shadings to the Bobby Darin hit, "Things." A natural for AM and MOR programming, this one could also garner country play. Ms. Murray looks as ethereal on the cover as her voice sounds inside — impending motherhood, perhaps?

I'M IN HEAVEN — Touch Of Class — Midland BKL 1-1821 — Producer: John Davis — List: 6.98

Touch of Class, Midland's latest entry into the soul/disco field, seems to have all the bases covered with this lilting collection of elegantly conducted and arranged compositions. Tight orchestration and impeccable harmonies abound in every selection. A particularly catchy rhythm section and universally acceptable lyrics should provide substance for R&B and progressive programmers as well as all urban retailers. Superior cuts on this album include "You've Got Nowhere To Come," "You've Got To Know Better" and the scintillating title track.

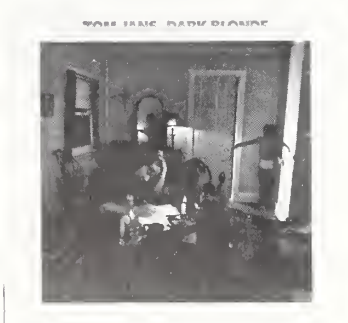


NICE 'N' NAASTY — Salsoul Orchestra — Salsoul SZ 5502 — Producer: Vincent Montana, Jr. — List: 6.98

The first Salsoul Orchestra LP was received very well by disco programmers across the nation; this one's destined to catch not only their attention but radio programmers as well. Each cut offers something totally different with the total effort heads above the average disco product that makes its appearance and leaves the scene just as quickly. Salsoul Orchestra stuff is here to stay, with the title cut and an enchanting version of "We've Only Just Begun/Feelings" as album highlights. Female vocals have always pervaded the tracks of Salsoul's tunes, and this album is no exception. The girls are strong and provide a perfect mix to the "Salsoul" sound that's becoming more and more known, not just in disco circles, but radio circles as well.

DARK BLONDE — Tom Jans — Columbia PC 34292 — Producer: Joe Wissert — List: 6.98

An up-tempo venture from a fine lyricist. Jans kicks the listener onto the street and steals from the memory, filling the head full of musical reminiscences of a love mercenary in his finest hour. Nobody rests much in this gutsy output. After you return from Spain and France you'll find yourself licking your wounds and heading back for more turntable action. Tom Jans' voice keeps building with every release; so does his following. Lots of pop possibilities here. Also progressive FM.



LATIMORE — Latimore — Glades 7509 — Producer: Steve Alaimo — List: 6.98

Latimore provides a very soulful delivery of provocative lyrics and compelling rhythms. Should get instant R&B adds. The album has a very bluesy flavor from the ballad "All The Way Lover" which has slow moving lyrics to the stimulating and provocative interpretation of "Let's Do It In Slow Motion." Programmers should take heed that this album will be a big favorite with the ladies.

I/YOU — Brian Protheroe — Chrysalis CHR 1108 — Producer: Del Newman — List: 6.98

Brian Protheroe's music is extremely clean, and rooted in some not insignificant classical traditions. The title track takes more than a few drastic rhythmic shifts, and throughout Protheroe's vocal adapts easily to the changes. His lyrics take on some fairly far-reaching philosophical themes, and there's a lovely treatment of Shakespeare's sonnet "Under The Greenwood Tree." A progressive flavoring is scattered through these ten cuts, combined with the traditional voice of an English balladeer.



COLOR HER SUNSHINE — Willie Hutch — Motown M6-871S1 — Producer: Willie Hutch — List: 6.98

Produced, written and arranged by Hutch, this album definitely has a more mellow flavor than his last offering. From the smooth funk of "Come On Girl Let's Get It On," to the placid arrangement of "Color Her Sunshine" that seems to hypnotically attract attention, this album should be a good programming tool for the progressive as well as the R&B and top forty programmer. Watch for Hutch to continue his drive toward the select circle now occupied by artist/producers Isaac Hayes and Barry White.

A PIECE OF THE APPLE — New York Mary — Arista AL 1035 — Producers: New York Mary, Don Elliott, Michael Cuscuna — List: 6.98

Combining all the elements of a modern-day studio band, New York Mary presents a clean, uncluttered leapfrog from keyboards to brass to synthesizers and guitar, all jazz-bred and delving into the disco where need be. Abounding with the obvious abandon that the Big Apple suggests, we can easily hear this wafting from the woofer where we have tuned in our favorite jazz station. Not only radio play, either — when word gets to the streets about this laidback mood music, your local effete will shoop-shoop down to the store to buy one for . . . shall we say "entertainment."



I USED TO BE A BUS DRIVER — David Banks — RCA APL1-1828-A — Producer: David Banks — List: 6.98

Banks has proved himself to be a top producer, having won an award for producing Richard Pryor's biggest selling album "Is It Something I Said," and is also the producer of Pryor's current new release. Banks' first performing effort has more than a few chuckles, and should have mass appeal. It could be a good rack item because Banks' track record as a producer should intrigue enough buyers to get it started.

MULGRAVE STREET/INSPIRATION — Amazing Blondel — DJM DJLP 701-2 — Producers: John Glover, Phil Brown — List: 7.98

This one is aimed straight at the progressive FM market. An ambitious two-record effort coming from the Dick James Music monarchy in England. No need to say it, but Dick James has one of those extra-sensory touches for potential hits, so this set will get careful scrutiny from many pairs of ears across the nation. Simple melodies and smooth harmonies tell familiar stories; those combinations, so it's been proven, are the ones that roll sevens in the consumer market. The listener will sing along, and that's good, too.



MUSICAL MASSAGE — Leon Ware — Gordy G6-976-SI — Producers: Leon Ware, Hal Davis — List: 6.98

From a man who has proven himself a very adept producer of some of the top contemporary soul artists, Leon Ware has some excellent material in this album that will be a hit with top forty, progressive and R&B programmers. With vocal accompaniment from such stars as Marvin Gaye, Minnie Riperton, and Bobby Womack, Ware has woven a tight web of dynamite material with "Instant Love" being a top attention-getter. This album has great potential.

TAKE ME TO BALTIMORE — Ruth Copeland — RCA APL1-1236-B — Producer: Ralph Moss — List: 6.98

Ruth Copeland has surrounded herself with some of the most proven individual musicians in the business on this excursion into the wonderful world of R&B. Relaxed and right on the button, her honey-coated vocals are complemented by the capabilities of the Brecker Brothers on horns and Daryl Hall (of Hall & Oates) who co-writes two of the cuts on this LP. Certain salve are "Milky Way Man," and "Oh Baby." Again, sounds like R&B, progressive FM for sure. Programmers will listen to this album more than a few times before making any hasty decisions.



CALDERA — Caldera — Capitol ST-11571 — Producer: Wayne Henderson — List: 6.98

Caldera is the first progressive jazz group to be signed by Capitol, who have made a wise choice in acquiring them. All cuts were penned by members of the group, and are done justice by Wayne Henderson (of the Crusaders) as producer. Caldera writes and performs a latin and soul flavored sound that should prove palatable to a wider audience than just jazz fans. Impressive cuts are "Out Of The Blue" and "Guanacaste." FM progressive programmers can't afford to ignore this one.

OCEANS AWAY — Phillip Goodhand-Tait — Chrysalis CHR 1133 — Producers: John Burgess, Phillip Goodhand-Tait — List: 6.98

This is a highly stylized and slick pop effort, incorporating excellent use of strings and strong, well-phrased vocals from Goodhand-Tait. The production, while full, is never overbearing. "Love's Like A Song," and "Can You Demonstrate" are two particular tracks that will appeal to progressive and MOR programmers alike. An attractive package like this does well when placed in a prominent position; smart retailers will concentrate on just that kind of merchandising. A guest appearance from Commander Cody's pedal expert — Bobby Black — should attract some additional sales.

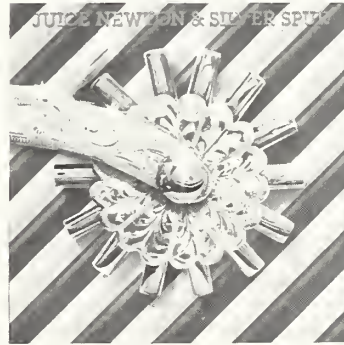


FUNKY KINGS — Funky Kings — Arista AL 4078 — Producer: Paul A. Rothchild — List: 6.98

Funky Kings couple an honest country feeling with lyrics full of city-sense. They have the urgency of the early sixties with voices reminiscent at times of Dylan, McGuinn and Neil Young. At the same instant, they are completely themselves . . . them funky selves. Instrumentation is capable, never plodding, always subliminally fulfilling even if you're too tired to dance. Look for progressive FM . . . perhaps progressive country . . . even an institutional possibility as a lead-in or closing sting (for some disk jockey with the right name) in the closing cut, "Anywhere But Jimmy's."

GEORGE GERSHWIN: RHAPSODY IN BLUE/AMERICAN IN PARIS — George Gershwin, Michael Tilson Thomas — Columbia M34205 — Producer: Andrew Kazdin — List: 6.98

This legendary LP features the piano and composing talents of George Gershwin coupled with the conducting artistry of Michael Tilson Thomas. Side one is Gershwin's "Rhapsody In Blue," with Gershwin himself at the piano (via a 1925 recording) accompanied by the Columbia Jazz Band. Side two is Gershwin's "An American In Paris" performed by the New York Philharmonic conducted by Michael Tilson Thomas. This one is a must for Gershwin buffs and jazz fans.

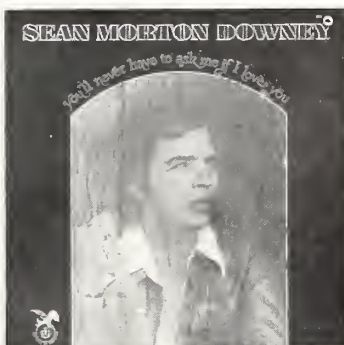


AFTER THE DUST SETTLES — Juice Newton & Silver Spur — RCA APL1-1722 — Producer: Alan Abrahams — List: 6.98

For their second RCA LP offering, Juice Newton & Silver Spur have wandered far from the straight country of their previous sound into a much more varied style that encompasses blues on "Slip Away," smooth pop on "Good Time To Say Goodbye" and 50's rockabilly on "May Day." The beautiful voice of Juice shines throughout, from the silky sweet vocals on the love songs to her gutsy rocking on "Bye Bye Baby." This LP should provide good listening, both AM and FM style.

YOU'LL NEVER HAVE TO ASK ME IF I LOVE YOU — Sean Morton Downey — Artists Of America 5005 — Producer: Harley Hatcher — List: 6.98

Sean Morton Downey has had a varied career, as a disk jockey, political consultant and an executive founder of the American Basketball Association, among others, but this LP shows that his true calling has to be singing. The entire album has a light country-pop flavor reminiscent of the early sixties, and features just the right material to show off Downey's smooth and mellow vocal style. Standouts are the title cut and "The Family," which features a moving recitation. This one should see country play as well as pop.



LAND OF LOVE — Skip Mahoney and The Casuals — Abet 410 — Producer: James Purdell — List: 6.98

A top soul offering from a new Baltimore-based group with a big-band disco sound, this LP should get the dancers up on their feet. Featuring the exceptionally high-pitched vocals of leader Skip Mahoney, this album really shines on the super-charged disco cuts, "And It's Love" and "Running Away From Love." All selections should see R&B action, as well as possible pop play for "Bless My Soul" and "Wherever You Go."

Tom Mottola: Man In Motion Philosophy A Viable Reality

by David Budge

LOS ANGELES — The first line of Dr. Buzard's Original Savannah Band's RCA single "Cherchez La Femme" is: "Tommy Mottola lives on the road." Mottola, who manages Savannah as well as Daryl Hall and John Oates, may not literally live up to the song's lyrics, but he probably agrees with the group's portrait of him as a man in perpetual motion. On a whistlestop visit to Los Angeles to begin the process of opening west coast offices for his Champion Enterprises Organization and to supervise the appearance of Hall & Oates on Don Kirshner's Rock Awards TV show, Mottola revealed himself to be an intense student of his profession — a man to whom artistry means everything.

On The Move

"Actually, I'm out here for a number of reasons," Mottola told **CB**. "Setting up west coast offices has been a priority with me for some time now, but I'm here for Daryl and John's Rock Awards spot and to talk with CBS TV about sets for Savannah's appearance on the Tony Orlando & Dawn show October 22. I'll go anywhere to make sure my artists have everything they need. If I have to fly from coast to coast and back for an important meeting, I'll do it. I guess it would be easier to lay back and play it cool, but that's not my style."

Mottola's style recently impressed RCA enough (**CB** Sept. 11) to enter into an agreement with him whereby he will find and develop new talent for the label through Champion. "I'm very happy with the deal," Mottola commented. "I have total autonomy and the solid backing of the professionals at RCA. The deal is another reason why I'd like to get offices set up in California as soon as possible. There's so much going on in L.A. that it's a necessity to be located here. Of course, I'm not going to neglect New York, but to be effective in this business, you have to know what's going on on both coasts."

'I Knew'

Mottola came into his own while working at Chappell. He decided to get into management on the day Hall & Oates walked into his office and played some of their songs for him. "I couldn't believe it when I heard Daryl's voice," Mottola explained, "and when I heard them sing together, I knew they were going to be important artists." Mottola doesn't regret his decision to leave Chappell to run his management and six publishing companies, but he pointed out, "I think management is the toughest end of the record business by far. You have to deal intelligently with every aspect, from marketing, sales and promotion, to booking agents, TV producers and A&R people. You really have to be something of a practicing psychologist. The thing that keeps me going is the art itself. I live for it. I feel that a good artist *must* be recognized. When that artist gets exposed, *that* gets me off."

Mottola's experience has taught him that an artist needs every possible advantage to gain maximum exposure, and he's not afraid to fight with anyone or everyone to get what his artist needs. "I've found that at times I've had to raise my voice, but if you know what's best for the artists, you can approach it as something that has to be done. One of my routine duties is to call all 32 RCA branch managers every week and find out what's happening with my artist. Whenever I can, I also talk to the local street personnel because they're the ones that really get things started. This keeps me in touch with people who can give me the feedback I need to guide my artists' career."

Give And Take

Personal managers alternately share the

mantle of rogue and genius, but Mottola displays the wisdom to recognize his own limitations. "Any manager is only as good as the artists he represents, and in order to do the best job for them, he has to have a total rapport with every element he comes into contact with. A good manager will take chances for his artist and even speak out about record company policy if he feels it'll do some good. For instance, I put constant pressure on RCA from a management perspective because I care about what the label is doing."

At present, Mottola's schedule is busier than at any point which he can remember. "At the end of October I'm flying to Europe to meet with our sub-publishers and set up appearances for Daryl and John and Savannah in Holland and Germany. In the meantime I'm occupied with Savannah's album which is over 200,000 units right now on word of mouth. We've got good airplay on the record already. It's 1, 2 or 3 in every disco and we're seeing a complete mixture of stations playing it. It's already starting to cross over, but when it starts getting the airplay we foresee, I think we'll be looking at a gold album."

'A Pleasure'

Recognizing the necessity for smooth coordination between label and management, Mottola describes the relationship he has with RCA as "a pleasure." He confided to **CB**, "RCA has been great to deal with. They understand that I'm concerned with art and they've been totally supportive." Citing what he feels to be a mutual symbiosis, Mottola elaborated, "Of course I couldn't have it any other way, but I've been impressed with the response I've gotten from men like Ken Glancy, John Rossica and Mike Berniker. They love music and they're willing to go to great lengths and expense for it. RCA has given its total support to producing a 60-second TV spot on Savannah-incorporating animation. They want to make sure, as do I, that the production of the spot receives as much attention as the buying of the time when it's going to be shown. Too often, a record company's TV budget goes into the time-buy instead of the product, resulting in the near total loss of effect. RCA is too enlightened to allow that to happen."

Mottola's business perspectives embrace those of ecologists in one important respect: "I don't want to rape this business," he said somberly, describing what he has seen all too often — entrepreneurs whose short-term goals far outweighed such considerations as artist development in the form of career longevity. "Primarily, I want to communicate music to people. I want to add to the creative flow of this business. I'm not interested in just turning over dollars. That doesn't advance the state of the art."

Mottola may not have to live on the road, but if he feels that his artists need him there, he'll go. He embodies the contemporary personal management philosophy so common to today's successful practitioners: management is a 24-hour-a-day job.

Countrywide Sues Apex for Nonpayment

NEW YORK — Countrywide Record & Tape Distributors has sued Apex Records of Rahway, New Jersey, for non-payment of one note for \$31,000, which Countrywide claims was returned by Apex's bank unpaid. A spokesman for Apex responded, "we will make an appropriate response to their charges within the next 30 days."

Loggins And Messina/Heart

UNIVERSAL AMPHITHEATRE, L.A. — In what will probably be their last Los Angeles appearance as a formal unit, Loggins and Messina demonstrated to a sold-out Amphitheatre crowd why they have been on top of pop music for so long, and gave no reasonable musical explanation for their imminent breakup.

Running through a bunch of tunes from their Columbia LPs, the duo never faltered; each move had almost inordinate class and retained an attractive degree of spontaneity. Loggins' "Love Song," for example, was simply terrific — the singer's thoughtful and well-paced reading added new dimensions to a song that will doubtless be covered by more than a handful of artists in years to come. "Your Mama Don't Know" showcased the rock 'n' roll aspects of the group's persona; Jim Messina's stand-out guitar work can hold its own with that of any seasoned session player around.

An elaborate stage set-up, complete with bales of hay, was surprisingly effective. The players felt free to move around, and seemed to create that much-sought-after

"living room atmosphere" without jangling any cryptic sensibilities.

The back-up band was a perfect complement to the two leaders. Each note seemed well-chosen. It's unfortunate that these two are parting ways; however, if audience reaction is any indication, this music will live on for quite some time.

Heart, billed as a "group from the Pacific Northwest," opened the show with fine style. Fronted by two women — Ann and Nancy Wilson — Heart is truly an original and musically satisfying group of people. It's too bad that they seemed restricted by a thirty minute playing slot; one would have liked to have seen more of them. They did, however, have time to debut their new single, "Magazine," and it sounded great. Nancy Wilson played an excellent rhythm guitar throughout the short set, and the backup was first rate. Ann Wilson, the lead singer of the group, has a fine rock voice that can easily be compared to some of Grace Slick's better moments.

J.m.

Jack DeJohnette's Directions

VILLAGE VANGUARD, NYC — Now that he is recording on the ECM label as a bandleader, drummer Jack DeJohnette is making use of the freedom he now has to explore varied possibilities with his group, Directions. The versatile ensemble presents contemporary jazz that draws equally from mainstream, avant-garde and rock influences, without weighing the repertoire too heavily with any one style. The syncopated rhythm of "Malibu Reggae" was pasted over with patterned layered sound by guitarist John Abercrombie and Alex Foster on saxophone, working to a level of bizarre cacophony before drifting back to the main theme. "Fantastic," also composed around a strategy of fragmentary improvisation, featured Abercrombie on an unfamiliar sounding quarter-sized electric guitar. The other musicians were equally proficient, alternating solos against De-

Johnette's rapid-tempo, offbeat swing. They paid tribute to John Coltrane, one of the innovators of the modal approach to jazz that is so popular among contemporary musicians, by playing their version of Trane's arrangement of Rodgers and Hammerstein's "My Favorite Things."

DeJohnette's list of credits includes the distinction of filling the drum chair left empty when Tony Williams left the Miles Davis group, and staying with Davis through the years of electronic experimentation characterized by "Bitches Brew." He remains a sought-after percussionist for all types of jazz sessions, and though his talents as a keyboardist and composer are less known, his new "Untitled" album on ECM/Polydor, well represented by this touring ensemble of expert players, could expand his following beyond its present boundaries.

p.d.

Quincy Jones/ Brothers Johnson/ Wattsline

SHRINE AUDITORIUM, L.A. — The thirty-two member entourage of the "Quincy Jones' Musical World" ended its nationwide tour by playing to a sellout crowd at the Shrine Auditorium last weekend. The tour has added shows in many cities and sold out the ones previously planned. Unlike the norm, there was no opening act; everyone was on stage together, which made for a more stimulating presentation.

The tasteful layout of the show created excitement with constant action, from the dancers performing interesting skits, to the newest Quincy Jones acquisition "Wattsline," a four member group consisting of three young men with smooth vocal harmony and a young lady whose voice would fit into almost any category. The costuming in the show was provocative and colorful and set the mood for the different episodes, including a bicentennial tribute.

The Brothers Johnson seemed a bit tired, which took a heavy toll on their showmanship, but the audience did not seem to notice much as it danced in the aisles to a lengthy version of "Get The Funk." While the Brothers may have been lacking in their performance, their backup band filled the gap and displayed a magnetic stage presence. The talents of the horn section were spotlighted in such a manner that one could tell each was a professional in his own right. The horns were tight, and managed to still sound good even though the huge auditorium absorbed a lot of the sound. Jones did an expected set of his big

hits that included "Killer Joe," "Sanford And Son Theme" and, of course, "Body Heat," which brought repeated applause from the attentive audience. Jones also allowed the audience to sample a few cuts from his new album "I Heard That," which were well received.

c.a.

Ruby Starr/Target

ROXY, L.A. — With a voice and personality as vibrant as her flaming hair, Ruby Starr brought her dynamic talents to L.A.'s Roxy, and showed that she has far more going for her than just her supercharged sex appeal. Ms. Starr has a huge, Joplinsque voice that belies her tiny stature, the throaty, bluesy voice seeming to belong to a hardened veteran of too much whiskey and too many mornings-after rather than to the petite young beauty who actually possesses it. Definitely one of the more seductive vocalists on the current rock scene, Ms. Starr has all the right moves to accent the provocative power of her growling vocals.

The main fault in Ms. Starr's performance is the sameness of her material; several of her songs are practically indistinguishable from each other. Standout of her set was her latest Capitol single, Paul McCartney's "Maybe I'm Amazed," which she gave her own very feminine interpretation. Black Oak Arkansas lead singer Jim Dandy joined his protege onstage for a duet of "Fistful of Love."

Opening act Target combined over-

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MIDWEST

(Cleveland, Detroit, Chicago, St. Louis, Indiana, Milwaukee, Pittsburgh, Kansas City)

NORTH CENTRAL

(Minnesota, Iowa, Nebraska, Kansas, N. & S. Dakota)

1. BEACH BOYS (Endless Summer)
2. BACHMAN-TURNER OVERDRIVE
3. GORDON LIGHTFOOT
4. KISS-ORIGINALS
5. TED NUGENT
6. HALL & OATES (All.)
7. ABBA
8. BOB SEGER
9. DR. HOOK
10. HERBIE HANCOCK

1. BACHMAN-TURNER OVERDRIVE
2. BLUE OYSTER CULT
3. FIREFALL
4. KISS
5. BOB SEGER
6. MOTHER'S FINEST
7. NORMAN CONNORS

8. MONTROSE
9. JOHNNY GUITAR WATSON
10. DENISE WILLIAMS
11. ABBA
12. J.J. CALE
13. MANFRED MANN
14. STARZ
15. LEON REDBONE

NORTHEAST

(Metro N.Y., Upstate N.Y., Boston, Connecticut, Philadelphia)

1. DR. BUZZARD'S SAVANNAH BAND
2. NORMAN CONNORS
3. HERBIE HANCOCK
4. RITCHIE FAMILY
5. AUTOMATIC MAN
6. BAY CITY ROLLERS
7. GO
8. LABELLE
9. SILVER
10. ROY AYERS UBIQUITY
11. TOWER OF POWER
12. HALL & OATES (All.)
13. AMBROSIA
14. FUNKADELIC
15. MANHATTAN TRANSFER

WEST

(California, Seattle, Portland)

1. JOHN KLEMMER
2. TOWER OF POWER
3. AMBROSIA
4. GORDON LIGHTFOOT
5. BLUE OYSTER CULT
6. GO
7. J.J. CALE
8. MANHATTAN TRANSFER
9. DR. BUZZARD'S SAVANNAH BAND
10. HALL & OATES (All.)
11. MONTROSE
12. JOHNNY GUITAR WATSON
13. RICHIE HAVENS
14. ARLO GUTHRIE
15. MCCOO & DAVIS

NATIONAL BREAKOUTS

1. HALL & OATES (RCA)
2. GINO VANNELLI
3. WALTER MURPHY
4. ORLEANS
5. ENGLAND DAN & COLEY
6. JUDY COLLINS

7. BAND'S GREATEST
8. BOSTON
9. BEE GEES
10. STANLEY CLARKE
11. O'JAYS
12. TED NUGENT
13. QUINCY JONES

DENVER/PHOENIX

1. J.J. CALE
2. GO
3. AMBROSIA
4. MONTROSE
5. BLUE OYSTER CULT
6. SILVER
7. TOMMY BOLIN
8. FIREFALL
9. HERB PEDERSON
10. RICHIE HAVENS

SOUTH CENTRAL

(Dallas, Houston, New Orleans, Little Rock)

1. GO
2. JOHN KLEMMER
3. EMOTIONS
4. JOHNNY GUITAR WATSON
5. STAPLES
6. J.J. CALE
7. MANFRED MANN
8. FIREFALL
9. LTD
10. LEON REDBONE

BALTIMORE/WASHINGTON

1. LABELLE
2. JIMMY CASTOR
3. SPINNERS
4. LTD
5. DR. BUZZARD'S SAVANNAH BAND
6. ROY AYERS UBIQUITY
7. MICHAEL HENDERSON
8. TEMPTATIONS
9. FUNKADELIC
10. AMBROSIA
11. BAY CITY ROLLERS
12. PLEASURE
13. WALTER JACKSON
14. NORMAN CONNORS
15. EMOTIONS

SOUTHEAST

(Atlanta, Memphis, Nashville, Charleston, Richmond, Florida)

- | | |
|---------------------|------------------|
| 1. BLUE OYSTER CULT | 6. SPINNERS |
| 2. FIREFALL | 7. TYRONE DAVIS |
| 3. GORDON LIGHTFOOT | 8. ABBA |
| 4. DR. HOOK | 9. CLIFF RICHARD |
| 5. NORMAN CONNORS | 10. LEON REDBONE |

Albums listed as regional breakouts are consensus choices of the accounts listed below. These accounts assess hit potential of new LP releases based on regional sales, overall sales potential and personal predictions. Albums listed as national breakouts have been reported by a minimum of 75% of outlets listed below and have appeared in a minimum of six markets.

REGIONAL ALBUM ACTIVITY is compiled from sales information from the following national, regional and local wholesalers and retailers: **NATIONAL ACCOUNTS:** ABC Record & Tape Sales, Disc Records, Korvettes, Lieberman Enterprises, J.L. Marsh/Musicland & Record Bar. **REGIONAL AND LOCAL ACCOUNTS:** Alexander's/N.Y., Atwik/N.J., Ambat/Cincinnati, Angott/Detroit, Apex-Martin/N.J., Aravox/N.Y., Bee Gee/Albany, Bovis Two/Providence, Brass Ear/Seattle, Bromo/Dallas-Houston-Okla. City, Buffalo One Stop/Buffalo, Cactus/Houston, Capers Corner/Kansas City, Cassells/L.A., Central/Hartford, Central South/Nashville, Circles/Phoenix, Commercial/Portland, Consolidated/Detroit, Norman Cooper/Phila., Cutlers/New Haven, Dan Jay/Denver, Dick's/Boston, Disco/Boston, Discomat/N.Y., D.J.'s/Seattle, Double B/Long Island, Ernie's/Chicago, 1812 Overture/Milwaukee, El Roy-TSS-Record World/Long Island, Everybody's Records/Seattle, Evolution/Phoenix, E-Z One Stop/Boston, Father's & Sun's/Indianapolis, For The Record/Baltimore, Franklin/Atlanta, Galgano/Chicago, Gardner's/Chicago, Gary's/Richmond, Giant/Virginia, Handleman/Detroit, Harmony House/Detroit, Harmony House/N.J., Harvard Coop/Boston, Inner Sanctum/Austin, Interstate/Miami, J&J-Record Museum/Phila., Jerry's/Phila., King Karol/N.Y., Knox/Knoxville, L.A. City One Stop/L.A., Licorice Pizza/L.A., M.J.S./Miami, Record Factory/S.F., Mile High/Denver,

Modern/Milwaukee, Mushroom/New Orleans, Music City/Nashville, Music Menu/S.F., Music Millennium/Portland, Music Plus/L.A., Music Scene/Atlanta, Music Street/Seattle, Musical Isle/St. Louis and S.F., National Record Mart/Midwest, New England Music City/Boston, Northern Records/Cleveland, Odyssey/Southwest, Peaches/Atlanta, Cleveland, Denver, Ft. Lauderdale, L.A., & St. Louis, Peter's/Boston, Potomac/Washington, D.C., Prospect/Cleveland, Radio Doctors/Milwaukee, Rapid Sales/Madison, Record & Tape Collectors/Baltimore, Record Cove/Monterey, Record Dept. Merch./Memphis, Record Masters/Baltimore, Record Revolution/Cleveland, Record Shack/N.Y. & Atlanta, Record Theatre/Cleveland-Akron, Recordland/Midwest, Richman Bros./Phila., Rose/Chicago, Sam Goody/N.Y. & Phila., Schwartz Bros.-Harmony Huts/D.C., Sieberts/Little Rock Shulman-Listening Booth/N.J.-Phila., Soul Shack/D.C., Sound Town/Dallas, Sound Unlimited/Chicago, Sound Warehouse/Houston-Dallas, Southern/Miami, Spec's/Miami, Stark-Camelot/Midwest, Strawberrys/Boston, Streetside/St. Louis, Swallens/Cincinnati, Tape City/New Orleans, Tosh's One Stop/Seattle, Tower/L.A., Sacramento & S.F., Town Hall/N.Y., Trans World/Albany, Two Guys/East Coast, United/Miami, Waxie Maxie/D.C., West Coast Music Sales/L.A., Western Merchandisers/Southwest, Wilcox/Okla. City, Win One Stop/N.Y.

\$2.99 Price

McCoo/Billy Davis Jr. for \$3.48, a price that Korvettes has not utilized in the past four months, but one that is 1¢ cheaper than Jimmy's frequently advertised sale price. Two days prior to the appearance of eight titles priced at \$2.99, the chain advertised the recently released album by Labelle at \$2.99.

Jimmy's

Jimmy's, meanwhile, continued to advertise in the *Sunday Times* (Cash Box, September 11) with 14 titles for \$2.99 each. Included were "Music, Music" by Helen Reddy, "Diana Ross's Greatest Hits," "Silk Degrees" by Boz Scaggs, "Wings At The Speed Of Sound," and "You Are My Starship" by Norman Connors. However, more than half of the featured albums were list-priced at less than \$6.98. In a subsequent ad appearing four days later in the *Daily News*, five additional highly charted albums offered for \$2.99. They were: "Children Of The World" by the Bee Gees; "Dr. Buzzard's Original Savannah Band;

"Breezin'" by George Benson; "War's Greatest Hits"; and "A Fifth of Beethoven" by the Walter Murphy Band. Also offered were 16 recent releases from CBS for \$3.49 each.

Alexander's maintained its sale price of \$3.64 in ads offering six recent releases from Capitol and nine recent releases from CBS.

The Record Hunter

For the third month in a row, The Record Hunter, an infrequent but regular advertiser in the *Sunday Times*, ran a one-week all-label sale, tagging \$6.98 list albums at \$3.69 each. While that price was lower than those offered on catalog releases by either Korvettes or Sam Goody this week, Jay Sonin, owner of The Record Hunter, disclaimed any involvement in the New York "price war" among record retailers. He explained his current pricing policy as an attempt to bring back old customers who were lost last winter when The Record Hunter was liquidating its stock in advance of a planned move to a new location.

The move never occurred, said Sonin, because he managed to negotiate a new lease with his present landlord on terms that were acceptable to him. But by the time of that agreement (in April), "we hardly had any stock left and we had lost a lot of customers." Therefore, Sonin felt it necessary to run ads which included the phrase "fully restocked," so that the store's regular customers would know that they could again find what they were looking for at The Record Hunter.

Sale Prices Rising

Sonin pointed out that his sale prices have been steadily rising since the peak of his liquidation drive last March, when he was advertising his catalog for \$3.39. "I feel we have recaptured that much more of our old market and also whatever (new) market exists today," he commented. "I've been edging the prices up because I'm in business to make money."

Although Korvettes and Sam Goody attract many of the same kinds of customers who buy at The Record Hunter, Sonin

strongly maintained that he is not interested in what the competition does. We have many records that nobody else has. We don't make money on whatever you have in the 'top 20' right now. People can buy the new Barry Manilow or the new BTO album in any drugstore or supermarket. We make our money on catalog. Whether it's classics, Doc Watson, Flatt and Scruggs, Andy Fairweather, or old Buddy Fisher records — you name it, we sell it.

"As far as I'm concerned, Jimmy's and Disc-O-Mat and everybody else can knock their brains out. They can sell their records for \$2.69 if they want. It won't affect my business one iota."

External Factors

Despite these assertions of independence, however, Sonin obliquely acknowledged the effect of external factors on his decision to raise sale prices. "I'm pleased to see that the sale prices in the paper have come up (to a higher dollar level), and I've tried to show my competitors that I'm coming up as well."

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Musexpo '76 Pros And Cons Ir 10

summed and the general attitude of those who did join Musexpo '76 reflected satisfaction with the general reorganization of the affair over last year's initial venture which was staged in Las Vegas.

About 300 were on hand to toast one another on the eve of the second Musexpo. In the various stages of jet-lag, music business executives had come from around the world to do business of some sort. Some were more anxious than others. Surprisingly, a number of individuals began criticizing the outcome of the event before it was underway. Such comments continued throughout the meet. One large publisher kept complaining three days into the gathering, even as he alternately announced the signing of several deals.

There was much talk about the effectiveness of Musexpo and a great deal of this conversation will, pro and con, be blown out of proportion by the time next year's event rolls around. While the comments were fresh, **CB** gathered various points of view from some of those who invested time and money to attend Musexpo '76.

'Satisfactory'

CB spoke with American consultant Lee Mendell, who was perhaps least impressed with the affair.

"It's rare," admitted Mendell, "that you can go to any kind of a meeting and get an actual deal signed on the spot. But it's also true that you need attendees in order to be able to lay the groundwork for any eventual deal. The more contacts you have the easier it is. Here you have good representation from England because of the British Board of Trade. Some from Australia as well. But if you look at the other countries — major territories — Japan, South Africa, France, Germany . . . unfortunately, I think the attendance is very limited."

When asked if these conditions would preclude his future appearance at Musexpo, Mendell replied that he would have to "really give it some thought. I attended the first Musexpo and was disappointed with that. But it was the 'first date.' You tell yourself the second will be better. Certainly I think they attempted to do the right things, and because of that I come back for this second round. I *don't* see myself coming next year. I've represented my clients; I've been able to formulate conversation. It's been satisfactory — that's the best I can say."

On the other hand, Jan Olofsson, European publisher, was hearty in his endorsement of the necessity of Mesexpo.

"It's one of the few opportunities where people from all over the world can get together," offered Olofsson. "People from abroad come over expecting to do business. The major U.S. labels should be here, if only out of respect."

'Musexpo Is Necessary'

Susan Francis, publisher of Sheet Magazine, U.K., added, "I think Musexpo is necessary. From a European point of view, the chance to meet Americans on their home ground is worth *anything*. Even if you make no deals, it's the contacts you make."

"Yes, and you can't put a value on that aspect," Olofsson continued, "you don't know how much it's worth. How can you measure goodwill and public relations? I really hope Europeans continue to support Musexpo. I'll certainly make an effort to come back. It's been worth it to me; I've made deals enough to cover my expenses."

Because the comment had been

Trower Leads Fall Chrysalis Release

LOS ANGELES — Chrysalis Records has set for fall release the company's first releases as an independent, including Robin Trower's "Long Misty Days," Rory Gallagher's "Calling Card," Steeleye Span "Rocket Cottage," and Brian Protheroe's "You/I."

overheard, "You can tell the swiftness of the action by the absence of the lawyers," **CB** collared Owen Sloane, who attended Musexpo representing Image Records of Australia and several other clients. Sloane had this to say:

"So far as the actual running of Musexpo, I think it's a thousand percent better than last year. It's much better organized. Everyone is in one hotel; you know where they can be reached. The exhibits are better and the hotel rooms are conducive to conversation and listening to music. The major problem is the fact that there hasn't been a big turnout. Last year scared a lot of prospective comers away — the same people that aren't here to see the improvements. If they do a promotional job next year and get some of the bigger companies involved, it will work out better for everybody."

Using Time At Hand

With the record industry geared for action, some Musexpo participants found it tough gearing down to the take-your-time atmosphere of the southern setting. Not everyone found this to be a disadvantage, however.

"Midland did a lot of business at Musexpo," smiled Eddie O'Laughlin of Midland Int'l. "We made excellent contacts with Japan and South America — people we don't ordinarily get a chance to talk with. But because this convention was a little more laid-back than others, we took the opportunity to make a little more personalized contact. Sure, it's possible the moderate business pace may not have been up to some American expectations, but you have to recognize a situation for what it is and take advantage of it. Dealing with countries like Japan, where there is some language difficulty, you can use that time to express your thoughts more clearly. Musexpo is going to be very important in the future."

Of the Japanese contingent, Hiroshi Kuwashima, who represents Watanabe, was especially pleased with his company's involvement. "Compared with our experience of last year, this convention is three to five times better," held Kuwashima. "I'm sure next year will be better still."

Carlos Franzetti of Trova Records, Argentina (back for the second year): "I think these conventions are very good, not only to sell records, but to establish friendships, to know your market and what other companies are selling. At the very least we got in some very serious talk. We had some business pending going into this, but it's been very good, nevertheless. For us it is a big step to come here."

CB sat down with Bernadette Gorman of Shelter Records and Peter Siegel of PKS Publishing to determine their reaction to Musexpo.

"I think Roddy Shashoua (founder/president of Musexpo) deserves to be congratulated," began Ms. Gorman, "for the way he reorganized this thing over last year. The thing that's wrong with it is the lack of support from the American record industry. What's going to make more people come here? American participation. Large and small record companies, publishers, more Latin American companies. In general, those who can't afford to go to Europe to make their contacts."

'Where Are They?'

Ms. Gorman saw additional potential in Musexpo as a forum for worldwide firms. "A Polydor France or a Polydor Germany or Polydor Argentina could come here to talk to Polydor America and do a product presentation at the same time," she mused.

"That situation is partially evident at this meet," interjected Siegel. "Portions of some international companies are involved here in New Orleans this week, but where are their counterparts? Here we see one

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EAST COASTINGS — BOTTOMS UP — Last Monday's double bill at the Bottom Line saw Columbia Records' newly signed songstress **Jane Olivor** getting tremendous crowd response. **Don Shirley**, a long-standing pianist whose current inactivity on the recording scene puts him into the obscure artist category, headlined the bill to an enthusiastic group of listeners that couldn't have been even one-eighth the size of the crowd for Ms. Olivor, the opening act. There were comments that the situation was "embarrassing" for Shirley, along with suggestions that the performing order would be reversed. To add confusion to an already mysterious affair, ads for the Bottom Line appearing in the *New York Times* and the *Village Voice* listed Don Shirley over Jane Olivor, but his name was set in smaller type.

The Bottom Line's **Stanley Snadowsky** cleared up the problem for **Cash Box**. "Jane Olivor was originally supposed to open for **Dion**, who cancelled at the last minute, and she will remain an opening act." The typesetting error in the advertisements was a result of the last minute cancellation, Snadowsky explained, since Shirley wasn't confirmed as the new headliner until Monday. As far as possibilities of switching the bill were concerned, Snadowsky stuck to his principles. "Don Shirley is a legitimate headliner; I feel that the man is a giant talent. We discussed the possibility that people might leave or be inattentive during his set, and although he would have been willing to play in any position, we decided that he would remain the headline act. If people are so impatient, narrowminded, or rigid in their musical taste that they won't give the unfamiliar performer the benefit of one listen, that's their loss, not mine."

THE DRUM STREAK — Last Sunday's "Rock Music Awards" show featured a performance by **Rod Stewart** and his new touring band, the first since he quit the Faces. Guitarists include Britain's **Jim Cregan** and **Gary Grainger**, along with American session man **Billy Peak**. **Philp Chen** from England is on bass, with American keyboard player **John Jarvis** and drummer **Carmine Appice**. Appice's most recent band affiliation is with **KGB**, which recently released its second album on MCA, and sources close to the group confirm that he will remain a member. KGB's next tour is not scheduled until after the first of next year, and Appice, who enjoys touring and the road, simply can't sit still that long. . . . Yet another percussionist surfaces in an unfamiliar environment this week, in this case after a long period of inactivity. **Clive Bunker**, who made his name with **Jethro Tull** through the group's first four albums, will be playing with British guitarist **Steve Hillage**, formerly of **Gong**. Bunker had originally been part of **Robin Trower's** first group after leaving **Procol Harum**, but that didn't gel, so he retired to a quiet life raising dogs in the countryside. Hillage's next Virgin album, produced by **Todd Rundgren** and featuring some of the Utopia musicians, will have a U.S. release with tour backing. . . . **The Who** will tour the U.S. and Canada beginning Oct. 7 in San Diego and ending Oct. 22 in Toronto, with Oct. 9-10 shows at Oakland with co-headliners **the Grateful Dead**, promoted by **Bill Graham**. . . . Sources insist that, yes, "Songs In The Key Of Life" by **Stevie Wonder** is ready, and that the press preview, to be held outdoors "in the tranquil Massachusetts autumn countryside" will have taken place by the time you read this. . . . **The Eagles** will embark on a 24-city, 27-date tour of the western U.S., beginning Oct. 14 in San Diego and closing in Kansas City November 24. . . . **Jefferson Starship**, who will appear on Don Kirshner's "Rock Music Awards" show via remote live broadcast from Miami, will be making their television debut. . . . **Blood, Sweat & Tears** will appear live on "The Big Event," televised over NBC September 26. . . . **The Strawbs** will be touring the U.S. and Canada, mid-October through November. . . . **Bay City Rollers** manager **Tam Paton** was just engaged to 28-year-old **Marcella Knalilova**. . . . **Diana Ross** and **Warren Beatty** have been seen together often of late. . . . **Daryl Hall** and **John Oates'** "She's Gone," which is currently enjoying its best ride on the charts since release two and one-half years ago, apparently has been a hit single in St. Cloud, Minnesota for the entire time. Program director **Tom Kay** of station WJON reports that the record has been played regularly since the album's release in late '73, and that the LP has remained in the town's top 20 with great consistency for the entire period.

A STICKY SITUATION — A Scottish government official has complained that a track entitled "I Wanna Sniff Some Glue" on the **Ramones'** LP has contributed to glue sniffing in his constituency. Over 300 youths have been arrested, and 20 deaths have been attributed to glue, but Phonogram, which distributes the album in Scotland, has declared that there is no evidence that the track has any direct causal relationship to juvenile abuse of substances.

MORE ON THE SHORT END — **BMI** reports that **Charles Ives** is the most performed concert composer in America. Ives was recently honored in an outdoor concert of his works at Lincoln Center, performed by an expanded version of the **Paul Winter Consort**, complete with two marching bands for the realistic effect of a New England county fair. Ives would be pleased to know that the **U.S. Marine Band** will be appearing October 3 in the Summit, Houston. . . . **Private Stock** has signed **5,000 Volts**. . . . **Wiggy Bits**, the new group on Polydor, is a synthesis of two previously successful Long Island bands, **Barnaby Bye** and **the Illusion**. . . . **The Chi-Lites** have been signed to Mercury. . . . **Artie Traum** has nearly finished his upcoming LP for Rounder Records. . . . **Mickey Thomas** has been signed to MCA as a solo artist. He has sung and played with **Elvin Bishop**, and will record his first MCA album with producer **Alan Blazek** for Crabshaw Productions. . . . **Chappell Music** has released the matching folio for **Lee Oskar** of **War's** first solo album. . . . **Northern Recording Studios** provided the music for the Boston installment of **Jerry Lewis'** Labor Day telethon, with live bands **Road Apples**, **James Montgomery** and many others. With at least 25,000 in attendance, the Copley Square event netted about \$70,000 for the benefit of the **Muscular Dystrophy Association**. . . . **Barbara** and **Gerry Coffin** became proud parents as of 8 lb. 6 1/2 oz. son, **Jesse Dean**, September 10. . . . **The Capitol Theater In Passaic, N.J.** presents **Billy Joel** and **the Deadly Nightshade**, Oct. 2. . . . Last week's LP reviews neglected to mention that **Stephen Y. Schaeffer** produced five of the cuts on **Dee Dee Bridgewater's** new Atlantic album. . . . Upcoming at the Beacon Theater are **Pure Prairie League** and **the Volunteers** (Oct. 8), **Gato Barbieri**, **Norman Connors** and **the Chambers Brothers** (9), and **Dr. Hook** and **the Atlanta Rhythm Section** (10). . . . **Donald Rex Jackson**, the **Grateful Dead's** road manager for the last few months, was killed in an auto accident in Mill Valley, Calif. September 5. . . . For airdate September 25 over NBC-TV, **Don Kirshner's** **New Rock Concert** presents **George Benson**, **Poco**, and humor with **George Carlin** and comedy group **Natural Gas**. . . . P.S. He'll be glad to talk about the Alps, but please don't ask **Gary Cohen** about the bathtubs in Switzerland.
phll dilmauro

POINTS WEST — WHO'S ON FIRST? — This year's **World Series** and preliminary playoff games will be scheduled at night in order to accommodate that portion of the public fated to toil the daylight hours. To the touring industry, of course, this could pose a conflict: while a concert is always an attraction to the young, so is the fall classic, and many kids may choose to hang around the TV during the climax of the season. One promoter, **John Bauer** of Bellevue, Washington, says that if worse comes to worse, and a game happens to fall on the night of one of his concerts, he'll have the score announced immediately after every

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CASH BOX COUNTRY

COUNTRY ARTIST OF THE WEEK

Jerry Lee Lewis



"The Killer" — Many artists who made their mark during the late 1950s/early 1960s in rock music are country stars now. People like "The Killer," Jerry Lee Lewis, have made an indelible mark in country music.

Jerry Lee was one of the first of the rockers to make the switch, only it wasn't as dramatic as it seemed back then. Lewis' early rock hits were always on the country charts and the flip sides were usually pure country. It was only a natural progression to see Jerry Lee try a full country music session in 1968. The result was "Another Place, Another Time," his first country hit since 1961.

What followed then has been a nearly unbroken string of hits including "What Made Milwaukee Famous," "To Make Love Sweeter For You," "There Must Be More To Love Than This," "Would You Take Another Chance on Me," "Chantilly Lace," "He Can't Fill My Shoes," "A Damn Good Country Song" and "Don't Boogie Woogie."

Rock still plays a part in Lewis' live show, since he can't get off the stage without playing "Whole Lot Of Shakin' Going On" or "Great Balls Of Fire." Sales on both the singles total over 11 million copies and both were simultaneous number ones on the pop, country and R&B charts.

Jerry Lee Lewis was born in Ferriday, La. and started playing piano at age nine. His first public performance was at a Ford dealership where he earned \$13 for a 20-minute set. During the spring of 1956, his first single, "Crazy Arms," was released and was a regional country hit, but it gave no indication of what was to happen the following year. In June 1957 "Whole Lot Of Shakin' Going On" was released. Jerry Lee was earning \$100 a night at that point; when "Shakin'" had run its course, he was earning over \$10,000 a night. "Great Balls Of Fire" followed and Lewis suddenly was a huge international star. That status stands to this day, borne out by consistently successful foreign tours.

The past few months have been relatively quiet on the Jerry Lee Lewis front, while "The Killer" took time out for corrective sinus surgery. But today he has returned with a #12 bullet on the **Cash Box** country chart for "Let's Put It Back Together Again." His newly-released album is titled "Country Class."

Mercury Records vice president Jerry Kennedy directs all of Jerry Lee Lewis' recordings.

CMA Announces DJ Award Finals

NASHVILLE — Final judging for the Country Music Associations' DJ of the Year Awards is now underway. In alphabetical order, the finalists in the three categories are: **Category 1 — Small (under 50,000 population)**: Jay Diamond, WKYQ, Paducah, Kentucky; Billy Dilworth, WLET, Toccoa, Georgia; Rudy Hickman, WFAI, Fayetteville, N.C.; Shannon Reed, KWMT, Fort Dodge, Iowa; Earle Trigg, WAHY, Princeton, West Virginia; **Category 2 — Medium (50,000 to 500,000 population)** (Note: A three-way tie occurred, therefore there are eight finalists): Bill Blough, WFVR, Aurora, Illinois; Mike Burger, WHOO, Orlando, Florida; Bob Hooper, WESC, Greenville, S.C.; Curtis King, KSO, Des Moines, Iowa; King Edward IV, WSLC, Roanoke, Virginia; Buddy Ray, WWVA, Wheeling, West Virginia; Larry Scott, KFDI, Wichita, Kansas; Marty Sullivan, KRMD,

Shreveport, Louisiana; **Category 3 — Large (over 500,000 population)**: Lee Arnold, WHN, New York, New York; Ellie Dillon, WMAQ, Chicago, Illinois; Ralph Emery, WSM, Nashville, Tennessee; David Lee, WIL, St. Louis, Missouri; Lee Shannon, WIRE, Indianapolis, Indiana.

Winners need not necessarily be CMA members. Disk jockeys are not eligible for the award for any of their work that is currently in syndication. They are only eligible for material done on a home or base radio station. Disk jockeys currently serving on the CMA board are ineligible, and last year's winners are ineligible for three years.

Winners will be announced during CMA's 18th anniversary cocktail party, banquet and show to be held on October 14, 1976.

CMA Names Board Nominees

NASHVILLE — On Thursday, October 14, 1976 at 9:30 a.m., the Country Music Association will hold its annual membership meeting and election of directors for the coming year at Nashville's Municipal Auditorium. A director will be elected in each of the 12 categories of CMA membership, in addition to three directors-at-large. Each director serves a two-year term.

According to the bylaws, no fewer than two nor more than four people may be nominated by the board for each vacancy. Nominations may be made from the floor at the membership meeting.

The following is a list of those nominated:

Advertising Agency — Charles Colombo, Eastman Radio, New York; Tom Wilson, Wilson, Frank & Associates, San Diego, California.

Artist-Musician — Jerry Clower, Artist, Yazoo City, Mississippi; Barbara Mandrell, Artist, Nashville; Charley Pride, Artist, Dallas, Texas.

Artist Manager or Agent — Jim Halsey, Jim Halsey Co., Tulsa, Oklahoma; Shorty Lavidar, Lavidar-Blake, Nashville; Neil Reshen, Media Consultants, Danbury, Connecticut; Bobby Brenner, Bobby Brenner Enterprises, New York.

Talent Buyer Or Promoter — Bette Kaye, Bette Kaye Productions, Inc., Sacramento, California; C.K. Spurlock, Country Shindig, Hendersonville, Tennessee; George Moffett, Variety Attractions, Zanesville, Ohio.

Composer — Bill Anderson, Nashville; Mac Davis, Los Angeles, California; Kenny O'Dell, Nashville.

Disc Jockey — Les Acree, WKDA, Nashville, Dale Eichor, KWMT, Fort Dodge, Iowa; Lee Arnold, WHN, New York; Walt Turner, WIL, St. Louis, Missouri.

International — Mervyn Conn, Mervyn Conn Promotions, London; Mort Nasatir, Billboard, London; Richard Bibby, MCA Records, Ontario, Canada.

Publications — Sid Davis, Music Retailer, Watertown, Massachusetts; Jim Funcan, Radio & Records, Hollywood, California; Janet Gavin, Gavin Report, San Francisco, California; Jack Killion, Country Music Magazine, New York.

Publisher — Tom Collins, Pi-Gem Music, Inc. Nashville; Mary Reeves Davis, Jim Reeves Enterprises, Madison, Tennessee; Ralph Peer, Peer-Southern Organization, Los Angeles, California; Cliffie Stone, Cliffie Stone Productions, Hollywood, California.

Radio-TV — Harold Crump, WTVF (formerly WLAC), Tennessee; Don Nelson, WIRE, Indianapolis, Indiana; Ed Salamon, WHN, New York, New York; Wally Clark, WIL, St. Louis, Missouri.

Record Company — Charlie Fach, Phonogram, Inc., Chicago, Illinois; Frank Jones, Capitol Records, Nashville, Tennessee; Bruce Lundvall, CBS Records, New York; Joe Smith, Electra/Asylum, Nonesuch Records, Los Angeles, California.

Record Merchandisers — Hutch Carlock, Music City Record Distributors, Nashville; Jim Schwartz, Schwartz Brothers, Washington, D.C.

Directors-At-Large — Ron Bledsoe, CBS Records, Nashville; Bill Lowery, Lowery Music, Atlanta, Georgia; Dan McKinnon, McKinnon Enterprises, San Diego, California; Paul Tannen, Screen Gems-Columbia Music, Nashville; Irving Waugh, WSM, Nashville; Bob Neal, William Morris Agency, Nashville; Roy Horton, Southern Music Publishers, New York.

Pride Sets U.K. Tour

NASHVILLE — Promoter Jeffrey Kruger has now finalized dates for Charley Pride's U.K. tour, on which he will be accompanied by the Pridemen and Dave and Sugar. The tour will commence at Dublin Stadium on November 2. Other dates include Belfast ABC (3-4), Bournemouth Winter Gardens (5), Birmingham Hippodrome (6), London Palladium (7), Southport New Theatre (10-11), Aberdeen Music Hall (12), Glasgow Apollo (13), closing in London at the Theatre Royal in Drury Lane.

Jeff Kruger will discuss final details of the British visit with Pride and seek other American country stars for U.K. tours when he flies to Nashville on October 6th to attend the Country Music Convention with Hal Shaper, managing director of his Sparta Florida Music group.



LOVE IT AWAY — MCA recording artist Mary Lou Turner took time in between some California performing dates with the Bill Anderson show to personally deliver a copy of her new MCA single, "Love It Away," to KLAC (Los Angeles) program director Don Langford. Later in the day, KLAC air personality Jay Lawrence previewed the record on his show. Shown above are (l to r) Langford, Mary Lou Turner and Lawrence.

Loretta Lynn Awarded Injunctions In Suits

LOS ANGELES — Loretta Lynn has been awarded temporary injunctions in suits against one magazine and two companies for the unauthorized advertisement and sales of item bearing her name and likeness. A fourth suit against *Country Music Magazine* was dropped when the publication agreed to discontinue the running of ads for unauthorized product. The suits were the first of their kind in Tennessee involving the invasion of rights of privacy for commercial entertainers.

The suit said that ads in *Country Music Magazine* and *Country Song Roundup* offered Loretta Lynn's name and likeness on lockets, key chains and t-shirts. Temporary injunctions were filed against *Country Song Roundup*, Charlton Publications, Inc., which publishes *Country Song Roundup*, and Thurston Moore of Country Cousin t-shirts. A hearing will be set for per-

Radio Seminar Set

NASHVILLE — The 1977 edition of The Country Radio Seminar has been slated for March 18-19 at Nashville's Airport Hilton Motor Inn.

The two-day radio dynamics meet, held annually at the same time since its inception in 1969, will host broadcasting executives in virtually every area of operational radio.

Further details of the seminar will be announced following an agenda committee meeting Sept. 24 & 25 headed by Chairman Mack Allen, national program director, Sonderling Broadcasting.

Proceeds from the seminar go into scholarships for college students in mass communications.

manent injunction relief and damages against *Country Song Roundup* and Charlton Publications in the near future.

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COUNTRY ROUNDUP

Loretta Lynn's autobiography, "The Coal Miner's Daughter," has been on the "New York Times" best seller list eight weeks and is now occupying ninth place. Loretta made a trip to Los Angeles recently to promote her book, "Coal Miner's Daughter," and her new release on MCA Records, "Somebody Somewhere". While there, she taped the "Tonight Show" and "Dinah". Loretta also visited **Gregory Peck** during the filming of "MacArthur". She claims to be his number one fan and hopes her book can be made into a film with Peck directing or starring as her father.

Les Acre, one of country music's top radio personalities, has assumed his new responsibilities as program director at WKDA Nashville. Meanwhile, Les and wife Glenda are celebrating the arrival of their new son, Ryan Taylor, who was born in Memphis September 13.

Ed Hamilton, vice-president of Zodiac Records, has been released from a Nashville hospital after surgery on an injury from an automobile accident and is doing well. **Billy Mize** has also been released from a California hospital and is feeling better after having a heart attack.

Mickey Gilley taped "Pop Goes The Country" in Nashville September 20...

Ken Jones has joined Coal Miner's Music, Inc. as general manager, announced O. V. Lynn, Jr., the firm's president. Jones brings extensive experience in the music industry to Coal Miner's Music, having spent three years with **Faron Young's** Court Of Kings Music Publishing Company as professional manager followed by one year with **Danny Davis' Acoustic Music, Inc.** **Jay Jackson**, veteran country D.J., has been named operations manager and music director at 24 hour, all country, five state, WNAX Radio in Yankton, S.D. as of September 23, 1976. Jackson has named **Gary Edwards** program director, and **Jefferson Red** comes over from KAAA, Aberdeen, for the 6 to midnight shift, and as asst. music director. The small label pick instituted at other stations by Jay Jackson and Jefferson Red will go into effect at WNAX starting October 1, 1976.



REAL TEDDY BEAR — Red Sovine found the real live "Teddy Bear" in Hartselle, Ala. Red came down from Nashville, broken leg and all, to present a citizen's band radio donated by Kris, Inc. to Jonathan Blair, who is 11 years old and crippled since birth. Bryan Mason of the Alabama CB Association is shown here presenting Jonathan a temporary CB operating license and membership in the Alabama CB Assn. Paul Hayden, the southern representative of Kris, Inc. and Red Sovine look on.

The **Ozark Mountain Daredevils'** guitarist **Steve Cash** and wife **Sydney** became parents of their second child, a son, **Cody Cash**, on September 7 in Springfield Mo. Of all Ozark Mountain Daredevils' children, Cody is the first boy to be born.

Gary Branson has been appointed national promotion and marketing director for Republic Records. Branson has already assumed the duties of this position.

Singer/composer **Hoyt Axton** will be seen as guest star with **Dennis Weaver, J.D. Cannon**, and **Britt Ecklund** in "The Moscow Connection", a 90 minute episode of "McCloud" set for viewing October 10. Axton plays a country singer who tours Russia. Hoyt is also taping a guest starring role in "The Bionic Woman" with **Lindsay Wagner**. No air date has been set for this episode.

Sonny James is currently on a cross-country tour with pauses for taping the syndicated "Music Hall" show now in production at Opryland. He has also been set for an upcoming "Donny and Marie Osmond Show".

Larry G. Hudson, a national men's hair stylist, has a new record out, "You Light Up My World," which looks like it may follow in the path of his first release, "Singing A Happy Song," which made the charts...

The International Heritage Music Association will hold its second annual meeting on Sunday morning, October 17, 9:00 a.m. at The Holiday Inn, in Franklin, Tennessee. Some important plans for future IHMA activities will be discussed, including an award program for country radio stations recommended by its listening audience, and some definite plans to help the new and unknown artists who have real talent. The IHMA meeting is open to the public. The membership of Eastern States Country Music, Inc. (ESCM) held their annual outing Labor Day at the Country Music Park at Lake Compounce in Bristol, Conn. ESCM entertainers **Bob Wood** (1976 ESCM Entertainer Of The Year), **Bobbi Northrup** (1976 Female Vocalist) and **Mickey Barnett**, (1976 Male Vocalist), gave two performances. A special Ovation bicentennial "Patriot" guitar, a collector's item, was donated to ESCM as a fund raising project by the Ovation Instrument Company, an ESCM lifetime member, and was won by **Ruth Bennett**.

Little Richle Johnson is working on several new singles by **Danny Rhors**, **Mundo Earwood**, and **Ray Emmett**. Djs that may have missed the first mailing may write Little Richle Johnson, Box 3, Belen, New Mexico, 87002.

Hal Jaye will take over the post of program director at country radio WMC in Memphis.

TOP 50 COUNTRY ALBUMS

	Weeks On 9/18 Chart	Weeks On 9/18 Chart
1		
2	1 9	
3	4 6	
4	3 10	
5	5 11	
6	2 11	
7	6 12	
8	7 13	
9	11 5	
10	9 12	
11	8 11	
12	10 18	
13	12 13	
14	16 6	
15	13 14	
16	24 4	
17	28 3	
18	21 8	
19	22 5	
20	17 15	
21	30 3	
22	29 4	
23	26 5	
24	18 10	
25	19 14	
26		32 4
27		23 12
28		14 13
29		20 19
30		— 1
31		33 4
32		31 21
33		46 2
34		36 7
35		15 17
36		44 2
37		25 17
38		38 5
39		— 1
40		41 3
41		40 35
42		— 1
43		39 24
44		— 1
45		42 5
46		27 7
47		34 10
48		35 14
49		43 12
50		48 35

LOOKING AHEAD TO COUNTRY TOP 100

Thank God I've Got You

Stattler Brothers (Mercury)

Young Girl

Tommy Overstreet (ABC/Dot)

I Guess You Never Loved Me

Anyway

Randy Cornor (ABC/Dot)

Come On Home

Mel Tillis (MGM)

Sweet Louisiana

Charlie Daniels Band (Epic)

The Bad Part Of Me

Jerry Naylor (Hitsville)

Showboat Gambler

Joel Sonnier (Mercury)

Ol' Man River

Shylo (Columbia)

I Come Home To Face The Music

Darrell McCall (Columbia)

It Hurts To Know The Feeling's

Gone

Billy Mize (Zodiac)

Johnny One-Time

Jessica James (MCA)

To A Sleeping Beauty

Jimmy Dean (Casino)

It's Bad When You're Caught With

The Goods

Billy Parker (SCR)

High Style Woman

Dixon Steel (Elektra)

Rosie

Steven Throckmorton (Starcrest)

Someday Soon

Kathy Barnes (Republic)

Almost Persuaded

Sherri King (UA)

For Love's Own Sake

Ed Bruce (UA)

The Way I Loved Her

Rick Smith (Cin-Kay)

If It's Your Song You Sing It

Linda Cassidy (Cin-Kay)

Last Call For Alcohol

Roy Drusky (Scorpion)

Love It Away

Mary Lou Turner (MCA)

Aurora Borealis

C.W. McCall (Polydor)

Remembering

Jerry Reed (RCA)

Lay Down

Charley McClain (Epic)

ADDITIONS TO COUNTRY PLAYLISTS

WVOJ — JACKSONVILLE
 #1 — I Don't Want To Have To — Jim & Helen — RCA
 Her Body Couldn't Keep You — Gene Watson — Capitol
 Things — Anne Murray — Capitol
 Show Me A Man — T.G. Sheppard — Hitville
 You're The One — Billy Swan — Monument
 Sweet Talkin' Man — Lynn Anderson — Columbia
 Mr. Guitar — Cates Sisters — Caprice
 Route 66 — Asleep At The Wheel — Capitol

WJDD — CHICAGO
 #1 — If You've Got The Money — Willie Nelson — Columbia
 Show Me A Man — T.G. Sheppard — Hitville
 9,999,999 Tears — Dickey Lee — RCA
 Her Name Is — George Jones — Epic
 Living It Down — Freddy Fender — ABC/Dot
 26 To 21 — Among My Souvenirs — Marty Robbins
 8 To 4 — Can't You See — Waylon Jennings
 16 To 10 — Peanuts And Diamonds — Bill Anderson
 22 To 16 — You And Me — Tammy Wynette

WHK — CLEVELAND
 #1 — I Wonder If I Ever Said Goodbye — Johnny Rodriguez — Mercury
 You're The One — Billy Swan — Monument
 Like A Sad Song — John Denver — RCA
 Whiskey Talkin' — Joe Stampley — Epic
 Kiss And Say Goodbye — Billy Larkin — Casino
 Things — Anne Murray — Capitol
 That's All She Ever Said Except Goodbye — Nat Stuckey — MCA

WMC — MEMPHIS
 #1 — I Don't Want To Have To — Jim & Helen — RCA
 No new additions
 13 To 4 — Here's Some Love — Tanya Tucker
 15 To 10 — After The Storm — Wynne Stewart
 22 To 13 — You And Me — Tammy Wynette
 27 To 17 — I've Loved You All Of The Way — Donna Fargo
 29 To 18 — Somebody Somewhere — Loretta Lynn
 26 To 20 — Games Daddies Play — Conway Twitty

WXCL — PEORIA
 #1 — I Don't Want To Have To — Jim & Helen — RCA
 Come On Down — Mel Tillis — MCA
 Living It Down — Freddy Fender — ABC/Dot
 That'll Be The Day — Linda Ronstadt — Asylum
 Things — Anne Murray — Capitol
 Her Body Couldn't Keep You — Gene Watson — Capitol
 It Hurts To Know The Feeling's Gone — Billy Mize — Zodiac
 Thank God I've Got You — Statler Brothers — Mercury
 Games Daddies Play — Conway Twitty — MCA
 35 To 26 — Red Sails In The Sunset — Johnny Lee
 31 To 20 — A Whole Lotta Things To Sing About — Charley Pride
 18 To 11 — Let's Put It Back Together — Jerry Lee Lewis
 21 To 8 — You And Me — Tammy Wynette

WUBE — CINCINNATI
 #1 — I Don't Want To Have To — Jim & Helen — RCA
 One More Time — Crystal Gayle — UA
 Her Name Is — George Jones — Epic
 Living It Down — Freddy Fender — ABC/Dot
 Whiskey Talkin' — Joe Stampley — Epic
 33 To 26 — Come On In — Sonny James
 27 To 21 — Somebody Somewhere — Loretta Lynn
 23 To 14 — After The Storm — Wynne Stewart
 32 To 23 — Honey Hungry — Mike Lunsford

WRCP — PHILADELPHIA
 #1 — I Don't Want To Have To — Jim & Helen — RCA
 Among My Souvenirs — Marty Robbins — Columbia
 Somebody Somewhere — Loretta Lynn — MCA
 The End Is Not In Sight — Amazing Rhythm Aces — ABC/Dot
 Route 66 — Asleep At The Wheel — Capitol
 Cherokee Maiden — Merle Haggard — Capitol
 Red Sails In The Sunset — Johnny Lee — GRT
 I'm Thinking Tonight Of My Blue Eyes — Floyd Cramer — RCA
 12 To 8 — Here's Some Love — Tanya Tucker
 20 To 15 — Let's Put It Back Together — Jerry Lee Lewis
 19 To 17 — The Night Time And My Baby — Joe Stampley
 13 To 11 — I've Loved You All Of The Way — Donna Fargo
 30 To 16 — I Never Said It Would Be Easy — Jacky Ward
 25 To 15 — Route 66 — Asleep At The Wheel
 39 To 24 — 9,999,999 Tears — Dickey Lee
 37 To 25 — Living It Down — Freddy Fender
 36 To 26 — Her Name Is — George Jones

WHN — NEW YORK
 #1 — You And Me — Tammy Wynette — Epic
 The Night Time And My Baby — Joe Stampley — ABC/Dot
 Honey Hungry — Mike Lunsford — Starday
 19 To 8 — A Couple More Years — Dr. Hook
 Ex To 10 — Among My Souvenirs — Marty Robbins

WONE — DAYTON, OHIO
 #1 — Can't See You — Waylon Jennings — RCA
 Whiskey Talkin' — Joe Stampley — ABC/Dot
 That's All She Ever Said Except Goodbye — Nat Stuckey — MCA
 9,999,999 Tears — Dickey Lee — RCA
 I Thought I Heard You Calling — Jessi Colter — Capitol
 What'll I Do — LaCosta — Capitol
 Rosie — Sonny Throckmorton — GRT
 8 To 3 — Here's Some Love — Tanya Tucker
 10 To 5 — Games Daddies Play — Conway Twitty — MCA
 23 To 14 — Honey Hungry — Mike Lunsford
 29 To 18 — Red Sails In The Sunset — Johnny Lee
 26 To 19 — Sweet Talkin' Man — Lynn Anderson

KDJW — AMARILLO
 #1 — Red Sails In The Sunset — Johnny Lee — GRT
 I Guess You Never Loved Me Anyway — Randy Cornor — ABC/Dot
 Come On Home — Mel Tillis — MCA
 Love Is A Two-Way Street — Dotts — RCA
 I Love Us — Skeeter Davis — Mercury
 Let Me Love In Peace — Curtis Potter — Zodiac
 Thank God I've Got You — Statler Brothers — Mercury
 The Bad Part Of Me — Jerry Naylor — Hitville
 34 To 24 — Cherokee Maiden — Merle Haggard
 26 To 11 — The End Is Not In Sight — Amazing Rhythm Aces
 25 To 10 — You And Me — Tammy Wynette
 18 To 5 — Games Daddies Play — Conway Twitty

KLAC — LOS ANGELES
 #1 — I Don't Want To Have To — Jim & Helen — RCA
 Route 66 — Asleep At The Wheel — Capitol
 Living It Down — Freddy Fender — ABC/Dot
 That's What I Get — Ray Griff — Capitol
 Show Me A Man — T.G. Sheppard — Hitville
 I Thought I Heard You Calling My Name — Jessi Colter — Capitol
 31 To 21 — Honey Hungry — Mike Lunsford
 39 To 29 — That Look In Her Eyes — Freddie Hart
 42 To 27 — Among My Souvenirs — Marty Robbins
 36 To 24 — A Whole Lotta Things To Sing About — Charley Pride
 32 To 23 — Whiskey Talkin' — Joe Stampley

WSLR — AKRON
 #1 — Red Sails In The Sunset — Johnny Lee — GRT
 Take My Breath Away — Margo Smith — WB
 I Never Said It Would Be Easy — Jacky Ward — Mercury
 I Thought I Heard You Calling — Jessi Colter — Capitol
 9,999,999 Tears — Dickey Lee — RCA
 I'm Gonna Love You — Dave & Sugar — RCA
 Waltz Across Texas — Maury Finney — Soundwaves
 Cabin High — Don King — Con Brio
 20 To 15 — Kiss And Say Goodbye — Billy Larkin
 21 To 15 — If It's Your Song You Sing It — Linda Cassidy
 18 To 9 — My Prayer — Narvel Felts
 14 To 6 — Take Me To Heaven — Sami Jo

KSOP — SALT LAKE CITY
 #1 — I Don't Want To Have To — Jim & Helen — RCA
 I'm Gonna Love You — Dave & Sugar — RCA
 Living It Down — Freddy Fender — ABC/Dot
 Love Is A Two-Way Street — Dotts — RCA
 Like A Sad Song — John Denver — RCA
 9,999,999 Tears — Dickey Lee — RCA
 You're The One — Billy Swan — Monument
 Lonely Eyes — Randy Barlow — Gazelle
 Show Me A Man — T.G. Sheppard — Hitville
 Sweet Talkin' Man — Lynn Anderson — Columbia
 Things — Anne Murray — Capitol
 Somebody Somewhere — Loretta Lynn — MCA
 I Thought I Heard You Calling — Jessi Colter — Capitol
 I Love Us — Skeeter Davis — Mercury
 That's What I Get — Ray Griff — Capitol
 Willie, Waylon & Me — David Allan Coe — Columbia

KB0X — DALLAS
 #1 — Here's Some Love — Tanya Tucker — MCA
 Living It Down — Freddy Fender — ABC/Dot
 That Look In Her Eyes — Freddie Hart — Capitol
 They Don't Make 'Em Like That — Bobby Borchers — Playboy
 What'll I Do — LaCosta — Capitol
 35 To 27 — That'll Be The Day — Linda Ronstadt
 15 To 6 — All I Can Do — Dolly Parton
 14 To 5 — If You've Got The Money — Willie Nelson
 12 To 4 — Games Daddies Play — Conway Twitty

KFOX — LONG BEACH
 #1 — If You've Got The Money — Willie Nelson — Columbia
 Red Sails In The Sunset — Johnny Lee — GRT
 It Hurts To Know The Feeling's Gone — Billy Mize — Zodiac
 They Don't Make 'Em Like That — Bobby Borchers — Playboy
 I Never Said It Would Be Easy — Jacky Ward — Mercury
 14 To 9 — Peanuts And Diamonds — Bill Anderson
 40 To 30 — Her Name Is — George Jones
 31 To 16 — Little Joe — Red Sovine

WDSB — DETROIT
 #1 — If You've Got The Money — Willie Nelson — Columbia
 Cherokee Maiden — Merle Haggard — Capitol
 Somebody Somewhere — Loretta Lynn — MCA
 I'm Gonna Love You — Dave & Sugar — RCA
 Mr. Guitar — Cates Sisters — Casino
 Cabin High — Don King — Con Brio
 Road Song — Charlie Rich — Epic
 29 To 5 — Let's Put It Back Together — Jerry Lee Lewis
 23 To 17 — Games Daddies Play — Conway Twitty
 24 To 18 — Take Me As I Am — Mack White
 25 To 19 — Come On In — Sonny James
 26 To 20 — Don't Stop Believin' — Olivia Newton-John

WWOK — MIAMI
 #1 — I Don't Want To Have To Marry You — Jim & Helen — RCA
 Young Girl — Tommy Overstreet — ABC/Dot
 Come On Home — Mel Tillis — MCA
 That'll Be The Day — Linda Ronstadt — Asylum
 Lay Down — Charley McClain — Epic
 22 To 9 — Somebody Somewhere — Loretta Lynn
 24 To 11 — I Never Said It Would Be Easy — Jacky Ward
 Ex To 12 — Living It Down — Freddy Fender
 Ex To 18 — I'm Gonna Love You — Dave & Sugar

country radio active most added singles

Listed below are new releases that were most added to key country radio stations around the U.S. This is not a sales chart.

1. Living It Down — Freddy Fender — ABC/Dot
2. Show Me A Man — T.G. Sheppard — Hitville
3. 9,999,999 Tears — Dickey Lee — RCA
4. Things — Anne Murray — Capitol
5. The Night Time And My Baby — Joe Stampley — ABC/Dot
6. I'm Gonna Love You — Dave & Sugar — RCA
7. Sweet Talkin' Man — Lynn Anderson — Columbia
8. Somebody Somewhere — Loretta Lynn — MCA
9. Come On Home — Mel Tillis — MGM
10. Her Body Couldn't Keep You — Gene Watson — Capitol

most active singles

Listed below are singles being played on key country radio stations around the U.S. and have shown the biggest radio movement and listener response. This is not a sales chart.

1. Games Daddies Play — Conway Twitty — MCA
2. You And Me — Tammy Wynette — Epic
3. Let's Put It Back Together — Jerry Lee Lewis — Mercury
4. Honey Hungry — Mike Lunsford — Starday
5. Living It Down — Freddy Fender — ABC/Dot
6. Peanuts And Diamonds — Bill Anderson — MCA
7. Somebody Somewhere — Loretta Lynn — MCA
8. Among My Souvenirs — Marty Robbins — Columbia
9. Here's Some Love — Tanya Tucker — MCA
10. Sweet Talkin' Man — Lynn Anderson — Columbia

KENR — HOUSTON
 #1 — Red Sails In The Sunset — Johnny Lee — GRT
 Rosie — Red Steagall — ABC/Dot
 Kiss And Say Goodbye — Billy Larkin — Casino
 I've Taken — Jeanne Pruett — MCA
 I Love Us — Skeeter Davis — Mercury
 Come On Down — David Houston — Epic
 I Guess You Never Loved Me Anyway — Randy Cornor — ABC/Dot
 Cowboy Peyton Place — Doug Sahn & The Texas Tornados — ABC/Dot

KCKN — KANSAS CITY
 #1 — (I'm A) Stand By My Woman Man — Ronnie Milsap — RCA
 I've Taken — Jeanne Pruett — MCA
 Sweet Louisiana — Charlie Daniels Band — Epic
 Renegade Picker — Steve Young — RCA
 Crazy Again — Rayburn Anthony — Polydor
 Mr. Guitar — Cates Sisters — Casino
 Johnny One Time — Jessica James — MCA
 13 To 5 — A Whole Lotta Things To Sing About — Charley Pride
 19 To 10 — Among My Souvenirs — Marty Robbins
 Ex To 21 — I Thought I Heard You Calling — Jessi Colter
 Ex To 22 — Living It Down — Freddy Fender
 Ex To 27 — I'm Gonna Love You — Dave & Sugar

WMNI — COLUMBUS
 #1 — Half As Much — Sheila Tilton — Con Brio
 Living It Down — Freddy Fender — ABC/Dot
 9,999,999 Tears — Dickey Lee — RCA
 One Night — Roy Head — ABC/Dot
 Take Me To Heaven — Sami Jo — Polydor
 I Should Have Watched That First Step — Wayne Kemp — UA
 23 To 17 — Honey Hungry — Mike Lunsford
 22 To 16 — I'll Never See Him Again — Sue Richards
 20 To 12 — Here's Some Love — Tanya Tucker

KFDI — WICHITA
 #1 — I Wonder If I Ever Said Goodbye — Johnny Rodriguez — Mercury
 Her Body Couldn't Keep You — Gene Watson — Capitol
 Sweet Talkin' Man — Lynn Anderson — Columbia
 The Bad Part Of Me — Jerry Naylor — Hitville
 Show Me A Man — T.G. Sheppard — Hitville
 It Hurts To Know The Feeling's Gone — Billy Mize — Zodiac
 Showboat Gambler — Joel Sonnier — Mercury
 44 To 35 — Take Me As I Am — Mack White
 48 To 37 — Cherokee Maiden — Merle Haggard
 50 To 44 — I Don't Wanna Talk It Over — Connie Smith
 47 To 41 — Somebody Somewhere — Loretta Lynn

SSS Management Forms

NASHVILLE — Shelby S. Singleton, Jr., record producer and owner of Plantation, SSS and Sun Records, has formed a new artist management company, SSS Management, Ltd., Inc., located at 3106 Belmont Blvd. in Nashville, for the purpose of managing the business affairs of each of his recording artists.



DODGERS PLAY BALL WITH JAN — Rainy weather washed out a scheduled game between the Los Angeles Dodgers and Atlanta Braves, but it didn't wash out the evening for Bill Russell, Ed Goodson and Jim Lytle of the Dodgers. They came out to the Palomino to watch Jan-Mar recording artist Jan Freeman, Sept. 10. Shown (l to r): Bill Russell, Ed Goodson and Jim Lytle.

Nashville NARAS Has Membership Rally

NASHVILLE — In conjunction with the Nashville Chapter's membership drive, the NARAS membership committee held a rally on Music Square East, with music personalities demonstrating their dedication to this chapter.

As the group walked down the street, they waved the NARAS membership applications. According to Francine Anderson, executive director, the addition of approximately 100 new members will enable the chapter to be eligible to elect one more national trustee, giving the Nashville chapter a stronger national voice.

Jerry Lee Lewis Sets European Tour

CHICAGO — Jerry Lee Lewis is preparing for a European tour in which he will visit five countries in three weeks, including appearances in Paris, Brussels, Geneva and Milan, as well as outlying cities such as Bastia, Rouen and Grenoble, France.

Lewis' new Mercury album, "Country Class," will be released in September.



MUSEUM RECEIVES GIFT — The guitar belonging to the late Lefty Frizzell was recently donated to the Country Music Hall of Fame and Museum by the entertainer's family. Examining the Gibson SJ-200 used by the artist are his parents Mr. & Mrs. N.O. Frizzell, Mrs. Lefty Frizzell and Diana Johnson, museum curator.

COUNTRY SINGLES REVIEWS / ALBUM REVIEWS

C.W. McCall (Polydor PD14352)

Aurora Borealis (3:59) (American Gramophone — SESAC) (C.W. McCall — Bill Fries — Chip Davis)

C.W. leads, the listener follows, into the freshness of a newborn world. Top listening in recitation form, produced by Don Sears and Chip Davis.

KRIS KRISTOFFERSON (Monument ZS8 8707)

It's Never Gonna Be The Same Again (3:54) (Resaca Music Publishing Co. — BMI) (Kris Kristofferson)

Pulled from the LP "Surreal Thing," this self-penned single moves back into country, tinged slightly with progressive. Production by David Anderle, beamed at FM listening.

MEL TILLIS AND THE STATESIDERS (MGM MG 14850)

Come On Home (2:33) (Tuffy Music, Inc. — ASCAP) (Jeff Lopez)

The man that knows country sings it on this bouncy tune whose theme is "I'm Waiting." Produced by Jim Vienneau.

JERRY REED (RCA JH 10784)

Remembering (2:46) (Vector Music — BMI) (Jerry R. Hubbard)

A self-penned story of love gone by, set to a rich instrumental track. Pulled from the "Both Barrels" LP produced by Jerry and Chet Atkins.

JOHNNY DUNCAN (Columbia 3-10417)

Thinkin' Of A Rendezvous (3:22) (Tree Pub. Co. — BMI) (S. Throckmorton — B. Braddock)

A toe-tapping up-tempo swinger sure to jingle coins in the boxes with a lyric about "running and playing." Produced by Billy Sherrill.

GUY CLARK (RCA PB 10781)

The Last Gunfighter Ballad (2:48) (Sunbury Music — ASCAP) (Guy Clark)

A gutsy lyric on the raw side of life, given semi-recitation delivery. Pulled from the "Texas Cookin'" LP and beamed direct to FM listeners.

MARY LOU TURNER (MCA 40620)

Love It Away (2:42) (Excelleroc Music — BMI) (Linda Darrell)

Solid country with a strong gospel feeling brings focus to a happy lyric.

FREDDY WELLER (Columbia 3-10411)

Room 269 (3:09) (Roadmaster Music Corp. — BMI) (Freddy Weller)

Strong lyric with a punch line done country style, makes for sure charting. Pulled from the "Liquor, Love And Life" LP and produced by Billy Sherrill.

DARRELL McCALL (Columbia 3-10410)

I Come Home To Face The Music (2:45) (Mull-Ti-Hit Music/Liberty Hills Music — BMI) (Jug Brown)

Already receiving good airplay, this production by Darrell McCall and Buddy Emmons is pure down-home country listening. A sure bet for hot action.

JOEL SONNIER (Mercury 73824)

Showboat Gambler (2:34) (Dawnbreaker Music/Cold Zink Music — BMI) (D. Seals)

A hot cajun fiddle joins the busy instrumental, making for fast country listening. Produced by Glen Keener.

JIMMY PAYNE (T.A.M. 309)

Don't Say Love (2:43) (Clancy Music, Inc. — BMI) (Jimmy Payne — Jim Glaser)

Uptempo country with a driving delivery of a strong lyric. Hot prospect for chart and box action.

CHARLEY McCLAIN (Epic 8-50285)

Lay Down (2:58) (Partner Music — BMI) (R. Scaife — D. Hogan)

The steel talks while Charly begs to hold a love that's over. Good country production by Larry Rogers.

BRIAN SHAW (Republic IRDA R 306)

Showdown (2:18) (Fullness Music — BMI) (Jerry Fuller)

Uptempo country produced by Dave Burgess. The tale is just what the title says, direct from Jerry Fuller's pen.

LORI PARKER (Con Brio CBK 113)

Steppin' Out Tonight (Wiljex Publishing Co. — ASCAP) (Lori Parker)

A honky tonkin' good time given excellent delivery makes for easy listening. Produced by Bill Walker.

JAN FREEMAN (Jan Mar IRDA 307)

Any Port In A Storm (2:38) (Milene Music — ASCAP) (Eddy Raven)

A fresh delivery along with folk instrumental makes for top sleeper; production by Don Johnson.

BACK POCKET (Joyce JS 7602)

Low Bridge (2:39) (Pat Robinson)

With an infectious beat this one trucks on through. Pulled from the "Buzzard Bait" LP, with production by Back Pocket.

STELLA PARTON (Soul Country — IRDA 315)

You've Crossed My Mind (3:12) (Dean's List Pub. — ASCAP) (Bob G. Dean — Stella Parton)

Stella's back with a sad country ballad set to a full instrumental track, produced by Bob Dean.

ZEKE SHEPPARD ((Starcrest GRT 079)

Why You Been Gone So Long (2:42) (Acuff Rose — BMI) (N. Newberry)

Rockin' blues with a heartache lyric slides into country, under the production of Scotty Turner.

KELLY LEROUX (Scorpion SC 0518)

(Let Me Be Your) Teddy Bear (Gladys Music — ASCAP) (C. Mann & B. Lowe)

The sound of the 50's reborn under the production of Gary Paxton. Kelly does an excellent delivery of the Elvis Presley hit.

SHARON FORREST (Pineapple 273)

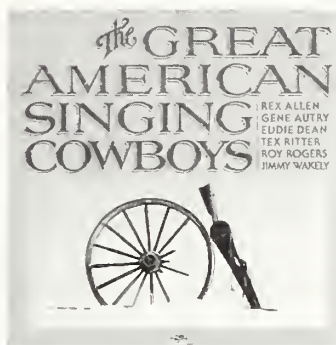
Waking Up To Love (3:37) (Heart's Delight Music — BMI) (Bob Crewe — Kenny Nolan)

A happy bouncing country tune given a novel introduction by producer Otis Forrest.



SAX LIFE IN NASHVILLE — Maury Finney — Soundwaves SWS 3301

A package of old favorites given a sophisticated gloss, while retaining the original flavor of each. Though the album is basically instrumental in concept, the Lea Jane Singers can be heard indistinctly throughout, with "Maiden's Prayer" and "Rollin' In My Sweet Baby's Arms" given major vocal treatment. "San Antonio Rose" and "Waltz Across Texas" pick up pure Texas swing, with other selections being "You Win Again," "Too Pretty For Words," "You Lay So Easy On My Mind," "Off And Running," and "Wild Side Of Life." Produced by Joe Gibson and Lloyd Green, the effects of some of country music's top instrumentals are heard throughout.



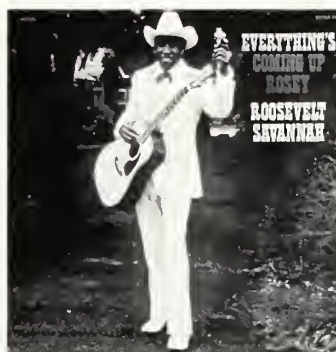
THE GREAT AMERICAN SINGING COWBOYS — Rex Allen, Gene Autry, Eddie Dean, Tex Ritter, Roy Rogers & Jimmy Wakely — Republic IRDA 6016

A collection of singing cowboy hits. John Wayne, writer of the liner notes, sums up the contents simply by saying, "Folks, maybe it would be fun to 'remember when' and stroll through those priceless memories that gave us some wonderful cowboy singing stars like Gene Autry, Roy Rogers, Eddie Dean, Jimmy Wakely, Rex Allen and Tex Ritter. Good friends, solid images for our youth and the granddaddys of our popular members of country music. They're even more important today, as they are the last of our great American cowboy heroes. Hope you enjoy them."



GOING HOME TO TRUXNO — James Pastell — Rusty Nail RN-JP-7-20-76

Pure country from newcomer James Pastell. Instrumental credits go to Music City greats such as Grady Martin, Bobby Thompson, Hargus Robbins, Bob Moore, Bobby Hardin and Lloyd Green, plus The Jordanaires. George Wallace has produced "Suspicious Woman," "Woman," "Blind Jack," "The Day My Eyes Find You," "Sweet Mama Keep Moving On," "Truxno," "Country Soul," "Oh Babe," "Honey Come Back" and "Creator" for the package.



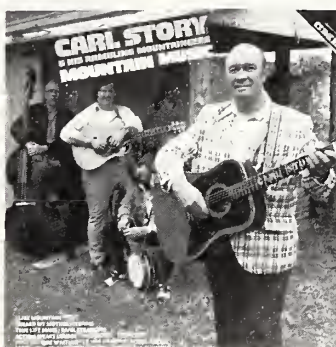
EVERYTHING'S COMING UP ROSEY — Roosevelt Savannah — Roseway International RS-SLP-500

Meet Roosevelt Savannah on his first LP, a collection of twelve cuts that include "Pretty Words" and "Devil Woman" penned by Marty Robbins, "House Of Gold" and "Jambalaya" by Hank Williams, the Merle Haggard "If You've Got The Time," plus others such as "Have A Happy Day," "Pretty Girl, Pretty Clothes, Pretty Sad," "It Is No Secret," "Far Away Places," "Have I Stayed Away Too Long," "Carlota" and "The House I Live In." "Rosey" (to his friends) has an excellent delivery, which has the feel of a warm handshake of welcome.



KING OF THE 5 STRING BANJO — Raymond Fairchild — Rural Rhythm RRRF 260

Sixteen rollicking banjo tunes, liberally sprinkled with breakdown fiddle and harmonica, recorded in the traditional style of country music from the Smokey Mountains of North Carolina, where most of traditional country music began. Produced by Uncle Jim O'Neal, selections include "Wednesday Night Waltz," "Steel Guitar Gang," "Lost John," "This Train," "Knoxville Girl," "Flop-Eared Mule," "Mississippi Sawyer," "The World Is Waiting For The Sunrise," "Precious Memories," "San Antonio Rose," "Faded Love," "Take Me Back To Tulsa," "Garfield March," "Ida Red" and "Little Liza Jane."



MOUNTAIN MUSIC — Carl Story & His Rambling Mountaineers — CMH 6204

Primitive old time mountain music, with lonesome sounding vocals, fiddle, banjo and mandolin make up a package of bluegrass as played by the string bands of the mountains during the 1920s and '30s. Excellent production by Arthur Smith, and selections such as "I Like Mountain Music," "I Heard My Mother Weeping," "Roust-A-Bout," "Pank Strangers," "I Saw The Light," "True Life Blues," "Buck Creek," "Down In Union City," "Action Speaks Louder Than Words" and "Another One Waiting For You."

CASH BOX TOP 100 COUNTRY

September 25, 1976

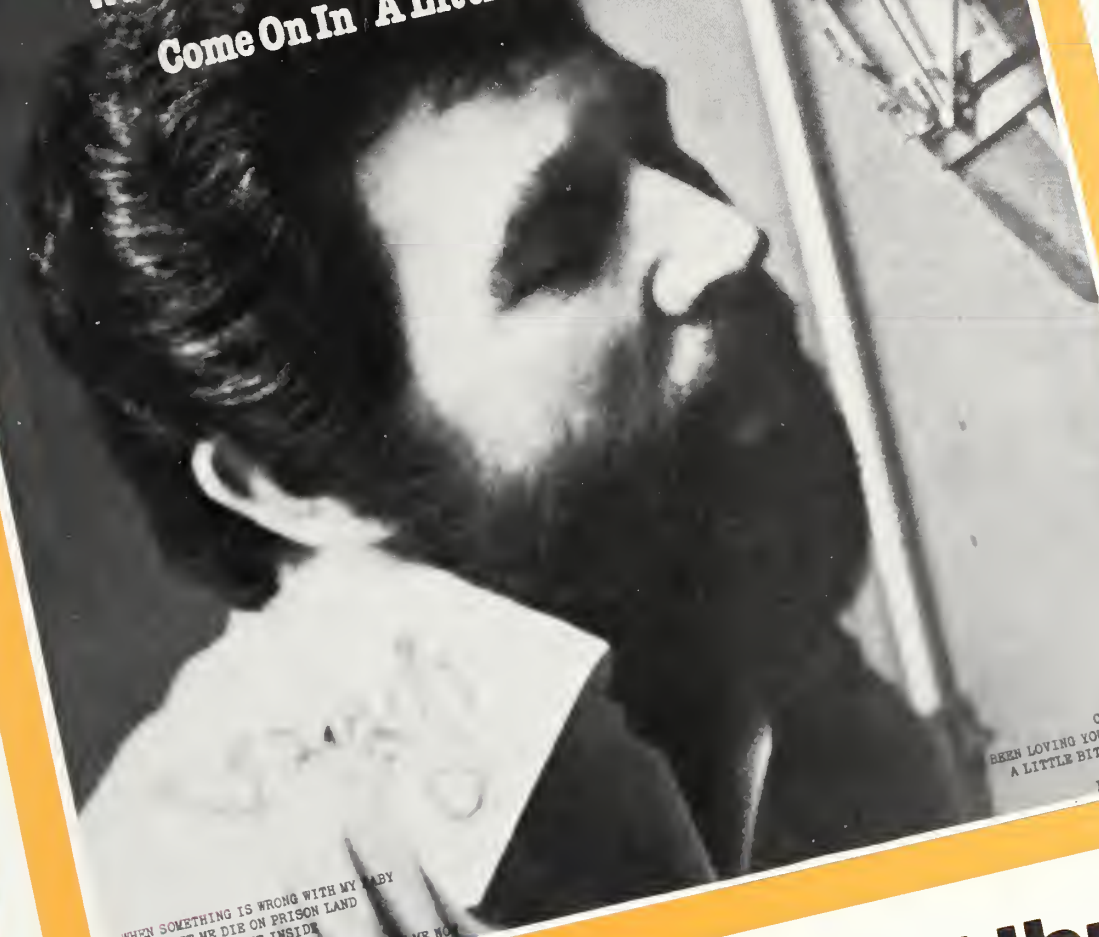
		Weeks On Chart			Weeks On Chart			Weeks On Chart			
		9/18			9/18			9/18			
1	I DON'T WANT TO HAVE TO MARRY YOU JIM ED BROWN & HELEN CORNELIUS (RCA PB 10711)	3	12	33	COME ON IN SONNY JAMES (Columbia 3-10392)	39	5	66	WE'RE GETTING THERE/TO MAKE A LONG STORY SHORT RAY PRICE (ABC/Dot DOA 17637)	46	11
2	I WONDER IF I'VE EVER SAID GOODBYE JOHNNY RODRIGUEZ (Mercury 73815)	2	11	34	AMONG MY SOUVENIRS MARTY ROBBINS (Columbia 3-10396)	44	5	67	ROUTE 66 ASLEEP AT THE WHEEL (Capitol P4319)	81	5
3	IF YOU'VE GOT THE MONEY I'VE GOT THE TIME WILLIE NELSON (Columbia 3-10383)	4	10	35	BRING IT ON HOME TO ME MICKEY GILLEY (Playboy P6075)	10	14	68	SHOW ME A MAN T.G. SHEPPARD (Hitsville H6040F)	86	2
4	ALL I CAN DO DOLLY PARTON (RCA JH 10730)	5	9	36	TEARDROPS WILL KISS THE MORNING DEW DEL REEVES & BILLIE JO SPEARS (United Artists UA XW 832Y)	41	8	69	LONELY EYES RANDY BARLOW (Gazelle/IRDA 280)	79	4
5	HERE'S SOME LOVE TANYA TUCKER (MCA 40598)	7	8	37	I DON'T WANNA TALK IT OVER ANYMORE CONNIE SMITH (Columbia 3-10393)	48	5	70	SWEET TALKIN' MAN LYNN ANDERSON (Columbia 3-10401)	77	2
6	CAN'T YOU SEE/I'LL GO BACK TO HER WAYLON JENNINGS (RCA PB 10721)	9	10	38	SUNDAY SCHOOL TO BROADWAY SAMMI SMITH (Elektra E45334)	21	10	71	LIKE A SAD SONG JOHN DENVER (RCA JH 10774)	87	2
7	AFTERNOON DELIGHT JOHNNY CARVER (ABC/Dot DOA 17640)	8	11	39	TEDDY BEAR'S LAST RIDE DIANA WILLIAMS (Capitol P4317)	49	5	72	ARE THEY GONNA MAKE US OUTLAWS AGAIN JAMES TALLEY (Capitol P4297)	83	3
8	(I'M A) STAND BY MY WOMAN MAN RONNIE MILSAP (RCA JH 10724)	1	12	40	HER NAME IS GEORGE JONES (Epic 8-50271)	52	4	73	HALF WAY IN AND HALF WAY OUT LITTLE DAVID WILKINS (MCA 40579)	73	3
9	I'VE LOVED YOU ALL OF THE WAY DONNA FARGO (Warner Bros. WBS 8227)	12	11	41	THAT'S WHAT I GET RAY GRIFF (Capitol P4320)	51	5	74	LONG HARD RIDE MARSHALL TUCKER BAND (Capricorn CPS 0258)	76	3
10	THE GAMES THAT DADDIES PLAY CONWAY TWITTY (MCA 40601)	18	6	42	TEXAS WOMAN PAT BOONE (Hitsville/Motown H6037F)	26	10	75	I SHOULD HAVE WATCHED THAT FIRST STEP WAYNE KEMP (United Artists UA XW 850Y)	78	2
11	AFTER THE STORM WYNN STEWART (Playboy 6080)	13	8	43	CHEROKEE MAIDEN MERLE HAGGARD (Capitol P4326)	60	4	76	LITTLE JOE RED SOVINE (Starday SD 144)	—	1
12	LET'S PUT IT BACK TOGETHER AGAIN JERRY LEE LEWIS (Mercury 73822)	15	9	44	TRY A LITTLE TENDERNESS BILLY THUNDERKLOUD & THE CHIEFTONES (Polydor PD 14338)	47	9	77	ROSIE (DO YOU WANNA TALK IT OVER) RED STEAGALL (ABC/Dot DOA 17653)	—	1
13	MY PRAYER NARVEL FELTS (ABC/Dot DOA 17643)	17	8	45	I NEVER SAID IT WOULD BE EASY JACKY WARD (Mercury 73826)	55	5	78	I'VE BEEN THERE TOO KENNY SERATT (Hitsville H6039)	85	2
14	PEANUTS AND DIAMONDS BILL ANDERSON (MCA 40595)	24	7	46	THAT'LL BE THE DAY LINDA RONSTADT (Asylum 45340)	57	3	79	YOU'RE THE ONE BILLY SWAN (Monument ZS 8-8706)	92	2
15	YOU RUBBED IT IN ALL WRONG BILLY "CRASH" CRADDOCK (ABC/Dot DOA 17635)	6	13	47	SOMEBODY SOMEWHERE (DON'T KNOW WHAT HE'S MISSIN' TONIGHT) LORETTA LYNN (MCA 40607)	63	3	80	FOR YOUR LOVE BOBBY LEWIS (RPA 7603)	—	1
16	THE NIGHT TIME AND MY BABY JOE STAMPLEY (ABC/Dot DOA 17642)	16	10	48	MISSISSIPPI BARBARA FAIRCHILD (Columbia 3-10378)	28	9	81	TAKE ME TO HEAVEN SAMI JO (Polydor PD 14341)	91	2
17	YOU AND ME TAMMY WYNETTE (Epic 8-50264)	29	6	49	ROAD SONG CHARLIE RICH (Epic 8-50268)	59	4	82	VICTIMS KENNY STARR (MCA 40580)	84	3
18	DON'T STOP BELIEVIN' OLIVIA NEWTON-JOHN (MCA 40600)	22	12	50	HALF AS MUCH SHEILA TILTON (Con Brio CBK 110)	19	12	83	COME ON DOWN (TO OUR FAVORITE FORGET-ABOUT-HER-PLACE) DAVID HOUSTON (Epic 8-50275)	—	1
19	TEARDROPS IN MY HEART REX ALLEN, JR. (Warner Bros. 8236)	20	7	51	THAT'S ALL SHE EVER SAID EXCEPT GOODBYE NAT STUCKEY (MCA 40608)	61	4	84	I THANK GOD SHE ISN'T MINE MEL McDANIELS (Capitol P4324)	—	1
20	THE END IS NOT IN SIGHT AMAZING RHYTHM ACES (ABC/Dot ABC 12202)	23	7	52	11 MONTHS AND 29 DAYS JOHNNY PAYCHECK (Epic 8-50249)	27	8	85	COWBOY PEYTON PLACE DOUG SAHM & THE TEXAS TORNADOES (ABC/Dot DOA 17656)	—	1
21	HONEY HUNGRY MIKE LUNSFORD (Starday SD 143)	25	8	53	WHISPERS AND GRINS DAVID ROGERS (Republic R256 IRDA)	54	5	86	TE QUIERO COUNTRY CAVALEERS (CSA 171)	96	2
22	LOVE IS THIN ICE BARBARA MANDRELL (ABC/Dot DOA 17644)	30	6	54	TAKE ME AS I AM (OR LET ME GO) MACK WHITE (Commercial COM 1319)	64	4	87	I LOVE US SKEETER DAVIS (Mercury 73818)	93	2
23	SAD COUNTRY LOVE SONGS TOM BRESH (Farr FR 009)	37	6	55	SEE YOU ON SUNDAY GLEN CAMPBELL (Capitol P4288)	14	12	88	HERE COMES THAT RAINY DAY FEELING AGAIN CONNIE CATO (Capitol P4303)	89	2
24	THAT LOOK IN HER EYES FREDDIE HART & THE HEARTBEATS (Capitol P4313)	34	6	56	LIVING IT DOWN FREDDY FENDER (ABC/Dot DOA 17652)	67	3	89	CABIN HIGH DON KING (Con Brio CBK 112)	98	2
25	A WHOLE LOTTA THINGS TO SING ABOUT CHARLEY PRIDE (RCA JH 10757)	35	6	57	I'M GONNA LOVE YOU DAVE & SUGAR (RCA JH 10768)	66	3	90	THE CURSE OF A WOMAN EDDY RAVEN (ABC/Dot DOA 17646)	90	5
26	SUNDAY AFTERNOON BOATRIDE IN THE PARK ON THE LAKE R.W. BLACKWOOD & THE BLACKWOOD SINGERS (Capitol P4302)	32	6	58	WHAT'LL I DO LA COSTA (Capitol P4327)	68	3	91	THAT LITTLE DIFFERENCE CARMOL TAYLOR (Elektra E45342)	95	2
27	MISTY BLUE BILLIE JO SPEARS (United Artists UA XW 813Y)	11	14	59	ONE OF THESE DAYS EMMYLOU HARRIS (Reprise/WB RPS 1353)	42	17	92	38 AND LONELY DAVE DUDLEY (United Artists UA XW 836Y)	94	2
28	WHISKEY TALKIN' JOE STAMPLEY (Epic 8-50259)	36	7	60	KISS AND SAY GOODBYE BILLY LARKIN (Casino/GRT 076)	70	4	93	LOVE IS A TWO WAY STREET DOTTSY (RCA JH 10766)	—	1
29	ONE MORE TIME CRYSTAL GAYLE (United Artists UA XW 838Y)	33	7	61	(I'M JUST POURING OUT) WHAT SHE BOTTLED UP IN ME DAVID WILLS (Epic 8-50260)	65	3	94	HER BODY COULDN'T KEEP YOU GENE WATSON (Capitol P4331)	—	1
30	HONKY TONK WALTZ RAY STEVENS (Warner Bros. WBS 8237)	31	6	62	I THOUGHT I HEARD YOU CALLING MY NAME JESSI COLTER (Capitol P4325)	72	4	95	WALTZ ACROSS TEXAS/OFF AND RUNNING MAURY FINNEY (Soundwaves 4536)	—	1
31	RED SAILS IN THE SUNSET JOHNNY LEE (GRT 065)	38	10	63	9,999,999 TEARS DICKEY LEE (RCA JH 10764)	74	4	96	CALIFORNIA OAKIE BUCK OWENS (WBS 8255)	—	1
32	THEY DON'T MAKE 'EM LIKE THAT ANYMORE BOBBY BORCHERS (Playboy P6083)	40	5	64	THINGS ANNE MURRAY (Capitol P4329)	82	3	97	WILLIE, WAYLON AND ME DAVID ALLAN COE (Columbia 3-10395)	—	1
				65	ONE NIGHT ROY HEAD (ABC/Dot DOA 17650)	75	3	98	MR. GUITAR CATES SISTERS (Caprice 2024)	—	1
								99	COWBOY EDDY ARNOLD (RCA JH 10701)	45	14
								100	HERE I AM DRUNK AGAIN MOE BANDY (Columbia 3-10361)	43	14

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Afternoon Delight (Cherry Lane — ASCAP) 7	Honky Tonk Waltz (Ahab — BMI) 30	My Prayer (Skidmore — ASCAP) 13	That'll Be (MPL Communications — BMI) 46
Alter The (Proud Bird — BMI) 11	I Don't Wanna (Milene — ASCAP) 37	9,999,999 Tears (Lowery — BMI) 63	That's All She Ever Said (Stuckey — BMI) 51
All I Can (Owepar — BMI) 4	I Don't Want To (Blackwood/Inusic — BMI) 1	One More (Morning — ASCAP) 29	That's What I Get (Blue Echo — ASCAP) 41
Among My (Chappell & Co. — ASCAP) 34	If You've Got (Peer Int'l. — BMI) 3	One Night (Travis/E. Presley — BMI) 65	The Curse Of A Woman (Tree — BMI) 90
Are They Gonna (Hardhit — BMI) 72	I Love (Window — BMI) 87	One Of These Days (Altam — BMI) 59	The End Is (Fourth Floor — ASCAP) 20
A Whole Lotta (Pi-Gem — BMI) 25	(I'm A) Stand By (Pi-Gem — BMI) 8	Peanuts And Diamonds (Tree — BMI) 14	The Games That (Twitty Bird — BMI) 10
Bring It On Home (Kags — BMI) 35	I'm Gonna (Dunbar/Westgate — BMI) 57	Red Sails (Shapiro & Bernstein — ASCAP) 31	The Night Time (Al Gallico/Algee — BMI) 16
Cabin High (Wijlex — ASCAP) 89	I'm Just Pouring (Belinda — BMI) 61	Road Song (Double R — ASCAP) 39	They Don't Make (Chappell — ASCAP) 32
California Oakie (Blue Book — BMI) 96	I Never Said (Jack & Bill — ASCAP) 45	Rosie (Alrhond — BMI) 77	Things (Hudson Bay — BMI) 64
Can't You See (No Exit — BMI) 6	I Should Have Watched (Tree — BMI) 75	Route 66 (Londontown — ASCAP) 67	38 And Lonely (Newkeys — BMI) 92
Cherokee (Chappell & Co. — ASCAP) 43	I Thank God She (Music City — ASCAP) 84	Sad Country (Screen Gems/Columbia — BMI) 23	Try A Little (Robbins — ASCAP) 44
Come On Down (Algee — BMI) 83	I Thought (Golden West Melodies — BMI) 62	See You (ABC/Dunhill/One of a Kind — BMI) 55	Victims (Chappell — ASCAP) 82
Come On In (Marson Inc. — BMI) 33	I've Been There Too (Attache — BMI) 78	Show Me A Man (Tree — BMI) 68	Waltz Across Texas (Ernest Tubb — BMI) 95
Cowboy (Welbeck — ASCAP/Sweco — BMI) 99	I've Loved You (Prima Donna — BMI) 9	Somebody Somewhere (Coal Miners — BMI) 47	We're Getting There (Fullness — BMI) 66
Cowboy Peyton (Crazy Cajun/Doug Sahn — BMI) 85	I Wonder If (Acuff-Rose — BMI) 2	Sunday Afternoon (Gary S. Paxton/ Acoustic — BMI) 26	What'll I Do (Duchess — BMI) 58
Don't Stop (John Farrar — BMI) 18	Kiss And (Nattahnam/Blackwood — BMI) 60	Sunday School (Mandy — ASCAP) 38	Whiskey Talkin' (Al Gallico/Algee — BMI) 28
11 Months (Algee — BMI) 52	Let's Put It Back (Jack & Bill — ASCAP) 12	Sweet Talkin' Man (Starship — ASCAP) 70	Whispers (Golden West/Singletree — BMI) 53
For Your Love (Beechwood — BMI) 80	Like A Sad (Cherry Lane — ASCAP) 71	Take Me As I Am (Acuff-Rose — BMI) 81	Willie, Waylon (Show For Music — BMI) 97
Half As Much (Fred Rose — BMI) 50	Little Joe (Power Play — BMI) 76	Take Me To (Screen Gems/Col. — BMI) 54	You And Me (Algee — BMI) 17
Half Way (Ash Valley — BMI/ Forrest Hills — ASCAP) 73	Living It Down (Ben Peters — BMI) 56	Teardrops In My (TRO/Cromwell — ASCAP) 19	You're The One (Peer Int'l. — BMI) 79
Her Body Couldn't (Blue Echo — ASCAP) 94	Lonely Eyes (Frebar — BMI) 69	Teardrops Will Kiss (Rocky Top — BMI) 36	You Rubbed It (Pick-A-Hit — BMI) 15
Here Comes (Cookaway — ASCAP) 88	Long Hard Ride (No Exit — BMI) 74	Teddy Bear's Last (Cedarwood — BMI) 39	
Here I Am (Cedarwood — BMI) 100	Love Is A Two-Way (Tree — BMI) 93	Te Quiero (Zarit — BMI) 86	
Here's Some (Screen Gems — BMI) 5	Love Is (Pi-Gem/Cumberland — BMI) 22	Texas Woman (Mandina — BMI) 42	
Her Name (Tree — BMI) 40	Mississippi (Al Gallico/Algee — BMI) 48	That Little (Algee/Al Gallico — BMI) 91	
Honey Hungry (Power Play — BMI) 21	Misty Blue (Talmont — BMI) 27	That Look (Ben Peters — BMI) 24	
	Mr. Guitar (Sound Corp. — ASCAP) 98		

KC 34309
Columbia
7

SONNY JAMES Sings
When Something Is Wrong With My Baby
including the hits:
Come On In A Little Bit Of Heaven



WHEN SOMETHING IS WRONG WITH MY BABY
DON'T LET ME DIE ON PRISON LAND
I'M ALL BURNED OUT INSIDE
BIG SILVER BIRD
AIN'T NOTHING ELSE CAN GO WRONG WITH ME NO

COME ON IN
BEEN LOVING YOU TOO LONG
A LITTLE BIT OF HEAVEN
POOR BOY
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Dizzy Gillespie fronted the band and **Nat Pierce** subbed on piano for **Count Basie** during the latter's recent illness. The veteran bandleader is happily out of danger now and should resume gigs with the band in a few weeks.

Longtime Copenhagen resident **Dexter Gordon** begins a US tour next month. While the complete itinerary is not known at this point, he will definitely play a Left Bank Jazz Society concert in Baltimore, and play a week in Philadelphia at Charlie's Playboy Lounge.

There have been more **Phil Woods** LPs in the past two years than in the previous fifteen years. The latest to appear on RCA is "Floresta Canto." The album was recorded in London and features a large orchestra



BARRY ATSCHUL, Gary Peacock, Sadao Sugawara, and Paul Bley have recently returned from an SRO tour of Japan and are currently touring Europe. This is a reunion for the band and a comeback for Gary Peacock, who hasn't played since leaving Miles Davis ten years ago.

with arrangements by Woods and **Chris Gunning**.

Brand new from ECM: **Jack DeJohnette's Directions "Untitled"** and a solo piano LP from **Steve Kuhn** titled "Ecstasy."

Buck Clayton at Downtown Sound in New York recording his third Buck Clayton Jam Session for Chiaroscuro. Participants included the wild trumpet combination of **Sweets Edison** and **Hannibal Marvin Peterson**. Also on board were **Budd Johnson**, **Bob Wilbur**, **Vic Dickenson**, **Richard Davis** and **Bobby Rosegarden**. Clayton did the arranging and while the ex-Count Basie trumpet man has resumed playing after a long layoff he did not play on the date.

Upcoming from Flying Dutchman is "Buck and Bud" featuring **Bucky Pizzarelli** and **Bud Freeman**.

Norman Granz, apparently not satisfied with producing the soon-to-be issued "Porgy and Bess" with **Ray Charles** and **Cleo Laine**, has done selections from the opera for his own Pablo label featuring **Oscar Peterson** and **Joe Pass**.

Also coming from RCA in the next Pablo release are the first LPs for the label by **Dom Un Romao** and former **Dizzy Gillespie** pianist **Mike Longo**. Speaking of **Norman Granz** and Pablo, **Filip Phillips** the tenor sax great, who did as much as anyone to help establish Granz' **Jazz At The Philharmonic**, is currently wailing away in great form at **Michael's Pub** in New York. A new **Filip Phillips** album with some of his old confreres from JATP (already recording for Pablo) would be most welcome.

Mary Lou Williams, is back at the Cookery for an extended stay. Her current LP on Chiaroscuro was recorded live at the club earlier in the year.

A west coast label has issued some purportedly private recordings by **Art Tatum** but at least one New York expert is quite skeptical as to whether the pianist is actually Tatum!

Lovely **Lena Horne** has a new RCA LP titled simply "Lena — A New Album." **Robert Farnon** conducts the band and **Phil Woods** is the featured soloist.

Paul Horn's latest Epic is "Altura Do Sol." With the exception of one Horn original the music is by **Egberto Gismonti**, a rising young composer from Brazil.

The **New York Neophonic Orchestra** has an LP titled "Jazz In Concert" on Sandcastle. This group is the brainchild of **Joel Kaye** who adapted ideas for the orchestra from **Stan Kenton** who had the original Neophonic Orchestra in Los Angeles in the mid-'60s.

Delmark's **Bob Koester** is looking for photographs of the late blues singer **Robert Nighthawk**.

Irv Kratka of Music Minus One has a blockbuster announcement: he will be licensing the entire SteepleChase label. Plans call to issue fifty-four LPs in the first year. Kratka calls SteepleChase the "strongest jazz catalog in Europe." Artists on SteepleChase include **Dexter Gordon**, **Jackie McLean**, **Anthony Braxton**, **Kenny Drew** and **Duke Jordan**. SteepleChase is a label that always emphasized quality modern jazz and is noted for its excellent recorded sound. **bob porter**

TOP 40 JAZZ ALBUMS

	Weeks On 9/18 Chart		Weeks On 9/18 Chart
1 BREEZIN' GEORGE BENSON (Warner Bros. BS 2919)	1 12	20 THE NEED TO BE ESTHER SATTERFIELD (A&M SP 3411)	25 12
2 SECRETS HERBIE HANCOCK (Columbia PC 34280)	5 3	21 ARBOUR ZENA KEITH JARRETT (ECM/Polydor 1-1070)	18 12
3 BOB JAMES THREE (CTI 6063)	3 12	22 NIGHTFLIGHT GABOR SZABO (Mercury SRM 1-1091)	23 7
4 EVERYBODY LOVES THE SUNSHINE ROY AYERS UBIQUITY (Polydor PD 1-6070)	2 7	23 ON LOVE DAVID T. WALKER (Ode/A&M SP 77035)	24 6
5 BAREFOOT BALLET JOHN KLEMMER (ABC 950)	12 3	24 MILLION DOLLAR LEGS THE NEW TONY WILLIAMS (Lifetime/Columbia PC 34263)	32 2
6 DAVID SANBORN (Warner Bros. BS 2957)	7 7	25 ROMANTIC WARRIOR RETURN TO FOREVER (Columbia PC 34076)	19 12
7 WINDJAMMER FREDDIE HUBBARD (Columbia PC 34166)	10 4	26 DREAMS SO REAL GARY BURTON QUINTET (ECM/Polydor 1-1072)	20 7
8 FEVER RONNIE LAWS (Blue Note/UA BNLA 628G)	4 12	27 SALONGO RAMSEY LEWIS (Columbia PC 34173)	21 12
9 YOU ARE MY STARSHIP NORMAN CONNORS (Buddah BDS 5655)	8 12	28 LIFE ON MARS DEXTER WANSEL (Phila. Int'l./Epic PZ 34079)	30 6
10 THOSE SOUTHERN KNIGHTS CRUSADERS (Blue Thumb/ ABC BTSO 6024)	11 12	29 YELLOW AND GREEN RON CARTER (CTI 6064)	33 2
11 GOOD KING BAD GEORGE BENSON (CTI 6062)	6 12	30 FEELS SO GOOD GROVER WASHINGTON (Kudu KU 2451)	31 12
12 SCHOOL DAYS STANLEY CLARKE (Nemperor/Atlantic NE 439)	— 1	31 EARL KLUGH (Blue Note/UA BNLA 596G)	26 12
13 GLOW AL JARREAU (Warner Bros. MS 2248)	13 9	32 THE MAIN ATTRACTION GRANT GREEN (Kudu 29)	27 10
14 HARD WORK JOHN HANDY (ABC/Impulse ASD 9314)	9 12	33 AIN'T THAT A BITCH JOHNNY 'GUITAR' WATSON (DJM/Amherst DJBPA-3)	34 4
15 EVERYBODY COMES ON OUT STANLEY TURRENTINE (Fantasy F9508)	14 12	34 BLACK WIDOW LALO SCHIFRIN (CTI PS 5000)	35 12
16 FLY WITH THE WIND McCOY TYNER (Milestone/Fantasy M9067)	15 12	35 RIVER HIGH, RIVER LOW LES McCANN (Atlantic SD 1690)	36 3
17 LOOK OUT FOR #1 BROTHERS JOHNSON (A&M SP 4567)	16 12	36 SOUND OF A DRUM RALPH MacDONALD (Marlin/TK 2202)	— 1
18 TOUCH JOHN KLEMMER (ABC ABCD 922)	17 12	37 BACK TO BACK BRECKER BROTHERS (Arista AL 4061)	38 9
19 THE OTHER SIDE OF ABBEY ROAD GEORGE BENSON (A&M 3028)	22 5	38 THE MEAN MACHINE JIMMY McGRUFF (Groove Merchant 3311)	39 12
		39 MYSTIC VOYAGE ROY AYERS UBIQUITY (Polydor PD 6057)	29 12
		40 BLACK MARKET WEATHER REPORT (Columbia PC 34099)	28 12

Jazz Album Picks

THE BETHLEHEM YEARS — Dexter Gordon — Bethlehem BCP-6008 — List: 6.98

The title is a bit misleading since this is the only LP Dexter recorded for Bethlehem but the musical moments are top notch. A functional rhythm section is all that Dex needs to provide a springboard for his cooking improvisations. The tenorman was not well represented on record during the '50s so this look at a great jazzman is especially rewarding for that reason alone. Not much to choose from in the performances since they all bear the stamp of excellence.



TURNING POINT — John Coltrane — Bethlehem BCP-6024 — List: 6.98

The music is culled from two separate sessions that featured Coltrane as sideman. The year was 1957 and it was a pivotal year for the late saxophonist. The music here contains four titles under Art Blakey's leadership — two with a quintet and two with a big band. The remainder is from a New York pickup band including Donald Byrd, Eddie Costa and Al Cohn. While the music lacks identity up to a point, Trane shines through with playing that is representative of his best playing of the time.



MONTREUX TWO — Archie Shepp — Arista/Freedom AL 1034 — List: 6.98

This second release of material recorded live at last year's Montreux Jazz Festival explores two sides of Shepp, who employs both tenor and soprano saxes. "Blues For Donald Duck," a Grachan Moncur composition, finds the rhythm quickly breaking into a frenetic surge of high energy, with Shepp's solo constructed from repeated short musical phrases often sounding like the chanting of children at play. Shepp's own "Stream," on the other hand, is a soft, cool waltz incorporating a gentle melody. A great night for Beaver Harris at the drums.



SATURDAY NIGHT AT THE MONMARTRE — Ben Webster — Black Lion 302 — Producer: Alan Bates — List: 6.98

This 1965 date issued here for the first time includes some fine Webster and an excellent rhythm trio headed by Kenny Drew. Ben's big sound always seems best on standards and ballads and in the latter category, "My Romance" and "Londonderry Air," always a Webster showcase, stand out. They don't make saxophonists like Ben Webster anymore and the warmth and feeling of his playing permeate every groove of this disk.

TOP 50 R&B ALBUMS

	Weeks On 9/18 Chart		Weeks On 9/18 Chart
1 HOT ON THE TRACKS COMMODORES (Motown M6-867S1)	1 14	28 THREE BOB JAMES (CTI 6063)	24 14
2 WILD CHERRY (Epic/Sweet City 34195)	2 10	29 MIRROR GRAHAM CENTRAL STATION (WB BS 2937)	19 13
3 SOUL SEARCHING AVERAGE WHITE BAND (Atlantic SD 18179)	3 10	30 AIN'T NOTHIN' STOPPIN' US NOW TOWER OF POWER (Columbia PC 34302)	38 2
4 ALL THINGS IN TIME LOU RAWLS (Phila. Int'l./Epic PZ 33957)	4 17	31 CHAMELEON LABELLE (Epic PE 34189)	41 2
5 YOU ARE MY STARSHIP NORMAN CONNORS (Buddah BDS 5655)	6 10	32 STRETCHING OUT IN BOOTSY'S RUBBER BAND BOOTSY'S RUBBER BAND (WB BS 2920)	22 16
6 BREEZIN' GEORGE BENSON (WB 2919)	5 25	33 GIVE, GET, TAKE AND HAVE CURTIS MAYFIELD (Curton/WB CU 5007)	32 13
7 HARVEST FOR THE WORLD ISLEY BROTHERS (Epic PZ 33809)	8 17	34 TOGETHER AGAIN . . . LIVE BOBBY BLAND & B.B. KING (ABC ASD 9317)	31 11
8 HAPPINESS IS BEING WITH THE SPINNERS SPINNERS (Atlantic SD 18181)	10 9	35 WINDJAMMER FREDDIE HUBBARD (Columbia PC 34166)	40 2
9 CONTRADICTION OHIO PLAYERS (Mercury SRM 1-1088)	7 16	36 MESSAGE IN THE MUSIC O'JAYS (Phila. Int'l. PZ 34245)	— 1
10 AIN'T THAT A BITCH JOHNNY GUITAR WATSON (Amherst DJM/Amherst DJLPA-3)	11 9	37 PASS IT ON STAPLE SINGERS (BS 2945)	— 1
11 LOOK OUT FOR #1 BROTHERS JOHNSON (A&M 4567)	9 13	38 A FIFTH OF BEETHOVEN WALTER MURPHY (Private Stock PS 2015)	— 1
12 ARABIAN KNIGHTS RITCHIE FAMILY (Marlin/TK 2201)	12 8	39 GLOW AL JARREAU (WB BS 2248)	39 4
13 DIANA ROSS' GREATEST HITS (Motown M6-869S1)	13 7	40 GET UP OFFA THAT THING JAMES BROWN (Polydor PD 1-6071)	33 7
14 FLOWERS EMOTIONS (Columbia PC 34163)	17 10	41 SCHOOL DAYS STANLEY CLARKE (Nemperor/Atlantic NE 439)	— 1
15 EVERYBODY LOVES THE SUNSHINE ROY AYERS UBIQUITY (Polydor PD 1-6070)	14 7	42 LOVE AND TOUCH TYRONE DAVIS (Columbia PC 34268)	— 1
16 SKY HIGH TAVARES (Capitol ST 11533)	15 15	43 NIGHT FEVER FATBACK BAND (Spring/Polydor SP 1-6711)	34 6
17 NATALIE NATALIE COLE (Capitol ST 11517)	20 18	44 MOTHERSHIP CONNECTION PARLIAMENT (Casablanca NBLP 7022)	35 35
18 LIFE ON MARS DEXTER WANSEL (Phila. Int'l./Epic PZ 34079)	21 6	45 MY NAME IS JERMAINE JERMAINE JACKSON (Motown 6-842S-1)	— 1
19 WAR GREATEST HITS (UA LA 648G)	25 4	46 THIS IS NIECY DENISE WILLIAMS (Columbia PC 34242)	— 1
20 LOVE TO THE WORLD LTD (A&M 4589)	23 7	47 HARD WORK JOHN HANDY (ABC/Impulse ASD 9314)	43 16
21 SECRETS HERBIE HANCOCK (Columbia PC 34280)	29 3	48 SOLID MICHAEL HENDERSON (Buddah BDS 5662)	— 1
22 THE TEMPTATIONS DO THE TEMPTATIONS (Gordy/Motown G6-975S1)	30 3	49 ON LOVE DAVID T. WALKER (Ode/A&M SP 77035)	49 3
23 FEVER RONNIE LAWS (Blue Note/UA BNLA 628G)	26 17	50 WHERE THE HAPPY PEOPLE GO TRAMMPS (Atlantic SD 18172)	44 18
24 SPARKLE ARETHA FRANKLIN (Atlantic SD 18176)	16 15		
25 SILK DEGREES BOZ SCAGGS (Columbia PC 33920)	28 10		
26 LOVE POTION NEW BIRTH (WB BS 2953)	18 10		
27 DR. BUZZARD'S ORIGINAL SAVANNAH BAND THE SAVANNAH BAND (RCA APL 1-1504)	27 5		

Reflections 'N Black

The Opportunities Industrialization Centers of America recently honored **Donald Byrd** as a leader in Afro-American musical traditions and heritage. Byrd simultaneously received an award from the state of Pennsylvania for his contributions to education and music, a replica of the Liberty Bell was presented to him by a representative of the governor of the state.

P-Funk Earth Tour, 1976-77 will be unveiled October 2 in Providence, Rhode Island, as part of a 75-plus city tour, according to representatives of the show. The show will star **Parliament/Funkadelic**, supported by **Bootsy Collins** and **Hugh Masakela**. The show is being designed by **Jules Fisher**, who has done shows for the **Rolling Stones**, **Elton John** and **Kiss**.

Radio:

Don Mack, morning man for **KDAY** in Los Angeles, has resigned, and plans to do mornings at **KGFJ** in Los Angeles.

Jay DuBard has left **KATZ** in St. Louis, and replacing him will be **Lee Michaels** handling the five-nine p.m. airshift. Michaels most recently did weekends at **KDIA** in Oakland. Also at **KATZ**, **J.J. Jackson** has been promoted to assistant program director.

Program director **J.J. Jefferies** at **KSOL** in San Francisco will now be handling the ten-two air shift in addition to his regular duties.

Changes in lineup at **KOWH** in Omaha are: six-ten **Tony Sledge** ten-two **Richard Baker**, two-seven **Andrew Clark Sr.** joining the station from **KTKT** in Tucson, seven-twelve **German Womack** and twelve-six **Jimi Cecll** also recently joining the station.

CBS Special Markets Dept Builds Artists Career

by Cookie Amerson and John Mankiewicz

LOS ANGELES—The specialization that has developed in the record industry has taken many forms during the past decade. The emergence of jazz, country & western, and especially R&B music has dictated a more sophisticated approach to the problems of marketing and merchandising specialty product. If the next decade is anything like the last one, it is entirely likely that 'special markets' divisions of major record companies will at last come into their own.

LeBaron Taylor, vice-president of CBS' special markets division, feels that the company's coordinated program to maximize the exposure and sales of black artists has matured considerably in the past four years and is now operating at "full force." Taylor, a three year veteran of the special markets department at CBS, told **Cash Box**, "Our initial act was to put together an exceptional professional promotion and marketing staff that would get the job done in an effective manner."

That organization, according to Taylor, will run through every level of the entire CBS team, from advertising, merchandising, press and artist affairs to promotion. Taylor explained that the recent mass hiring of what he considers to be "experts in the field" will make a large contribution toward the successful tailoring of CBS sales programs to black consumers.

Functioning as an "investigative force," the special markets division has the explicit full support of CBS higher-ups. Referring to the Columbia corporate structure, Taylor stressed that "they're one hundred percent behind us. We're getting all the necessary co-operation, everything we need to excel to the ultimate in black music."

Artists

Certainly, by any yardstick the Columbia Records roster is an impressive one. And even the casual observer of the record industry will note an increase in Columbia signings over the last few years. "It is not an exaggeration," Taylor agreed, "to say that we are approached by a major artist every day who wants to join our label."

With that in mind, Taylor feels that

Columbia can profitably continue to acquire new artists only if the Columbia promotion and merchandising machine continues to grow. He cited the planned expansion of the CBS Records offices on the west coast. "We will have strong special markets representation in that area, which will, of course, increase our effectiveness in that area," Taylor, although he did not feel he had to justify any charges of 'indiscriminate artist signing,' pointed to the fact that Columbia has two platinum singles this year, with The Manhattans and Johnnie Taylor.

Product Managers Help

CBS, according to Taylor, is one of the few companies that has product managers. "These people," declared Taylor, "pull together all marketing ideas for each piece of product released by the Columbia, Epic and associated labels." After the information is gathered, it is coupled with input from the special markets headquarters in New York, and Paris Ely, a product manager working out of special markets, handles the investigation of every element of the market for all black product release. "He looks at everything," Taylor emphasized, "from album and packaging costs to artist background. A plan is devised."

Plan Into Action

Once a strategy has been agreed on for a particular piece of product, Taylor says that all aspects of that plan are given concentrated efforts for successful application. Marketing, Taylor noted, involves a strong sense of community responsibility with regard to black product. This year, according to Taylor, Columbia and affiliated labels will supply talent to the annual Congressional Black Caucus Dinner and Operation Push, as they have done in the past for the National Urban Coalition.

Striving For Growth

"We're stepping up everything," declared Taylor. "We're striving for an overall growth in every aspect of black music. We're trying to set the stage for the progressive artist to cross to R&B, and ultimately to Top 40."

R&B Singles To Watch

1. **Don't Turn Out The Lights** — Margie Joseph — Cotillion
2. **You Don't Have To Be A Star** — McCoo & Davls — ABC
3. **Teach Me** — Blue Magic — WMOT
4. **Jump** — Aretha Franklin — Atlantic
5. **Just Can't Be That Way** — Weapons Of Peace — Playboy

Most Programmed New LPs

1. **Message In The Music** — O'Jays — Phila. Int'l.
2. **Carwash** — Rose Royce — MCA
3. **Feeling Good** — Walter Jackson — UA
4. **Pass It On** — Staples — WB
5. **School Days** — Stanley Clarke — Nemperor
6. **Windjammer** — Freddie Hubbard — Columbia

R&B Crossing To Top 40

1. **The Best Disco In Town** — Ritchie Family — Marlin
2. **Just To Be Close To You** — Commodores — Motown
3. **You Are My Starship** — Norman Connors — Buddah
4. **Rubberband Man** — Spinners — Atlantic
5. **One Love In My Lifetime** — Diana Ross — Motown
6. **Anything You Want** — John Valentl — Arlola

Top 40 Crossing To R&B

1. **Queen Of My Soul** — AWB — Atlantic
2. **Disco Duck** — Rick Dees — RSO

ADDITIONS TO R&B PLAYLISTS

WAOK — ATLANTA — Frank Barrow
 #1 — Love Ballad — LTD
 Rubberband Man — Spinners — Atlantic
 Home To Myself — Tabulations — Casablanca
 #1 LP — Emotions

WWIN — BALTIMORE — Al Jefferson
 #1 — Just To Be Close To You — Commodores
 Disco Duck — Rick Dees — RSO
 Take It Or Leave It — Cory — Phantom
 Disco Body — Jackie Moore — Kayvette
 It's Not The World — Tapestry — Capitol
 Get Down Happy People — Jimmie Dockett — Flo Feel
 #1 LP — Walter Jackson
 New LPs — Quincy Jones, Bob James

WILD — BOSTON — Charlene Watts
 #1 — Getaway — EWF
 Mr. Melody — Natalie Cole — Capitol
 Sweet Summer Suite — Love Unlimited — 20th Century
 Catfish — 4 Tops — ABC
 I'll Play The Fool — Dr. Buzzard
 27 To 13 — Message In Our — O'Jays
 28 To 14 — Best Disco In Town — Ritchie Family
 31 To 15 — You + Me — Undisputed Truth — Whitfield
 #1 LP — Emotions
 New LPs — Quincy Jones

WUFO — BUFFALO — David Willaon
 Energy To Burn — BT Express — Columbia
 Anything You Want — John Valenti — Ariola/Capitol
 Love Ballad — LTD — A&M

A Fifth Of — Walter Murphy — Private Stock
 Rubberband Man — Spinners — Atlantic
 Mr. Melody — Natalie Cole — Capitol
 Best Disco In Town — Ritchie Family — TK
 37 To 8 — Message In Our Music — O'Jays
 10 To 2 — Get The Funk — Curtis Johnson
 23 To 14 — Only You Babe — Tyrone Davis
 26 To 13 — Give It Up — Tyrone Davis
 34 To 20 — Harvest For The — Isley Brothers
 Ex To 4 — Lowdown — Boz Scaggs
 #1 LP — Commodores

WGIV — CHARLOTTE — Manny Clark
 #1 — Just To Be — Commodores
 Catfish — 4 Tops — ABC
 Fire — Mother's Finest — Epic
 Finger Fever — Dramatics — ABC
 Teach Me — Blue Magic — WMOT
 With You — Moments — Stang
 15 To 5 — Chance With You — Brother To Brother
 23 To 6 — Mr. Melody — Natalie Cole
 34 To 18 — You Are My Starship — Norman Connors
 35 To 20 — Nice 'N Nasty — Sal Soul Orchestra
 36 To 24 — Rubberband Man — Spinners
 #1 LP — Jimmy Castor

WVON — CHICAGO — E. Rodney Jonas
 #1 — Shake Your Booty — K.C. & Sunshine Band
 Because I Love You Girl — Stylistics — Avco
 Disco Body — Jackie Moore — Kayvette
 Ghettos Of The Mind — Pleasure — Fantasy
 You Don't Have To Be A Star — McCoo & Davis — ABC

You Got To Let Me Show You — Esther Williams — Friends & Co.
 Sweet Summer Music — Attitudes — Darkhorse
 Baby Hold On — John Edwards — Cotillion
 Ain't Nothing Wrong — Jimmie Jones — Conchilla
 Rubberband Man — Spinners — Atlantic
 Ain't No Fun To Make Love — Ebony — Buddah
 #1 LP — Rudy Love
 New LPs — Weapons Of Peace, Heaven & Earth, Jerry Butler, Carwash

WBXM — CHICAGO — Ernaat Jamaa
 #1 — You Are My Starship — Norman Connors
 Nice 'N Nasty — Salsoul — Salsoul
 She's Gone — Hall & Oates — Atlantic
 Soul Searchin' — Trammms — Atlantic
 Me And My Gemini — First Class — All Platinum
 Ain't Nothing Wrong In Making Love — Jimmie Jones — Conchilla
 #1 LP — Norman Connors
 New LPs — Quincy Jones, Trammms, Emotions

WJPC — CHICAGO — Richard Steala
 #1 — Who'd She Co — Ohio Players
 Don't Turn The Lights Off — Margie Joseph — Cotillion
 Love Talk — Jim Gilstrap — Chelsea
 You Got To Let Me Show — Esther Williams — Friends & Co.
 The Undiscover Kidd — Parliament — Casablanca
 12 To 6 — Give It Up — Tyrone Davis
 16 To 10 — Only You Babe — Curtis Mayfield
 24 To 17 — One Love — Diana Ro
 #1 LP — Tavares
 New LPs — LTD, Walter Jackson, Gabor Szabo, Savannah Band

WCIN — CINCINNATI — Bob Long
 #1 — Shake Your Booty — KC & Sunshine
 Queen Of My — AWB — Atlantic
 I'd Rather Be — Bootsy Collins — WB
 You Don't Have To — McCoo & Davis — ABC
 Rubberband Man — Spinners — Atlantic
 Stand Up & Shout — Gary Toms — Pip
 6 To 3 — Lowdown — Boz Scaggs
 8 To 4 — Harvest For The — Isley Brothers
 18 To 11 — Anything You Want — John Valenti
 21 To 13 — Best Disco In Town — Ritchie Family
 24 To 18 — Let's Be Young — Jermaine Jackson
 23 To 19 — Nice & Slow — Santiago
 25 To 21 — Sweet Summer Music — Attitudes
 28 To 22 — A Fifth Of — Walter Murphy
 27 To 23 — I Wanna Spend — Street People
 #1 LP — Roy Ayers Ubiquity
 New LPs — O'Jays, Walter Jackson

WVKO — COLUMBUS — Bill Moon
 #1 — Everybody Loves The Sunshine — Roy Ayers — Polydor
 Sweet Summer Music — Attitudes — Darkhorse
 Love Ballad — LTD — A&M
 Jump — Aretha Franklin — Atlantic
 Rubberband Man — Spinners — Atlantic
 Winchester Lady — Bob James — CTI
 #1 LP — Roy Ayers

WJMO — CLEVELAND — Lyn Tolliver
 #1 — You Are My Starship — Norman Connors
 Living In Sin — Whispers — RCA
 If I Ever Do Wrong — Betty Wright — TK
 Let's Be Young Tonight — Jermaine Jackson — Motown
 Rubberband Man — Spinners — Atlantic
 Catfish — Four Tops — ABC
 #1 LP — Commodores
 New LPs — Jimmy Castor, Pleasure

KNOK — DALLAS — Nat Jackson
 #1 — Lean On Me — Melba Moore
 I've Got A Bone To Pick — Ruby Andrews — ABC
 Changin' — Brass — UA
 You + Me = Love — Undisputed Truth — Whitfield
 People Want Music — Controllers — Juana
 Teach Me — Blue Magic — WMOT
 Devil And Miss Jones — Jerry Butler — Motown
 You Did It For Me — Al Wilson — Playboy
 Underground Music — Peabo Bryson — Bullet
 Lone Ranger — Hidden Strength — UA
 #1 LP — Commodores
 New LPs — Carwash, Mother's Finest, Streetpeople, Blue Magic, Bo Kirkland & Ruth Davis, O'Jays

KKDA — DALLAS — Chuck Smith
 #1 — One For The Money — Whispers
 Jump — Aretha Franklin — Atlantic
 I'd Rather Be With You — Bootsy Collins — WB
 Carwash — Rose Royce — MCA
 Moving In All Directions — People's Choice — TSOP
 Rubberband Man — Spinners — Atlantic
 #1 LP — Commodores
 New LPs — Tyrone Davis, O'Jays

WDAO — DAYTON — Turk Logan
 #1 — Give It Up — Tyrone Davis
 Jump — Aretha Franklin
 With You — Moments — Stang
 Teach Me — Blue Magic — Atlantic
 Makin' Love — Ebony — Buddah
 Happy — Chi-Lites — Brunswick
 22 To 16 — Funktion — Funk-tas-tic
 15 To 7 — You Are My — Norman Connors
 23 To 15 — Just To Be Close — Commodores
 27 To 17 — Mr. Melody — Natalie Cole
 36 To 26 — A Fifth Of — Walter Murphy
 39 To 30 — Funky Music — Luther
 #1 LP — Labelle
 New LPs — O'Jays, Car Wash, Staples

KDKO — DENVER — Bob Moore
 #1 — Lowdown — Boz Scaggs
 Catfish — Four Tops — ABC
 Don't Walk Away — General Johnson — Arista
 Energy To Burn — B.T. Express — Columbia
 Shoo Rah Shoo Rah — Jeannie Jackson — Farr
 18 To 12 — Fifth Of Beethoven — Walter Murphy
 #1 LP — Wild Cherry
 New LPs — Bottomline, Richie Havens, Quincy Jones

WJLB — DETROIT — Al Perkins
 #1 — Rubberband Man — Spinners
 Give It Up — Tyrone Davis — Columbia
 You Don't Have To Be A Star — McCoo & Davis — ABC
 20 To 6 — Just To Be Close To You — Commodores
 #1 LP — Spinners

WAMM — FLINT — Donnie Brooks
 #1 — Shake Your Booty — K.C. & Sunshine Band
 Bless My Soul — Skip Mahoney — Abet
 Lone Ranger — Hidden Strength — UA
 With You — Moments — Stang
 Enjoy Yourself — The Jacksons — Epic
 Sweet Summer Suite — Love Unlimited — 20th Century
 She's Gone — Hall & Oates — Atlantic
 I'll Play The Fool — Savannah Band — RCA
 Changin' — Brass Construction — UA
 Energy To Burn — B.T. Express — Columbia
 20 To 10 — Mr. Melody — Natalie Cole
 23 To 14 — Best Disco In Town — Ritchie Family
 31 To 24 — If I Ever Do Wrong — Betty Wright
 #1 LP — Peter Frampton
 New LPs — O'Jays, Walter Jackson, Emotions, Gloria Gaynor, Peabo Bryson, Hot Chocolate, Carwash, D.J. Rogers

WRBD — FT. LAUDERDALE — Joa Fisher
 #1 — Give It Up — Tyrone Davis
 Lone Ranger — Hidden Strength — UA

Funky Music — Luther — Cotillion/Atlantic
 Let's Be Young — Jermaine Jackson — Motown
 Sweet Summer — Attitudes — Dark Horse — A&M
 Internal Blues Machine
 Don't Turn The Lights Off — Margie Joseph — Cotillion/Atlantic
 Billy Eckstine
 Just Can't Be — Weapons Of Peace — Playboy
 #1 LP — Commodores

WTLC — INDIANAPOLIS — Rogar Holloway
 #1 — Give It Up — Tyrone Davis
 Undiscover Kidd — Funkadelic — 20th Century
 Chance With You — Brother To Brother — Turbo/All Plat.
 Car Wash — Rose Royce — MCA
 Slow Motion — Dells — Mercury
 Just Can't Be That Way — Commodores
 Weapons Of Peace — Playboy
 14 To 7 — Best Disco In — Ritchie Family
 24 To 4 — Just To Be — Commodores
 23 To 14 — Queen Of My — AWB
 35 To 21 — A Fifth Of Beethoven — Walter Murphy
 32 To 23 — Rubberband Man — Spinners
 36 To 27 — Shake Your Rump — Bar Keys
 40 To 29 — Jump — Aretha Franklin
 39 To 30 — Fallin' In Love — New Birth

WOKJ — JACKSON — Dick Dawkins
 #1 — Give It Up — Tyrone Davis — Columbia
 You Don't Have — McCoo & Davis — ABC
 Jump — Aretha Franklin — Atlantic
 Give It Up 76 — Esquires — Jupar
 You Are To Have — Tower Of Power — Columbia
 Rhymes — O.V. Wright — London
 Love Potion #7 — Love Devotion & Happiness
 Ex To 27 — A Fifth Of — Walter Murphy
 32 To 25 — Lowdown — Boz Scaggs
 19 To 14 — Nothing Ventured — Specialty Of The House
 #1 LP — Commodores
 New LPs — O'Jays, Temptations, Jimmy Castor, Michael Henderson, Quincy Jones

KOKY — LITTLE ROCK — J.D. Black
 #1 — You Should Be Dancin' — Bee Gees
 Lone Ranger — Hidden Strength — UA
 Find, Fool, Forget — Dobie Gray — Capricorn
 Just Can't Be That Way — Weapons Of Peace — Playboy
 You Are My Starship — Norman Connors — Buddah
 #1 LP — Norman Connors
 New LPs — Tower Of Power

KDAY — LOS ANGELES — Jim Maddox
 #1 — The More You Do It — Ronnie Dyson
 Queen Of My Soul — AWB — Atlantic
 #1 LP — Commodores
 New LPs — Labelle

KUTE — LOS ANGELES — Lucky Pierre
 #1 LP — Commodores
 New LPs — Stanley Clarke, Michael Henderson, Salsoul Orchestra

KGFJ — LOS ANGELES — Lucky Pierre
 #1 — Play That Funky Music — Wild Cherry
 Finger Fever — Dramatics — ABC
 Living In Sin — Whispers — RCA
 Love Ballad — LTD — A&M
 Disco Duck — Rick Dees — RSO
 Nice 'N Nasty — Salsoul — Salsoul
 17 To 22 — Flowers — Emotions
 9 To 3 — You Don't Have To Be A Star — McCoo & Davis
 #1 LP — Commodores

WDIA — MEMPHIS — Max Fortune
 #1 — Give It Up — Tyrone Davis — Columbia
 Love Ballad — LTD — A&M
 Let's Be Young Tonight — Jermaine Jackson — Motown
 30 To 16 — Rubberband Man — Spinners
 22 To 17 — You Are My Starship — Norman Connors
 #1 LP — Commodores
 New LPs — O'Jays, Tyrone Davis, Latimore, Funkadelics

WWRJ — NEW YORK — Sonny Taylor
 #1 — Shake Your Booty — KC & Sunshine
 Mr. Melody — Natalie Cole — Capitol
 12 To 7 — You Are My — Norman Connors
 18 To 11 — Message In Our — O'Jays
 #1 LP — Lou Rawls

KOWH — OMAHA — Tony Sledge
 #1 — Play That Funky Music — Wild Cherry
 The Undiscover Kidd — Parliament — Westbound
 Chance With You — Brother To Brother — Turbo
 14 To 6 — Lowdown — Boz Scaggs
 15 To 9 — The More You Do It — Ronnie Dyson
 12 To 17 — Give It Up — Tyrone Davis
 26 To 17 — I'd Rather Be With You — Bootsy Collins
 Ex To 15 — You Are My Starship — Norman Connors
 #1 LP — AWB
 New LPs — Freddie Hubbard, Carwash, Blue Magic, Stanley Clarke, Aquarian Dream

WDAS — PHILADELPHIA — Butterball
 #1 — Just To Be Close — Commodores
 He Who Laughs Last — Monday After — Buddah
 Message In Our Music — O'Jays — Phila. Int'l.
 I'll Play The Fool — Dr. Buzzard — RCA
 10 To 5 — The More You — Ronnie Dyson
 19 To 8 — A Fifth Of — Walter Murphy
 18 To 11 — Give It Up — Tyrone Davis
 36 To 30 — Nice 'N Nasty — Sal Soul Orchestra
 Ex To 29 — Flowers — Emotions
 Ex To 39 — You Ought To Be — Tower Of Power
 #1 LP — Commodores

WAMO — PITTSBURGH — Mat Leadbetter
 #1 — Getaway — EWF
 Queen Of My — AWB — Atlantic
 Rubberband Man — Spinners — Atlantic
 Mr. Melody — Natalie Cole — Capitol
 Starchild — Parliament — Casablanca
 Just To Be Close — Commodores — Motown
 I'll Play The Fool — Dr. Buzzard — RCA
 Don't Turn The Lights Off — Margie Joseph — Cotillion/Atl.
 Let's Be Young Tonight — Jermaine Jackson — Motown
 El Coco
 Fall Time Thing — Whirlwind — Roulette
 26 To 10 — Anything You Want — John Valenti
 27 To 15 — You Should Be — Bee Gees
 28 To 21 — Baby — Phyllis Hyman
 29 To 22 — Best Disco In Town — Ritchie Family
 32 To 23 — Chance With You — Brother To Brother
 35 To 16 — Message In Our — O'Jays
 36 To 18 — A Fifth Of — Walter Murphy
 40 To 20 — Flowers — Emotions
 #1 — Natalie Cole
 New LPs — Norman Connors, Labelle, Staples, O'Jays, Hall & Oates

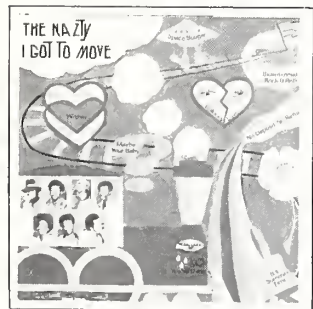
XEAZ — SAN DIEGO — Bruce Ley
 #1 — Play That Funky Music — Wild Cherry
 Just Can't Be That Way — Weapons Of Peace — Playboy
 Mr. Melody — Natalie Cole — Capitol
 Underground Music — Peabo Bryson — Bullet
 Fire — Mother's Finest — Epic
 Bless My Soul — Skip Mahoney — Abet
 19 To 11 — Message In Our Music — O'Jays
 17 To 8 — Fifth Of Beethoven — Walter Murphy
 #1 LP — Commodores
 New LPs — Weapons Of Peace, Walter Jackson, Richard Pryor

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including Hit Singles:
 "WHERE EVER YOU GO"
 "BLESS MY SOUL"

Skip Mahoaney and the Casuals
 "LAND OF LOVE"
 Abet 410



The Nazty
 "I GOT TO MOVE"
 Mankind 206



The Ingram Family
 "THE INGRAM KINGDOM"
 Excello 8031

Hot & Selling	"BLESS MY SOUL" Abet 9466	73	Billboard
	Skip Mahoaney	68	Cashbox
		70	Record World

"SHE'S ALL ALONE" — Excello 2344 — The Ingram Family
 "PRECIOUS WOMAN" — Excello 2346 — Deep Heat

Excellorec Music Company
 1011 Woodland Street
 Nashville, Tennessee 37206
 (615) 227-5081

CASH BOX TOP 100 R&B

September 25, 1976

	Weeks On Chart		Weeks On Chart		Weeks On Chart
1 PLAY THAT FUNKY MUSIC WILD CHERRY (Epic/Sweet City 8-50225)	9/18	35 SHAKE YOUR RUMP TO THE FUNK THE BAR KAYS (Mercury 462)	9/18	69 ALWAYS THERE SIDE EFFECT (Fantasy 769)	9/18
2 (SHAKE, SHAKE, SHAKE) SHAKE YOUR BOOTY K.C. AND THE SUNSHINE BAND (TK 1019)	1 15	36 LET'S BE YOUNG TONIGHT JERMAINE JACKSON (Motown 1401F)	47 6	70 AIN'T NOTHING WRONG IN MAKING LOVE THE FIRST NIGHT JIMMY JONES (Conchillo CHD 1A)	74 15
3 LOWDOWN BOZ SCAGGS (Columbia 3-10367)	2 12	37 MR. MELODY NATALIE COLE (Capitol 4328)	50 4	71 I'LL PLAY THE FOOL DR. BUZZARD'S ORIGINAL "SAVANNAH" BAND (RCA JH 10762)	79 3
4 GET THE FUNK OUT OF MY FACE BROTHERS JOHNSON (A&M 8379)	4 12	38 AFTER THE DANCE MARVIN GAYE (Tamla/Motown 54273)	55 3	72 I WANNA SPEND MY WHOLE LIFE WITH YOU STREET PEOPLE (Vigor 1732)	75 3
5 GETAWAY EARTH, WIND & FIRE (Columbia 1-10373)	6 8	39 QUEEN OF MY SOUL AVERAGE WHITE BAND (Atlantic 45-3354)	19 8	73 DON'T TURN THE LIGHTS OFF MARGIE JOSEPH (Cotillion/Atlantic 44207)	82 2
6 GIVE IT UP (TURN IT LOOSE) TYRONE DAVIS (Columbia 3-10388)	3 12	40 I NEED IT JOHNNY GUITAR WATSON (Dick James/Amherst DJM 1013)	57 4	74 RUN TO ME CANDI STATON (Warner Bros 8249)	83 2
7 WHO'D SHE COO OHIO PLAYERS (Mercury 455)	16 7	41 SOMETHING HE CAN FEEL ARETHA FRANKLIN (Atlantic 45-3326)	48 11	75 YOU + ME = LOVE UNDISPUTED TRUTH (Whitfield/WB 8231)	— 1
8 A FIFTH OF BEETHOVEN WALTER MURPHY AND THE BIG APPLE BAND (Private Stock 45073)	5 14	42 ONE FOR THE MONEY (PART 1) THE WHISPERS (Soultrain/RCA 10700)	17 19	76 SOUL SEARCHIN' TIME THE TRAMMPS (Atlantic 3345)	73 8
9 THE MORE YOU DO IT (THE MORE I LIKE IT DONE TO ME) RONNIE DYSON (Columbia 3-10356)	15 21	43 GIVE A BROKEN HEART A BREAK IMPACT (Atco/WMot/Atlantic 45-7056)	25 14	77 ROCK CREEK PARK BLACKBYRDS (Fantasy F771A)	80 4
10 SUMMER WAR (UA XW 834Y)	7 14	44 HARD WORK JOHN HANDY (ABC/Impulse IMP 31005)	45 7	78 MAKING LOVE AIN'T NO FUN (WITHOUT THE ONE YOU LOVE) EBONY'S (Buddah 537)	78 7
11 YOU SHOULD BE DANCING BEE GEES (RSO/Polydor RS 853)	9 12	45 IT AIN'T THE REAL THING BOBBY BLAND (ABC 12189)	30 18	79 DISCO DUCK RICK DEES & HIS CAST OF IDIOTS (RSO 857)	84 5
12 FLOWERS EMOTIONS (Columbia 3-10347)	10 11	46 JIVE TALKIN' RUFUS (ABC 12197)	32 19	80 LOVE TALK JAMES GILSTRAP (Roxbury RB 2029)	99 2
13 MESSAGE IN OUR MUSIC THE O'JAYS (Phila. Int'l. ZS 8-3601)	13 11	47 NICE 'N' NASTY SAL SOUL ORCHESTRA (Sal Soul Records)	39 9	81 DISCO BODY (SHAKE IT TO THE EAST, SHAKE IT TO THE WEST) JACKIE MOORE (Kayvette/TK 5127)	86 3
14 YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE LOU RAWLS (Phila. Int'l./Epic ZS 8-3592)	20 5	48 MY SWEET SUMMER SUITE THE LOVE UNLIMITED ORCHESTRA (20th Century TC 2301)	58 5	82 FALLING IN LOVE NINTH CREATION (Pye 71069)	— 1
15 JUST TO BE CLOSE TO YOU COMMODORES (Motown M1402F)	8 18	49 ENERGY TO BURN B.T. EXPRESS (Columbia 3-10399)	59 4	83 MOVIN' IN ALL DIRECTIONS PEOPLE'S CHOICE (TSOP ZS 8-4782)	81 5
16 ONE LOVE IN MY LIFETIME DIANA ROSS (Motown M1398F)	26 4	50 SUPER DISCO RIMSHOTS (Stang/All Platinum)	64 3	84 YOU'RE MY PEACE OF MIND FAITH, HOPE & CHARITY (RCA BP 10749)	88 5
17 ONLY YOU BABE CURTIS MAYFIELD (Curton/WB CMS 0118)	18 9	51 KISS AND SAY GOODBYE MANHATTANS (Columbia 3-10310)	51 15	85 FIND 'EM, FOOL 'EM, FORGET 'EM DOBBIE GRAY (Capricorn/WB CPS 0259)	— 1
18 HARVEST FOR THE WORLD ISLEY BROS. (T-Neck/Columbia/Epic 2261)	21 8	52 PARTY VAN MCCOY (H&L 4670)	34 27	86 CAR WASH CAR WASH (MCA 40615)	84 5
19 YOU ARE MY STARSHIP NORMAN CONNORS (Buddah BDA 542)	22 5	53 LET THE GOOD TIMES ROLL BOBBY BLAND & B.B. KING (Impulse/ABC IMP 31006)	42 14	87 FUNKY MUSIC (IS A PART OF ME) LUTHER (Cotillion/Atlantic 45-44205)	— 1
20 COME GET TO THIS JOE SIMON (Spring/Polydor SP 166)	28 5	54 THIS MASQUERADE GEORGE BENSON (WB WBS 8209)	44 9	88 THE DEVIL IN MRS. JONES JERRY BUTLER (Motown 1403)	85 5
21 LEAN ON ME MELBA MOORE (Buddah 535)	23 7	55 UNDERGROUND MUSIC PEABO BRYSON (Bullet/Web IV 01)	27 18	89 NICE AND SLOW SANTIAGO (Amherst AM 715)	— 1
22 THE BEST DISCO IN TOWN THE RITCHIE FAMILY (Marlin/TK 3306)	24 9	56 SWEET SUMMER MUSIC ATTITUDES (Dark Horse/A&M DH 10011)	60 4	90 FEEL LIKE MAKING LOVE MILLIE JACKSON (Spring/Polydor 167)	91 3
23 FUNNY HOW TIME SLIPS AWAY DOROTHY MOORE (Malaco/TK M1033)	29 6	57 KILL THAT ROACH MIAMI (Drive/TK 6251)	66 5	91 COME BACK WITH YOUR LOVE SPECIAL DELIVERY (Mainstream MRL 5584)	92 4
24 GET UP OFFA THAT THING JAMES BROWN (Polydor PD 14326)	12 10	58 IF YOU CAN'T BEAT 'EM JOIN 'EM MARK RADICE (UA XW 840Y)	61 9	92 STAND UP AND SHOUT GARY TOMS (Pip 6524)	— 1
25 HEAVEN MUST BE MISSING AN ANGEL TAVARES (Capitol P4270)	11 19	59 YOU DON'T HAVE TO BE A STAR MARILYN MCCOO & BILLY DAVIS (ABC 12208)	54 7	93 FALLIN' IN LOVE NEW BIRTH (WB WBS 8256)	98 2
26 THE RUBBER BAND MAN SPINNERS (Atlantic 3355)	71 4	60 SOMEBODY'S GETTIN' IT JOHNNIE TAYLOR (Columbia 3-10334)	71 4	94 LET MY LIFE SHINE D.J. ROGERS (RCA 10760)	— 1
27 ANYTHING YOU WANT JOHN VALENTI (Ariola America/Capitol 7625)	36 18	61 SOPHISTICATED LADY (SHE'S A DIFFERENT LADY) NATALIE COLE (Capitol P4559)	36 18	95 THAT'S WHEN IT HURTS TERRY HUFF (Mainstream MRL 5585)	91 3
28 IF I EVER DO WRONG BETTY WRIGHT (Alston/TK 3722)	38 21	62 AIN'T GOOD FOR NOTHING LUTHER INGRAM (Koko KODJ 721)	38 21	96 BECAUSE I LOVE YOU GIRL STYLISTICS (H&L 4674)	— 1
29 I'D RATHER BE WITH YOU BOOTSIE COLLINS (WB S8246)	46 12	63 NO NO JOE SILVER CONVENTION (Midland Int'l./RCA 10723)	46 12	97 ME AND MY GEMINI FIRST CLASS (All Platinum AP 2365)	96 3
30 CHANGIN' BRASS CONSTRUCTION (UA XW 837Y)	52 8	64 SHE'S GONE HALL & OATES (Atlantic 3332)	52 8	98 GIVE ME ALL YOUR SWEET LOVIN' CHUCK ARMSTRONG (R&R 15313)	— 1
31 LOVE BALLAD LTD (A&M 1847)	56 5	65 BABY HOLD ON TO ME JONATHAN EDWARDS (Cotillion/Atlantic 44203)	56 5	99 COMIN' CHOCOLATE MILK (RCA 10758)	100 2
32 CHANCE WITH YOU BROTHER TO BROTHER (Turbo/All Platinum TU 048)	69 8	66 CATFISH FOUR TOPS (ABC 12223)	69 8	100 GHETTOS OF THE MIND PLEASURE (Fantasy 774)	— 1
33 STAR CHILD PARLIAMENT (Casablanca NB 864)	77 2	67 JUMP ARETHA FRANKLIN (Atlantic 45-3358)	77 2		
34 ENTROW (PART 1) GRAHAM CENTRAL STATION (Warner Bros. WBS 8235)	— 1	68 BLESS MY SOUL SKIP MAHONEY & THE CASUALS (Abet/Nashboro 9466)	— 1		

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

A Fifth Of Beethoven (RFT — BMI) 8	Funny How Time (Tree — BMI) 23	Let's Be (Jobete — ASCAP/Stone Diamond — BMI) 36	Something He Can (Warner Tamerlane — BMI) 41
After The Dance (Jobete — ASCAP) 38	Get Away (Kalimba — ASCAP) 5	Let The Good (Warock — ASCAP) 53	Sophisticated Lady (Jay's Ent./Chappell — ASCAP/Cole-Arama — BMI) 61
Ain't Good For (Klondike — BMI) 62	Get The Funk (Kidada — BMI) 4	Love Ballad (Unichappell — BMI) 31	Soul (Six Strings — BMI) 76
Ain't Nothing (Conchillo — BMI) 70	Get Up Offa That (Dynamite/Tub/Belinda/Unichappell — BMI) 24	Love Talk (Pocket Full of Tunes — BMI) 80	Stand Up (Bambar/Happy Endings — ASCAP) 92
Always There (Fizz/At Home — ASCAP) 69	Belinda/Unichappell — BMI) 24	Lowdown (Boz Scaggs/Hudmar — ASCAP) 3	Star Child (Malbiz & Ricks — BMI) 33
Anything You Want (Menta — BMI) 27	Ghettos Of The (Funky P.O./At Home) 100	Making Love (Kama Sutra/Six Strings — BMI) 78	Summer (Far Out — ASCAP) 10
Baby Hold On (Robosac — BMI) 65	Give A Broken (WIMOT/Friday's Child — BMI) 43	Me And My (Canbi — BMI) 97	Super Disco (Gambi — BMI) 50
Because I Love (Boca — ASCAP) 96	Give It (NY Times/Content/Little Bear's — BMI) 6	Message In Our (Mighty Three — BMI) 13	Sweet Summer (Ganga B./Jungle City — ASCAP/Hardwood — BMI) 56
Bless My (Excelleroec/Skipsong — BMI) 68	Give Me All (Leroba/Fifth — BMI) 98	Movin' In All (Mighty Three — BMI) 83	That's When (Brent — BMI) 95
Car Wash (Duchess — BMI) 86	Hard Work (Hard Work — BMI) 44	Mr. Melody (Jay's Ent./Chappell — ASCAP) 37	The Best (Can't Stop — BMI) 22
Catfish (ABC/Dunhill/Rail — BMI) 66	Harvest For The (Bovina — ASCAP) 18	My Sweet (Savette/January — BMI) 48	The Devil In Mrs. Jones (Kizzie — ASCAP) 88
Chance With (Gambi — BMI) 32	Heaven Must Be (Bull Pen/Perren-Vibes — BMI/ASCAP) 25	Nice And Slow (Red Bus — BMI) 89	The More You (Jay's Ent./Chappell — ASCAP) 9
Changin' (Desert Moon/Jeffmar — BMI) 30	I'd Rather Be (Backstage — BMI) 29	Nice 'N' Nasty (Lucky Three/Anatom — BMI) 47	The Rubberband (Mighty Three — BMI) 26
Come Back With (SPD/Brent — BMI) 91	If I Ever (Sherlyn — BMI) 28	No No Joe (Midsong — ASCAP) 63	This Masquerade (Skyhill — BMI) 54
Come Get To (Pee Wee — BMI) 20	If You Can't (Desert Rain — ASCAP) 58	One For The Money (Golden Fleecce/Hip Trip Music Writers — BMI) 42	Underground (Web IV — BMI) 55
Comin' (Marsaint — BMI) 99	I'll Play (Pink Pelican — ASCAP) 71	One Love (Jobete — ASCAP) 16	Who'd She Coo (Tight — BMI) 7
Disco Body (Sherlyn — BMI) 81	I Need It (Viv-Jon — BMI) 40	Only You Babe (Mayfield — BMI) 17	You + Me (Stone Diamond — BMI) 19
Disco Duck (Shafree — BMI) 79	It Ain't The Real (Meadow Ridge — ASCAP) 45	Party (V. McCoy/Warner Tamerlane — BMI) 52	You Are My (Electrocord — ASCAP) 19
Don't Turn The (Dozier — BMI) 73	I Wanna Spend (Vignette — BMI) 72	Play That (Bema/Blaze — ASCAP) 1	You Don't (Groovesville — BMI) 59
Energy (Triple "O"/Jeffmar/BT Express — BMI) 49	Jive Talkin' (Casserole/Flamm — BMI) 46	Queen Of (Average — ASCAP) 39	You'll Never Find (Mighty Three — BMI) 14
Entrow (Nineteen Eighty Foe — BMI) 34	Jump (Warner Tamerlane — BMI) 67	Rock Creek Park (Blackbyrd — BMI) 77	You're My (V. McCoy/Warner Tamerlane — BMI) 84
Falling In (Ana-Ross/ATV — BMI) 93	Just To Be (Jobete/Commodores — ASCAP) 15	Run To Me (DaAnn — ASCAP) 74	You Should (Casserole/Unichappell — BMI) 11
Falling In Love (Spiffire — BMI) 82	Kill That Roach (Sherlyn — BMI) 57	Shake, Shake (Sherlyn — BMI) 2	
Feel Like (Badco — ASCAP) 85	Kiss And Say (Nastanram/Blackwood — BMI) 51	Shake Your Rump (Jobete — BMI) 36	
Flowers (Sagfire — BMI/Kalimba — ASCAP) 12	Lean On Me (Van McCoy/Warner Tamerlane — BMI) 21	She's Gone (Unichappell — BMI) 64	
Funky Music (Elvee-DeeKay — ASCAP) 87	Let My Life Shine (Sunbury/Woogie — ASCAP) 94	Somebody's Getting It (Groovesville — BMI/Conquistador — ASCAP) 60	

Promotion Executives Agree On FM Importance 1r 32

formatted station to go on a record, but when they do add the LP, you can be sure you're going to get consistent play thanks to the tight rotation schedule."

Nathan commented that many FM progressives are coming to the forefront as a result of the shifting emphasis on LP product. Citing KBPI (Denver) as an example, Nathan concluded, "If the FM stations continue to make strides forward at their present pace, they will soon hold the key position in product promotion and sales."

Value Of AOR

Barry Gross, vice president of Lifesong Records, is highly impressed with the value of AOR radio. "We can feel a direct sales impact from immediate airplay," Gross declared. "FM play is unquestionably one of the most important sales factors."

Gross, commenting on the increasing preponderance of formatted stations, said that while it was indeed hard to get a record played, when it was played it got a great deal of exposure. "More people are listening to the FM waves; it's the only place to go. You've got to know the product, believe in it, and promote each station, sometimes even individual jocks. Taste of each air personality is certainly an important factor."

Gross did not point out any specific new important stations, but instead remarked on the constantly shifting positions of every station in every market. "Things go up and down," concluded Gross. "There are new important stations every day."

Concentrated AOR Play

Motown's Joe Isgro, national director of promotion, believes that concentrated AOR airplay is "tremendously important to album sales, especially when the record is taken out of 'available' and placed in regular rotation. FMs, as a whole, are more important now because more people listen to the stations."

Isgro noted that the progressive stations are "still willing to play good product; they're pretty flexible." However, as compared to the AM outlets, Isgro indicated that the FMs are much more sophisticated in their programming choices, and promotion at these stations is much more competitive.

Only Way To Break LPs

Referring to FM airplay as being "very important" to the consistent sales of an LP, Fred DeMann, director of national promotion for Elektra/Asylum Records, stated decisively, "It's the only way to break an album." He further specified concentrated airplay as a key element in any effective promotional campaign, defining "concentrated" as being four to five plays a day on a given station.

According to DeMann, the reason for the recent emergence of FM radio as a key sales tool is due in large part to the incorporation of tight rotation formats like those developed and implemented by Lee Abrams.

"The increasing influence of the FM stations upon the consumer is definitely hurting the AM stations. In some areas, like Pittsburgh and Cleveland, the number one station is a progressive FM. I think this situation is bound to create a sort of checks and balances system. The increased competition between the AM and FM stations will force them both to adopt more professional modes of operation. It will also make them both painfully aware of the fact that they can no longer play 'hits,' in the case of AM, or music that they themselves like to hear, as in the case of the free-form FMs. They've got to program what the listening public wants to hear or they'll lose out. Radio stations are fighting for ratings; to them, higher ratings equal higher revenue. Consequently, radio stations will do what is necessary to increase their audience, and that means getting down to business."

DeMann, in isolating stations he felt were presently leaders in the field of increasing

awareness of professionalism in radio, declared, "I think that the ABC chain and the stations presently using the Abrams format are definitely in the lead. I don't know how creative or iconoclastic they are, but they're winning."

Concentrated Airplay A Must

"In order for something to get really big, you have to get concentrated airplay, to get all the FMs playing an album in an area, hopefully all at the same time, to create a good impact," declared Perry Cooper, associate director of album promotion for Arista Records. But he warned against "FM turntable hits, for example, the early Peter Frampton albums, which always found support with FM program directors, but never sold extremely well until the live album finally broke that artist."

Cooper termed the AOR stations "the top 40 of progressive radio," meaning they generally stay with the "established cuts" from large-selling albums. "You've got to have an album really high on the charts to get it on a radio station like that, but as was proven in the last ARB (radio station ratings), more and more people are listening to those stations because they play familiar product. It takes the WNEWs (New York), the KSHEs (St. Louis), the WMMRs (Cleveland) to go on a record early and get people familiar with it, but it takes stations such as WPLJ in New York to sustain the airplay long after the progressive stations have slowed down in the amount of airplay."

Cooper, in discussing FM progressive stations, declared, "I'm not saying they haven't tightened up a bit, but they're just as important in breaking new acts as they ever were." As to how tight FM progressives had become, Cooper was careful to make the distinction between freely formatted progressive stations, such as WHCN, (New Haven), where programmer Paul Dayton allowed any new album of quality to be included in a selection bin to be played at an individual dj's discretion, and tighter FM progressives such as WNEW (New York).

It Sells Records

According to Mike Bone, head of national album promotion for Mercury Records, concentrated FM airplay means "a lot. It sells records." But he added that regional FM play does not seem to be too effective. "If major FMs across the country go with an album within four weeks, however, a tremendous effect is felt."

When asked what the AORs meant to an FM promotion man, Bone responded, "They mean I get paid; they're my life. Let me explain. If I could get the whole air staff of a progressive station to love a record, I would rather have that than have an AOR station on a record. However, pragmatically getting across-the-board play on a progressive station is fairly rare, and so generally I would rather have a record on a rotation at an AOR."

FMs are more important than they were a few years ago, he believed. WMMR (Cleveland) in particular is a station which has tremendous ratings, and AORs have become the new top 40.

As to whether or not progressive FM playlists have gotten tighter, Bone contended that he still sees them programming independent of what is happening in other markets. "Each plays what is good for its own market; however, there are not many true progressives left."

Bone cited the Lee Abrams' formatted stations and the Century chain as influential FM stations.

Tremendous Sales Impact

"Assuming you can get concentrated airplay, the effect on album sales is tremendous," stated Jerre Hall, national promotion director for London Records, who pointed out the difficulties involved in monitoring airplay on FM stations, especially the progressives. In terms of selling

albums, Hall did not feel that AOR stations were considerably more important than FM stations utilizing other formats. As a general trend, he saw all FM formats converging, to the point where progressive and AOR stations were not significantly different from each other today.

In Hall's opinion, FM radio is more important to breaking new artists and albums than ever before. "A long term examination of the ratings shows that AM radio is slowly phasing out, and unless AM changes its priorities drastically, it will be in serious trouble the day every radio manufactured must be AM/FM." Important and emerging FM stations Hall noted include M-105 (Cleveland) for the inroads made with an all-LP cut format, as well as that city's WMMR, for remaining successful while maintaining one of the most freely structured formats to be found in large stations. He also praised Dallas' KFWB, KFM and KZOO for fulfilling the various needs of the market, an issue to which he felt too many ambitious program directors were paying little attention. He also felt that KMET (Los Angeles), KSAN (San Francisco) and WMMR (Philadelphia) were "effectively serving the needs of their listeners."

Concerts And FM

Tom Cossie, vice president of pop promotion for Buddah Records, felt that concentrated FM play has a "great effect, but only if the product is good. Concerts are an extremely important tool with album artists; and FM play and concerts should tie together."

For a promotion man dealing with LPs, the AORs are "where it's at" according to Cossie. "They are the medium between us and the people. In areas like Cleveland, a station like WMMR is very strong and very important."

As to whether or not FM stations are as strong as they once were, Cossie's reply was that they are more important. "Their influence has increased, just as concerts, as selling points, have increased. Again, both FM play and concerts are the two key elements to album success."

FM progressive stations were discussed in more cavalier terms. "Plainly, they don't care about a record's chart status or whether or not other stations are playing it. A station like WBCN in Boston would say, 'Oh, that's nice' if you were to give them a list of stations on a record. True progressive FM stations use a criterion of how musically significant an LP is to decide whether or not to play it."

Cossie explained that the most important FM stations to Buddah have been the R&B oriented stations, and added that the importance of the stations varies with the record. "You have to find the path of least resistance. The FMs are starting to feel their oats. Top 40 radio, with its repetition, is starting to bum out listeners."

Breaking An Act Or LP

"Concentrated airplay is, indeed, very important to LP sales," stated Marshall Blonstein, vice president of Ode Records. "In fact," he continued, "it's true for any kind of medium; repetition encourages sales."

"When I speak of 'concentrated airplay,' I'm talking about at least one or two plays per show. It's got to be that concentrated because people don't listen to radios continuously. They catch a few minutes in their car or at home while they're doing something else, so you've got to get that much repetition."

"I've always felt that FM radio has been an important factor in breaking an act or an LP," Blonstein continued. "Of course, the FM stations are much tighter today than they were five years ago. This is due to the fact that they, too, realize the importance of repetition in retaining their listeners. The more they repeat play, the fewer the number of spots open to new records."

Comparing today's FM progressive stations to AM top 40, Blonstein commented, "With regard to promotion, the FM progressive stations are like top 40 radio was 15 years ago. If you work a record, you can get it played, but consistent repetition depends on the individual jock. It's up to the local promotion man to familiarize the jocks in his area with the record."

"As far as I'm concerned WNEW (New York) is the finest FM station in the country today. This station has managed to combine the best aspects of the formatted and the free-form stations all in one. KLOS (Los Angeles) also deserves recognition as a leading FM station in the country."

FM's Role More Important

According to Louis Newman, national promotion director for Janus Records, the most important aspect of concentrated FM airplay is that it stimulates what he calls action in the marketplace. "Concentrated airplay," Newman elaborated, "is determined by the daily rotation of a record. I would call six or seven plays a day 'concentrated.'"

Newman indicated that FM radio plays a much more important role in breaking an act than it did years ago. "In the past few years, the incredible increase in retail outlets, particularly chains, has made FM airplay a much more significant factor in selling LPs. The product is easily obtainable and this added convenience makes FM radio more influential as a sales tool."

"In actually promoting a record," Newman commented, "I approach every album with the feeling that there is a cut on that album that will appeal to a music director at any FM station, whether it be tightly formatted or free-form — that's how I promote the product."

Newman cited the tightly formatted FM stations as being "essential to breaking an LP," but he was quick to add that certain stations which don't necessarily subscribe to a strict format can also be influential. "Take a WMMR (Cleveland), for example. That's the type of station that leans very heavily on its personalities, so if a particular disk jockey goes on a record with some enthusiasm, the response in the Cleveland market will be good."

"There are many good FM stations emerging, but I see WCOL (Columbus) which is AM and FM, as being a leader at this time."

Breaking A Single

Barry Goldberg, national promotion director, FM, for 20th Century, explained a certain result of concentrated FM play. "You can break a single off it," he stressed. "If we have a good album, we'll put out the LP and look for a feel from the programmers. A lot of times, they'll really help us decide, or even force a single from the album." While Goldberg admitted that FM phone reaction is not as heavy as AM, he said that the reaction was at least as important, because of the concentration on a cut from the LP.

Are FM playlists tightening? "It depends on the market. The differences in programming needs are a factor in playlist determination. Some stations are consulted, and therefore fairly tight, and some are wide open. KSAN (San Francisco) is a good example that station will listen closely to any new product, and if they like it, they'll play it. Some stations only play cuts from the top 20 albums."

Causes Excitement

Concentrated FM airplay, according to Niles Siegel, national album promotion director for Polydor Inc. "gets product into the market, alerts retailers to the existence of the album and sets up an initial buying trend which leads to longevity in airplay. It also causes excitement for an album."

"Particularly, the value of the AORs depends on how tight a station is. A tight station like a WPLJ in New York sells a lot of

continued on pg. 51

FM Radio Has 'Profound Effect' In Building Artists fr 50

records because they hammer it into people's heads." He added, though, that tightly formatted AORs only create sales impact towards the end of a record, because they will not go on a record until it is established in the market via chart position and local sales success. "What they do," he emphasized, "is make a hit record more profitable."

Siegel sees FM stations in general as being more important than they were a few years ago because there are more groups and more releases. "Without the FMs you can't break a new group." He also noted that he had seen a large number of singles start from progressive FM play. "The FMs lay a bed for a hit single many times," said Siegel.

Following the trend toward more tightly formatted FM stations, he has seen the progressives become "more selective. They have had to become more aware of their market. You can't just play records and expect an audience to respond to your trip."

'Effect On Sales'

Howard Smiley, general manager of TK Records, felt that concentrated FM airplay had "quite a bit of effect on LP sales." He added, however, that he also saw "a correlation between FM play and sales of singles." AOR stations are extremely important if you have the right product, and FM stations in general, are important factors in breaking new groups and LPs. "Even though their playlists are tighter than several years ago, they still break groups."

Smiley sees progressive FM playlists, in particular, as being "pretty tight, certainly tighter than a year ago, with the progressives, individual musical taste is the factor that decides whether or not a record is played." What about key FM stations across the country? "Every market has so many important FM stations," he explained. "Each market has at least two FM stations of major importance." He named KRBE (Dallas) WBSL (New York) and WMMS (Cleveland) as leaders in their field.

'Humongous!'

Asked what effect concentrated FM play has on LP sales, Linda Alter of Bang Records replied "Humongous! It is the biggest input for LP sales in any market you could name." The AORs, she specified, are very important today because "selling LPs in the name of the game, and FM stations are more important to building careers and breaking records than they were a few years ago." She feels that it is "a crime" that there are so few stations left with what she considers a real FM format, such as AORs and progressives. "They are the last of a dying breed; it is becoming a lost format. FM progressives have become very much more selective than two years ago. They are starting to look at the charts, and to ask what other stations are on an album." "But," she added, "you can't get away from the FMs when it comes to breaking artists. I've seen their power and I believe."

'8 Or 12 Times A Day'

Larry Harris, executive vice president of Casablanca, did not agree with the general consensus definition of concentrated airplay. "It's got to be more than four times a day," Harris explained. "I only consider airplay to be 'concentrated' when it's eight or twelve times a day, and more than one cut from the LP."

If this kind of play occurs, Harris knows that he can sell a lot of albums. "With Kiss, even without a single, we sold two or three hundred thousand units like that."

Harris stated that heavy FM play can certainly break an album; as an example, he cited George Benson's "Breezin'." "FM stations are an odd breed," he continued. "There is no exclusive pattern to formatting. Some don't play R&B, some only play the top 40 albums, some don't play hard rock, some only play hard rock. Years ago, FM radio established artists, giving

them a cult following, but now they're breaking albums and artists on a national basis."

The effect of tight playlists on a record, according to Harris, depends entirely on the record itself. "If the record is good, the station will go on it." Harris brought up the fact that FM stations are quite insular in comparison with the AM side. "Often, one FM doesn't really care what the other stations are playing."

Harris cited KMYR (Albuquerque) and KWST (Los Angeles) as being important new stations to watch. "WMMS (Cleveland) while not new, is important, because it is the only FM station in the country with a #1 rating in its market, including the AMs."

Play Can't Be Spotty

Walter O'Brien, Pye/ATV Records' national album promotion director, noted that concentrated FM airplay had a decidedly positive effect on album sales, while maintaining that "spotty FM play can often mean absolutely nothing." O'Brien stressed that even with concentrated play, coordination with other phases of promotion was crucial. "Unless someone is working to let the retail stores know the record is out, and let the people on the street know the record is available, no amount of airplay matters."

O'Brien felt that FM progressives were "more conscious of the ratings" and "more realistic" than in the past, making the quest for airplay on new artists a more difficult proposition. "At the same time, competition and tighter FM playlists are a healthy situation, in that limiting the amount of product played has led to a greater concentration of airplay. Most progressive stations will take a chance on a new artist, although there are fewer truly progressive stations on the scene than there were a few years ago." He cited the stations of the Century and Burkhardt chains as examples of those making important contributions to FM radio at this time.

Combined Strategy

"Concentrated FM airplay yields very strong sales, especially as part of a combined strategy of advertising, marketing and promotion," stated Ira Leslie, Roulette/Pyramid Records' national sales and promotion manager. Leslie felt that even scattered play could have recognizable effects, where "an album played only three times a day on only one FM station in a market would still sell the LP to a point you could feel easily."

Leslie saw the AOR stations as a major force, capable of selling "a million albums without a top 40 single," but he was skeptical about the ability of FM progressive radio to break new acts as in the past. "Discos and television are much more effective means to expose new artists at this time. Look at most of the new artists who have broken in a big way lately, including Queen, Fleetwood Mac and Hall & Oates; most have done so through hit singles on top 40. As a consequence, the airplay situation in progressive radio will be a steadily tightening one."

Sales Related To Rotation

"A lot of people listen to FM, and concentrated play will have a great effect on album sales if a record is added at a few stations in an area," remarked Allan Tepper, Pip Records' assistant national promotion director. He did emphasize that sales were realized in direct proportion to rotation, and that an album would hardly be noticed if a station were playing it infrequently. Tepper felt that the album oriented stations were an important factor in exposing artists, and also that they were stepping stones to creating the atmosphere to get a single added to the top 40 stations.

As to progressive radio's effectiveness as a means of breaking new artists, Tepper had mixed feelings. "It's still the only place to get a record by a new artist played," he commented, "but with tightened playlists

and stations concentrating heavily on fewer albums, getting airplay is much more difficult. Some of the FM progressive stations are beginning to stick with the top 50 or 100 charting albums, but there are still many that will take an unknown act and push it for you."

Difficult To Monitor Concentrated Airplay

Louis Lewow, Private Stock Records' national FM, LP promotion manager, saw "strong effects" on sales where there was concentrated FM airplay, but pointed out that because FM stations generally do not have the clear-cut rotation schedules found in AM top 40, it is difficult to monitor just how concentrated the airplay might be. "People take notice of an album when there is concentrated airplay," he continued, commenting that a certain degree of concentration was necessary before correlation with sales was noticeable.

"AOR stations are important in that they add a limited number of records," Lewow commented, "and therefore the albums they play get a maximum amount of exposure." To the issue of progressive stations' ability to break new acts, Lewow felt they were "just as important as ever today, if not more important. You've got to have that voice out there that will play an album for reasons other than that it happens to be selling well and has a high position on the charts."

"However, they're adding fewer records, and putting a great deal more thought into what they add. The stations are looking at playing an album as endorsing it for their listeners' consumption, so two or three good programming cuts on an LP just doesn't make it any more. The progressive station is not playing the album just for the listeners of the station, but for the buyers of the records, and in that respect progressive stations are getting tighter."

'Profound Effect'

"Concentrated FM airplay has a really profound effect, both in building an artist in the long term, and in the direct effect it has on sales," commented Josh Blardo, Chrysalis Records' New York field representative. "Less intensified play could have appreciable effects, in cases where, for example, cult following and popularity of an individual artist in an area were contributing to sales of an album."

Blardo felt that the strict policies regarding national chart status at certain highly formatted AOR stations led to an unhealthy situation in certain highly formatted AOR stations led to an unhealthy situation in certain markets, where records that "ought to be programmed" on these stations didn't have a chance. He did state that in the FM progressive area, the "more professional" attitude had led to tighter playlists than in past years, but that the "challenge" was healthy for the record industry. "In the sixties there was a great deal of product being heard on the FM waves, but today I find the progressive stations more significant than ever before. I think selectivity is good."

Blardo stated that there were countless FM stations doing a fine job in their individual markets, pointing to the New York and Atlanta markets as examples of regions where every FM station was contributing meaningfully and fulfilling specific needs of the listening public. He also named KWST (Los Angeles), KSHE (St. Louis), WARX (Detroit), WCOL (Columbus) and WSHE (Ft. Lauderdale). In addition, he pointed to WBCN (Boston), WZZQ (Jackson), WPLR (New Haven), WHCN (Hartford), and KLOL (Houston) as important and emerging stations that were making an impact in their markets and throughout the nation.

Stronger Identity Of Artist

Roy Rosenberg, national promotion director of Audiofidelity Records, said that concentrated FM airplay "helps to sell

records, and also helps in that the more a record is heard, the stronger the identity of the artist will be planted in the subconscious of the listener."

"The AORs," he continued, "are starting to play more jazz and jazz rock, and that is primarily what we deal in. They are opening another area of promotion for us."

Rosenberg concurred that the FM stations are certainly more important now than they were a few years ago. "It used to be that you could walk into a station with a new artist and get some kind of play. Now even the FMs are tightening up, so that if you do get exposure, it is more important." Rosenberg has seen this tightening even among progressive FM station playlists. "Now an album has to fit the format of a station. There is so much product that everyone has had to become more selective."

One Record At A Time

Bob Applegate, national promotion director for Ariola America, cited his company's release schedule as an important factor in FM promotion. Ariola, Applegate explained, only puts out one record at a time, so that the staff may concentrate its energies.

"The biggest factor in FM play now, as opposed to a couple of years ago," Applegate continued, "is that now you're getting a much stronger rotation." Applegate agreed with many other promotion executives that less product is getting more play. "The stations are, in fact, getting tighter, but they are tightening with intelligence."

For Ariola, Applegate feels that timing is the key. "You have to combine all your forces: time-buys and merchandising with retail accounts and radio stations."

'They're All Important'

"The FM progressive stations have always been a key factor to this company," stated Fred Mancuso, national promotion director for Island Records. "Our catalog is full of artists whose appeal lies primarily in the progressive market; therefore, our relationship with these stations has always been important to our artistic and commercial survival."

But Mancuso was quick to qualify that statement. "Anyone can see that the AOR stations are becoming more important in the total picture. It's the way for radio to reach a large portion of the masses." That eventually translates to sales, which can be directly attributable to AOR, according to Mancuso. He indicated that he was involved with an album that sold a million units "without a single, totally from AOR radio."

"When WPLJ (New York) goes on a record, you'll get a good shot." As to the degree of play at a station necessary to maintain that 'shot,' Mancuso explained that radio stations define that function as broadly as the promotion executives seemed to throughout the survey. "To some stations, six plays is heavy; some play the record 40-50 times per week. 'Concentrated' airplay on AOR stations means a minimum of two-three plays per day for eight to twelve weeks."

Is the trend toward more rigidly formatted stations creating problems? "Sure it's harder to get a shot," Mancuso replied, "but everything is hard." FM progressive playlists are included in that assessment. "Certainly it's tougher there also, but you have to sharpen up your skills. You have to be a marketing expert, get the most out of advertising and be able to research better than radio stations."

"But," he continued, "the trend is evident; it's happening right now. A battle for the numbers. Some people had to make changes, but in some cases, it's hurt them. You can look good and get numbers, but not necessarily have as big an audience. That's why they (radio stations) are all important to us."

CASHBOX COIN MACHINE

Bally's Bill O'Donnell Honored

CHICAGO — Bill O'Donnell, president of Bally Manufacturing Corporation, will be awarded the Prime Minister of Israel Medal, in recognition not only of his work and contributions to Israel but also for his numerous other civic, educational and charitable endeavors. The award presentation will be made on October 25 at the State of Israel Bond Amusement Machine Dinner in the Continental Plaza Hotel, Chicago. Coin machine industry notables from all parts of the world, as well as civic, political and interfaith religious leaders are expected to attend the presentation dinner.

Expressing his personal philosophy during the August 31 kick-off luncheon O'Donnell said, "I am here today because my ancestors came to America to escape oppression and I feel an obligation to help all who are oppressed or in danger of oppression."

Joe Robbins, vice president of Empire Distributing, Inc. (Chicago) and co-chairman of the Amusement Machine Division Israel Bond campaign, addressed the August luncheon assemblage, emphasizing that purchase of State of Israel Bonds is not a gift but an investment on which Israel

in 27 years has never defaulted on either interest or principal.

Prior to the October dinner, O'Donnell



will be honored at a cocktail party the evening of September 28 at Ravinia Green Country Club in Riverwoods, Illinois.

Pong Tourn. Kit From Atari

SUNNYVALE — Mike Shea, director of marketing for the consumer division of Atari, Inc., announced the availability of a free packet on how to stage a Pong tournament.

"Merchants looking for ways to build traffic can use this packet," he said, "to set up successful Pong tournaments in their own stores, with a minimum of time and expense."

The kit includes sample press releases, ad slicks, complete checklist of things to do and instructions on how to set up the tournament, as well as specially designed Pong champ certificates that would be awarded to successful contestants.

"The kit gives the merchant everything he needs to know about Pong tournaments in one neat package," Shea said, "and takes him from four weeks before the tournament right through to completion."

The kits may be obtained by writing to Atari's Consumer Division at 1195 Borregas Drive in Sunnyvale, California 95030.

'The Electric Floor'



SALT LAKE CITY — Sensations International, this city, has booked exhibit space at the MOA convention to display "The Electric Floor," which the firm distributes on a national scale.

Advertised as a "dramatic new concept in club-restaurant atmosphere entertainment," The Electric Floor is geared to the location where dancing is prevalent, to compliment jukebox music, live musical entertainment, sound system, et al.

The floor comes in 4' x 4' modules which interlock together to any size dance floor in

four foot multiples. The surface is of fire resistant translucent material with high impact capacity and is simple to assemble, or remove, over any smooth surface.

Of special significance, in view of the mushrooming disco craze and the resurgence of interest in dancing, are the light arrangements and color design of The Electric Floor, which are activated by the beat of the sound and the various kinds of music.

A full line of accessories is available.

'TV Cartoon Theatre'

LOS ANGELES — The "TV Cartoon Theatre," a new attraction for the kiddie market, is currently being distributed nationally by Portale Automatic Sales.

The model accommodates one or two children at a sitting and is housed in a sturdily constructed enclosure with colorfully illustrated cartoon characters in the exterior design. Featured entertainment is an assortment of popular cartoon and adventure films from the library of Filmation Studios, prominent producer of children's TV programs.

The films, featuring such familiar cartoon characters as Oz, Fat Albert, Archie, Groovie Goolies, Sabrina, Isis and others, are in cassette form with six different three-minute cartoons on each cassette; and the model's standard pricing is 25¢ per three minute play.

The unit has unlimited potential in such locations as family amusement centers, arcades, shopping malls, department stores, hotels and motels, supermarkets, discount stores and similar family-oriented spots.

The dimensions of TV Cartoon Theatre are 72" high, 49½" wide and 24" deep. It is



equipped with a Fairchild Seventy-07 Super 8 Projector and shipped with a Fairchild Operator's Handbook, service information and special operating suggestions. Immediate service is available through the 120 Fairchild service centers located in 42 states throughout the U.S.

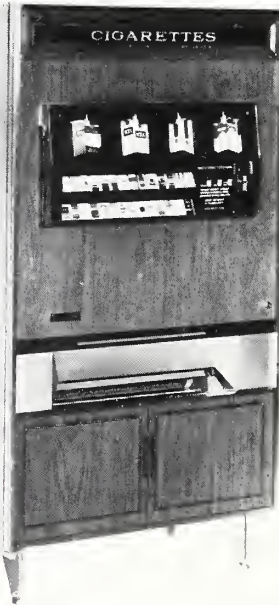
80,000 Cig. Packs Vended By Smokeshop In 10 Mths.

ST. PAUL, MINN. — The model 1264 Smokeshop, produced by Automatic Products, has a capacity for 1,200 packs of 27 different selections of cigarettes, making it ideally suited for locations with high volume traffic, as attested to by Oakland, California operator Richard J. Scherer of Oakland Cigarette Service, Inc. He repor-

ted that during a recent ten month period, Cash Brothers, a liquor store/food market operation in the Oakland area, sold over 80,000 packs "with a minimum of maintenance calls required."

As proprietor James Cash stated, "We are naturally highly pleased with the track record of this Smokeshop. It's sensational!"

Scherer said that the double capacity of the model 1264 Smokeshop, as opposed to the 600 pack capacity of most cigarette vending machines, insures half as many service calls for refilling, resulting in very significant savings on the high cost of manpower.



(Left to right) Richard J. Scherer of Oakland Cigarette Service, Inc. and James Cash of Cash Bros. in Oakland, California standing beside the Smokeshop model 1264 which vended over 80,000 cigarette packs in a 10-month period.

Atari Names Croke

SUNNYVALE — Jim Croke has been named midwestern zone manager for Atari, Inc., according to an announcement by the firm.

Croke was previously midwestern sales manager for Litronix, Inc. In his new post with Atari, he will coordinate the efforts of the company's seven midwestern rep groups in an eighteen-state area of the central U.S. "My job is to make certain our sales effort is thorough and coordinated throughout the central United States," Croke said.

Prior to his affiliation with Litronix, Croke worked with the sales department of Schick. He holds a degree in psychology from St. Joseph's University.

State Association Calendar 1976

- October 2-3; Coin Operated Industries of Nebraska, mtg., Ramada Inn, Omaha.
- October 2-3; Wisconsin Music Merchants Assn., annual conv., Holiday Inn, Wausau.
- October 14-16; West Virginia Music & Vending Assn., annual conv., Sheraton Inn, Clarksburg.

This year's model of the copyright revision bill creates a number of new royalties including one for jukebox owners. If the copyright revision bill makes the October Congressional adjournment deadline, jukebox owners will be paying an \$8 per box royalty. See story on page 7.

WHAT CAN 5 VITAL ADVANTAGES DO FOR YOU?

ANSWER:

American coin-operated phonographs have always kept pace with the design and manufacturing technology of the times.

What more could you want?

The R-80 line from Rowe-AMI answers this question with at least five vital advantages over any other jukebox:

INCREASE CUSTOMER GOOD WILL

Customers respond with money when they have the opportunity to hear more tunes. Although a relatively few records get most of the play, extra selections produce "golden profits". Profits over and above the basic costs of the route operation.

The R-80 line pleases more customers and invites more play because of its exclusive 200-selection capability.

IMPROVE LOCATION SATISFACTION

Rowe-AMI offers your locations a styling choice with both the Fleetwood and Imperial models. A choice which will suit the taste of the particular environment.

Important because when the location really likes the looks of the phonograph, you won't have to replace it as soon.

DISTRIBUTE FULL SOUND THROUGHOUT

Where high volume level is required, no other phonograph plays more loudly than the R-80. That's because of the exceptionally high efficiency transfer of the power from the output of the amplifiers through the dual 3-way crossover networks into the six speakers. Plus the exact positioning of the mid and high range speakers and the tuned bass reflex sound chamber. No hot spots or dull areas.

Each element in the stereo sound system is precision matched for efficiency and true reproduction.

Of course, for quadraphonic locations, Rowe-AMI exclusively provides true SQ Quad as an option.

ASSURE DEPENDABILITY

Dependability of the R-80 is backed up all the way with an exclusive full five-year warranty on all moving parts.

Built-in 5-year lubrication contributes to this, and the warranty record speaks eloquently for itself: a rate of only one replacement for every 50,000 items on location.

PREVENT LOSS

The R-80 can be ordered with the proven gas-powered Monitor burglar alarm system. But more than that, the phonograph and its contents can be insured against loss due to theft, fire, and vandalism at a very low, affordable cost.

This means that in marginal areas you can afford to hold onto locations or even open new ones. Insured security.

They all add up to a line of photographs that is above the usual. More than is expected.

But then that's what's expected of Rowe-AMI.



See the R-80 among the other quality Rowe-AMI phonographs at the Rowe distributor near you.



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CHICAGO CHATTER

National Coin executives and staffers hosted a farewell luncheon last Tuesday (14) at the Como Inn here in town to honor **Mort Levinson**, who'll be retiring on Sept. 24 to pursue a life of leisure in Sherman Oaks, Calif. Although he expressed reluctance to leave his many friends and coinbiz associates of long standing and all the good people at National, Mort was nonetheless anxious to depart the Windy City environs before winter sets in and be warmly settled on the west coast by mid-October. Much good luck to you, Mort!

CASH BOX FELICITATIONS TO Jerry Marcus, new president of Chicago Dynamic Industries. CDI's board chairman **Samuel Gensburg** made the announcement. At press time last week, Marcus was en route to Europe on a business trip. . . Firm's **Bob Sherwood**, who was on hand at the recent FAMA convention in Miami Beach, tells us the factory is just about ready to wrap up production on its very successful "Sound Stage" 2-player flipper and commence production on a brand new 4-player pin called "Jukebox"! Watch for it!

GORGEOUS BARBI BENTON is sportin' a "Capt. Fantastic" t-shirt — and can you think of anyone who would do it more justice! She made a special request for it, by the way, after seeing one worn by a local radio personality, and when Bally's promotional sales manager **Tom Nieman** received the request he made certain she got one — post haste! . . . As for the Bally "Capt. Fantastic" 4-player, need we say it's doing superbly! Tom said he's still getting calls from distributors for assistance in setting up special promotion projects. He told us there's a biggie about to start in Las Vegas at the Aladdin's Castle Hotel game room, which houses about 120 flippers. They have thus far ordered a thousand posters and numerous t-shirts to back up their program and the room's manager **Norm Little** is setting the publicity wheels in motion.

DATeline SUNNYVALE: Chatted some with Ramtek's **Chuck Arnold** — mostly about the heavy action on "Hit Me," of course, with a hint or two on an upcoming new Ramtek piece which was unveiled at the recent FAMA convention in Miami Beach. The model is an upright called "Horoscope," attractively and uniquely designed, as Chuck indicated, and equipped with a micro-processor memory system for accuracy. It'll really tell you all about yourself, he said, to make it a big attraction on location! Watch for it!

BUSINESS IS GREAT at Empire Dist. — and that's the word from **Ben Rochetti!** Among the big selling games of the moment are Bally's "Capt. Fantastic," Midway's "Tornado Baseball" and "Sea Wolf" and the Garlando "Convertible" table. Ben said **Mr. & Mrs. Garlando** expect to be in Chicago for a visit around MOA time. We assume Ben's wife **Doris** will act as interpreter during their stay as she's done in the past. . . The Rochettis, by the way, just returned from a vacation trip in Lake Tahoe and, in addition to having a great time, Doris hit the jackpot!

ON THE SINGLES SCENE: **Chet Kajeski** of Martin & Snyder one-stop in Detroit gave us a categorical rundown on some of the most heavily programmed jukebox singles in his area, like: (pop) "You Gotta Make Your Own Sunshine" by **Neil Sedaka** (MCA), "Roxanne" by **Peter Dinklage** (Polydor), "Disco Duck" by **Rick Dees** (RSO), "Fernando" by **Abba** (Atlantic); (country) "Her Name Is" by **George Jones** (Epic), "Here's Some Love" by **Tanya Tucker** (MCA), "I Never Said It Would Be Easy" by **Jackie Ward** (Mercury); (soul) "Just To Be Close To You" by **The Commodores** (Motown), "You Plus Me Equals Love" by the **Undisputed Truth** (Whitfield/WB) and "Don't Turn The Lights Off" by **Margie Joseph** (Cotillion). Among new releases Chet's recommending to ops are "Muskrat Love" by **Captain & Tennille** (A&M) and "Things" by **Anne Murray** (Capitol).

PHIL MOSS & CO. HOSTED A SERIES of very successful showings of the new Seeburg phonographs at its various branch territories, commencing with a big premiere affair at the Holiday Inn in Des Moines, Ia. on Sept. 11. Among special guests were Bally's **Tom Nieman** and his lovely wife **Sally**. Subsequent showings took place in Kansas City (9/16-17) and Omaha (9/19).

AT PRESSTIME last week Electra Games' **Stan Jarocki** was en route to Miami Beach to attend the FAMA convention, where the exciting new Electra "Flying Fortress" air combat bombing game was to be unveiled. Stan divulged very little about the new piece except to say it's a "spectacular" new single player upright with widespread appeal for players of all ages!

MILWAUKEE MENTIONS

The Wisconsin Tavern League hosts its annual convention and show in LaCrosse, Wisc. on Sept. 21-23. Among those who will be exhibiting are **Wally Bohrer** (Hastings Distrib-Milw.) and **Jim Stansfield** (Stansfield Vending-LaCrosse). Perfect for Jim; right in his own backyard, so to speak. . . **Rollie Tonnell** of Cigarette Service (Appleton) will be part of the entertainment at the Wisconsin Music Merchants Association annual convention at the Holiday Inn (Wausau) on Oct. 2-3. Rollie is a member of a quartet known as the **Ham 'N Wry**. The group, which is relatively new, has about 25 years of combined experience between them. Rollie describes it as being unique, breaking from the traditional barbershop quartet format of southern, Irish and such songs. The act carries a comedy theme, with novelty songs, medleys and even numbers written and arranged by its members. . . Collections are down somewhat, according to **Wally Bohrer** and **Rollie Tonnell**. The feeling is that this year's beautiful summer has sent people outside in droves. Vacationing and other outdoor activities have kept customers out of locations. School has started, though, and workers are back on the job, so collections are expected to pick up significantly in the next couple of weeks. . . **Russ Dougherty** of Rapids Coin (Wisconsin Rapids) is busy getting things rolling for the fall session of the coin-operated repair technician apprenticeship program in Wisc. Russ is chairman of the ad hoc advisory committee which guides the progress of the program.

MINNESOTA MUSINGS

Spoke with **Dick Hawkins** (D&R Novelty-Rochester). Dick recently bought out longtime operator **Clem Kaus** (KTC Co.-Owatanna). He indicates collections are strong in his area for this time of the year, but that some parts of the state, especially the west, are experiencing slow action. Reasons cited by him and operators in the affected area include the dry weather, which is causing concern among the farmers and the general economy. As for top pieces, Dick says "Capt. Fantastic" and "Sea Wolf" are excellent right now. . . A committee of **Hy Sandler** (Sandler Vending-Minneapolis) and **Steve Dahlin** (Dahlico Music & Vending-St. Paul) is scouting the Twin Cities for a site for the 1977 Music Operators of Minnesota annual convention and show. Consideration is also being given to earlier dates than this year's early June affair. An announcement is expected soon. . . **Bill Sumption** of Hanson Distributing Co. (Bloomington) and the 1975 World Champion Fussball Player, has been elected president of the new Upper Midwest Table Soccer Association. The new organization is designed "to promote the sport of table soccer and not a particular table or company," according to Bill. Information about the association can be obtained from **UMTSA, P.O. Box 20443, Bloomington, Minnesota 55401**. . . The Music Operators of Minnesota

has scheduled a board of directors meeting for Oct. 26. The 1977 budget, convention and legislative program will be under scrutiny, among other subjects. With membership and services being at their highest levels ever, the board is particularly active these days.

CALIFORNIA CLIPPINGS

DATeline LOS GATOS: Looking forward to closing the WCI deal — the excitement at Atari has had a dynamic effect on sales. While speaking with Atari's **Frank Ballouz**, "we have literally sold out of 'Le Mans,' 'Indy 4' and the popular 'Break Out.'" According to Frank, "The WCI deal will help in Atari's bargaining power with new products." When asked how long he plans to be in town, we find that he is leaving tomorrow for Denver, Salt Lake City, while **Terry Splzer** is on his way to Omaha, Ohio and Miami. . . Sega's sales and service manager **Don Hutmler** will be leaving for the FAMA convention in Miami; on his itinerary will be a meeting with many east coast distributors.

LOS ANGELES: Circle International held open house last week, and the showing of many new products was more than expected. **Don Edwards** of Circle was pleased by the turnout of many of the manufacturers, operators and distributors who attended the two-day affair. Also attending were Gremlin's president **Frank Fogleman** and marketing director **John Myers**. One of many new products on display was Gremlin's "Blockade," which, by the way, is their first video game. Given a demonstration by **John Myers**, the game can be played by two or more persons, and a cocktail version will soon be ready for delivery in about six weeks. . . Ramtek has informed **Cash Box** that **Chuck Arnold** has left town and is heading for Miami and the FAMA convention. . . We also learn from **JRW's** rep **Darrell Payne** that they will have a new video game, which is in final preparation for release on the market.

HERE'S WHAT'S POPPIN' ON PICO: Sales on the Gottlieb "Card Whiz" have been doing extremely well, along with many of the Rockola jukeboxes. **Tom Portale** tells **CB** that their new TV Cartoon Theatre has now gone into full production.

ON THE SINGLES SCENE: Top ten information is provided this week by **Jack Douglas** of Op's One Stop. Holding #1 position is "Shake Your Booty" (TK) (**CB** #1 bullet), "Let 'Em In" (Capitol) at #2, followed by "Summer" (UA) #3, "Devil Woman" (Rocket/MCA) (**CB** #6 bullet) at a strong fourth position; #5 is being shared by George Benson's "This Masquerade" (WB) and Dr. Hook's "A Little Bit More" (Capitol). Chicago takes the sixth position with their hit single "If You Leave Me Now" (Columbia) (**CB** #7 bullet), the Bay City Rollers' new hit "I Only Wanna Be With You" (Arista) (**CB** #14 bullet) is on at number seven, "Wham Bam" (Arista) (**CB** #16 bullet) holding at #8. Also sharing a top ten position are James Taylor's "Shower The People" (WB) and Peter Frampton's "Baby, I Love The Way" (A&M), with both artists filling the ninth position, and at #10 is "Disco Duck" (RSO/Polydor) (**CB** #5 bullet).

EASTERN FLASHES

Optimism prevails among area coin people that the months ahead will be banner ones in all areas of the coin machine industry — music, games, vending — and what a pleasant opening for this week's column! . . . The Shaffer Distrib people are all set for their big bicentennial party on Thursday, Sept. 23, at the Riviera Country Club in Columbus. Guests can look forward to plenty of food and refreshments, prizes, a little golf and a lot of fun! . . . While we're in a social mood, Albert Simon Inc. will be hosting a lavish Seeburg showing at the 10th Ave. premises on Tuesday (22), to intro the new model phonographs. Big event will commence around three o'clock in the afternoon and proceed with cocktails and a buffet dinner. Firm's **Murry Sandow** said invitations have been sent to customers and friends of Albert Simon Inc., which number many, many — so, a big turnout is expected! Murry mentioned that the new Williams 4-player "Aztec" would also be spotlighted at the showing. . . The Pine Tree Vending Assn., representing the state of Maine, was issued a charter as an affiliated state council of the National Automatic Merchandising Assn. (NAMA) — bringing the total number of state groups to 29. President of the new council is **Fred Boucher** of Fred's Vending Service Inc. in Waterville. . . Used equipment is moving very well at Royal Dist. in Cinncy and **Jerry Grotjan** said present conditions point to a very big year for vending equipment. On the subject of games, he mentioned quite a few really hot sellers; among them, Midway's "Tornado Baseball" (a sample of the cocktail table version is newly arrived out there); Meadows' "Cobra Gunship," Exidy's "Death Race," CDI's "Sound Stage" 2-player pin and Bally's "Capt. Fantastic" 4-player pin, to name a few! . . . **ON THE SINGLES SCENE:** **Frank DIMarsico** of Program One Stop (Union, N.J.) lists the following as active with area ops: "May I Have The Next Dream With You" (the flip side of "Sing My Love Song") by **Al Martino** (Capitol); "Far Away Forever" by **Billy Eckstine** (A&M); "Feelings" by **Willis Jackson** (Cotillion), described as a tender sax instrumental; **Manhattan Express** "Mala Femmana" (Friends & Co.), which is a disco version, "It's Okay" by the **Beach Boys** (Reprise), "The Rubber Band Man" by **The Spinners** (Atlantic) and "Let's Remember The Good Times" by **Engelbert Humperdinck** (Epic).

HOUSTON HAPPENINGS

Pleasant visit at H.W. Daily Inc. (314 E. 11th St., Houston), long established and very successful wholesale record dist. Firm is the only independent wholesale record distributor in Texas. **H.W. (Pappy) Daily**, president emeritus, founded the organization. Operation is conducted by sons **H.W. Daily Jr.** and **Don Daily**. Pappy works in the place at his pleasure but spends the bulk of his time at home in Houston or at his luxurious vacation home in Wimberly (located in famous Texas hills country), depending on the season of the year. . . With the opening of Houston schools, young and attractive **Kathy Franz**, daughter of **H.A. (Hoddy) Franz**, owner of H.A. Franz & Co. (Seeburg), returned to her position as teacher at Harris County School for Retarded Children. Kathy is justly proud of her professional position in which she can be helpful to the less fortunate. . . Back to H.W. Daily, Inc.: those who keep the concern going (and it does so at a super rapid pace) include: **Ross Craft**, singles buyer; **Phillip Pace**, import sales; **Jan Moore**, LP and 8-track buyer; **Mary Miller**, advertising; **Dede Reily**, counter girl; **Janina Mathis**, data processing; **Mary Roberts**, counter girl and **Charlene Butts**, bookkeeper. . . Just guessing, but 'pears like Rowe International-Houston distrib office might have eliminated title of sales manager. Anyhow, recent business cards simply read sales representative. . . Latest official report from United Record Distrib. Co. (1613 St. Emanuel St., Houston) was an excellent one. . . Circumstantial evidence indicates that Mannings Music Co. (1918 Taft St., Houston) is doing okay. The firm, owned and managed by **Jack Mannings**, is newest major music operating outfit here. . . Vacation period about over and some service schools are very likely forthcoming; two major distributors having already expressed intention of holding sessions.

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FOR SALE: Fast Draw \$795; "300's" \$850; Space Odyssey Write, Space Mission Write, Bow And Arrow \$885; Old Chicago \$925; Wizard \$895; Blue Max \$850; Speed King \$475; Gold Record \$685; Hollywood \$760; Panzer Attack \$625; Chopper (helicopter) \$495; Montie Carlo \$325; Super Shifter \$675; Chopper (Cycle) \$675; Grand National Steeplechase \$525; Air Attack \$550; Goal 4 \$575; Quiz Show \$995; Shark Jaws \$750; Anti Aircraft \$750; Film Flam II \$525; Drop Zone 4 \$495; Ball Park \$650; Winner (unshopped) \$165; Wheels \$1125; Bi Planes \$785; Take Five \$795; Pace Race (unshopped) \$325; Paddle Ball (unshopped) \$125; Dynamo (rosewood) \$375; Champion \$195; Little Red \$110; Pachinko \$425; Flying Ace (unshopped) \$325; Air Handball \$750; Bumper Pool \$325; Big Shot Rifle \$875; Bio-Rhythm \$550; Twin Jokers brand new \$465; Rally (unshopped) \$125. NEW ORLEANS NOVELTY CO., 1055 Dryades St., New Orleans, La. 70113. Tel. (504) 529-7321. Cable: NONOVCO.

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Make sure your check is enclosed



THIRD ANNUAL RECORD BAR MANAGERS' CONVENTION — The Record Bar, a 79-store chain of retail stores based in Durham, North Carolina, held its yearly convention from September 2-5 at Hilton Head, South Carolina. Pictured at the meetings are **top row** (l to r) Barrie Bergman, president and chief executive officer addressing those gathered for the closing night's banquet; David DeFravio, vice president of retail sales, presenting

store manager Otis Henry with a "gold record" designating him "manager of the year," Fred Traub, director of purchasing, Roger Helms of WEA, Scott Young, executive vice president, and Harry Bergman, chairman of the board. The three Record Bar executives are holding framed photographs of themselves, taken during more casual times. **Bottom row** (l to r) Otis Henry presents David DeFravio with the

TRP (tootsie roll pop) Award, while Minehardt Fishel, a store manager, looks on. The award is one that is highly coveted by the company's executives, according to an informed source; John Flisek, Tom Flisek, and Gary Flisek shown relaxing during an infrequent break during the four days of meeting. All three are store managers (Gary is a managing supervisor) and, not surprisingly, all three are brothers.

Discount, Dept. Store Sales Rise fr 20

\$222.1 million in the fiscal first half from \$163.7 million in the prior-year period.

Arthur M. Wood, Sears' chairman, forecast "continuing steady growth" in his company's store through the spring of 1977. With regard to the retailing industry in general, Wood opined that nationwide sales of general merchandise would increase eight to nine percent in the second half of this year. He based his optimism partly on government figures which show, among other things, employment increasing and inflation moderating.

Not A Good Month

At Allied Stores Corp., which owns and operates 159 department stores and 10 Almart-J.B. Hunter discount stores, August was not a good month for sales, according to senior vice president Howard E. Hassler. But he added that "strong signs" have begun appearing to indicate that business will be better this fall. Hassler said he hoped that the Almart operation, which showed losses in the "double-digit millions" during the 1971-72 period, will finally break even in 1976.

Kresge Up

Other retail chains showed strong gains in earnings during the year's first half. S.S. Kresge, parent of K-Mart, reported a 66.6 percent increase in net earnings to \$100,938,000 from \$60,595,000 on a 22.1 percent jump in sales to \$3,669,803,000 from \$3,004,942,000. At Wal Mart, earnings shot up 71.9 percent to \$6,433,000 from \$3,742,000 as sales of \$209,157,000 rose 45.8 percent from \$143,502,000. Zayre announced earnings of \$2,082,000, a 70.4 percent increase from \$1,222,000 on a 5.3 percent gain in sales to \$516,474,000 from \$490,278,000. Gaylord's National showed a profit of \$192,268, compared with a loss in last year's first half of \$590,308, as sales rose 21.4 percent to \$51,391,508 from \$42,315,524.

The situation at Jamesway was even more dramatic as income jumped 704.8 percent to \$1,006,000 from \$125,000 on a 22.1 percent sales increase to \$57,639,000 from \$47,196,000. At Kings, earnings climbed 116.5 percent to \$3,705,000 from \$1,711,000, while sales of \$146,541,000 edged up 7.5 percent from \$136,336,000. Sky City reported that its earnings had advanced 71.7 percent to \$955,110 from \$556,118 on a 38.4 percent jump in volume from \$29,055,611 to \$40,214,029. Mammoth Mart's earnings of \$489,933 represented a big improvement over a loss of \$389,644, while its sales increased 9.8 percent to \$65,783,562 from \$59,914,591. At Ames, there was an 81.8 percent rise in earnings to \$1,800,000 from \$990,000 on a 25 percent gain in sales to \$71,900,000 from \$57,500,000. And, after showing a loss of \$2,411,000 in last year's first half, Cook United reported a profit this year of \$724,000, although its sales of \$193,546,000 from 77 stores were down 3.9 percent from the \$201,444,000 worth of goods it sold during the prior-year half in 85 units.

Macy Earnings Rise

Profits at R.H. Macy & Co. for its entire fiscal year, ended July 31, rose a whopping 58.4 percent over the previous year's earnings, based on sales of \$1,469,363,000. While this success was marred by the fact that fourth quarter net income declined 17.6 percent to \$5,514,000 from \$6,693,000 a year earlier, sales during the same period increased 9.1 percent over the prior-year fourth quarter to \$337,250,000.

Cayre Sets Campaign For Salsoul Orch. LP

NEW YORK — To help launch "Nice 'N' Naasty," the second album by the Salsoul Orchestra, Cayre Industries Inc. is offering distributors an extra ten percent in free goods on initial orders of the album.

Table Cards Help To Promote Albums fr 12

Peisinger, director of national sales for Arista, "because it worked so well for us here." As an example, he estimated that table cards for The Movies' appearance at The Other End accounted for sales of 250 copies of their debut album at Korvettes stores in the New York metropolitan area. (This figure was arrived at after a spot-check of stores where the table cards were turned in.) "You figure at a club like The Bottom Line, a couple of thousand people will attend shows in a three or four day run," said Peisinger. "If you sell a hundred extra albums as a result, you're breaking even; if 200 more disks are moving, that's a fantastic rate of return."

Exposure Valued

According to Chet Furmanek, marketing coordinator of ABC's New York sales branch, the company's use of table cards when the Faragher Brothers played The Other End didn't move any substantial amount of records in the New York area. However, he felt that the promotion had been valuable because "it helped to expose a new act."

RCA has apparently been running table card campaigns on a fairly regular basis since it printed up cards for Hall & Oates about a year and a half ago. Bob Harrington, director of merchandising for RCA, said he wasn't sure that RCA would use this method of promotion again. But he stated that the company would not be adverse to such an approach "if it applies" to the merchandising needs of a particular ar-

tist.

Done On 'Every Act'

Ron McCarrell, director of merchandising for Columbia Records, said that his company printed table cards for Flo & Eddie's appearance at The Bottom Line a few months ago. And Don Dempsey, vice president of marketing for Columbia, pointed out that the label has mounted similar campaigns (with either concert flyers or table cards) for "practically every act that it made sense with where we had an authorization." According to Dempsey, these promotions have been done on a continuing basis by at least 20 Columbia sales branches all over the country.

"Basically, the purpose is to get to the people who are seeing the artist within a time frame which allows us to take advantage of the excitement of the live appearance. We do it in clubs as well as in major arenas. We do it especially in those areas where we're able to set up a tour for an act that has not yet played certain geographic areas of the country. Of course, this is not limited to a handout or a table card; it's part of a total media mix."

Pompadour Resigns

NEW YORK — I. Martin Pompadour has resigned for personal reasons as an officer and member of the board of directors of American Broadcasting Companies, Inc., effective September 13, 1976.

Tower To Open Operators O.S.

SACRAMENTO — Tower Records is opening Tower Records One Stop to service the jukebox operator business, according to Tower Records head Russ Solomon. The operation will be based here in Sacramento, and will be run out of the Tower store on Columbus and Bay.

Solomon emphasized to **Cash Box** that the operation will strictly service operators, providing title strips, and mailing out a weekly mailer. It will not carry albums and will not sell to other accounts or retail stores. Solomon added that Tower's roots in the operator supply business date back to 1946.

H'dleman Halves Q'tly. Dividend

CLAWSON, MICH. — The Handleman Company has halved its quarterly dividend, from 10¢ a share to 5¢ a share. The company's board of directors "concluded that the dividend should be reduced in view of the decline of the company's earnings during the last fiscal year and during the fiscal quarter ended July 31, 1976."

Handleman's earnings had dropped from \$369,000 in the first quarter last year to \$242,000 in the first quarter this year (**Cash Box**, Sept. 11). As previously announced, earnings for the 1975 year dropped from \$3.85 million last year to \$2.3 million this past year (**Cash Box**, July 10).

New Adds To Pop Playlists fr 24

KING — SEATTLE
#1 — Wild Cherry
Linda Ronstadt
*Boston
*Barry DeVorzon & Perry Botkin
*Bee Gees
11 To 7 — Heart
14 To 6 — Orleans
29 To 16 — Bay City Rollers
Ex To 21 — EW&F

KEEL — SHREVEPORT
#1 — Wild Cherry
Barry Manilow
Captain & Tennille
*Neil Sedaka
*Osmonds
*Michael Rabon
16 To 11 — Rick Dees
20 To 10 — DeVorzon & Botkin
21 To 15 — Sun
25 To 18 — John Valenti
26 To 20 — Gordon Lightfoot
27 To 19 — Linda Ronstadt
30 To 25 — Bay City Rollers
Ex To 27 — Paul Davis
Ex To 28 — Barbi Benton

KJRB — SPOKANE
#1 — Elton John & Kiki Dee
*Barry Manilow
*Bee Gees
*Hall & Oates
*BTO
*Gordon Lightfoot
30 To 22 — Bay City Rollers
Ex To 23 — Kiss
Ex To 27 — Beach Boys

KREM — SPOKANE
#1 — Chicago
*Bee Gees
*Barry Manilow
*Boston
11 To 7 — Steve Miller
12 To 6 — Boz Scaggs
13 To 9 — Jefferson Starship
24 To 15 — EW&F
26 To 21 — DeVorzon & Botkin
28 To 20 — Bay City Rollers
Ex To 25 — Kiss

KKAC — TULSA
#1 — Wild Cherry
*Captain & Tennille
*Gordon Lightfoot
*Boston
12 To 2 — Heart
20 To 15 — EW&F
22 To 17 — Kiss
25 To 20 — Bay City Rollers

26 To 16 — Flash Cadillac
27 To 21 — Beach Boys
28 To 18 — Rick Dees
29 To 24 — Firefall
Ex To 22 — Linda Ronstadt
Ex To 27 — Abba
Ex To 30 — Steve Miller

KELI — TULSA
#1 — Wild Cherry
*Kiss
*Starbuck
*Bee Gees
15 To 8 — Hall & Oates
20 To 10 — Rick Dees
27 To 15 — Gary Wright
Ex To 23 — Bay City Rollers

WPGC — WASHINGTON
#1 — Rick Dees
Hall & Oates
Linda Ronstadt
Bay City Rollers
Gordon Lightfoot
*Bee Gees
17 To 12 — EW&F
26 To 15 — Peter Frampton
21 To 9 — Chicago
22 To 11 — Rick Dees

KLEO — WICHITA
#1 — Wild Cherry
Linda Ronstadt
Gordon Lightfoot
Bay City Rollers
12 To 5 — Orleans
21 To 9 — Chicago
22 To 11 — Rick Dees

KXOK — ST. LOUIS
#1 — Wild Cherry
Heart
Flash Cadillac
*John Denver
19 To 13 — Dr. Hook
22 To 17 — EW&F
Ex To 23 — Bay City Rollers

KJOY — STOCKTON
#1 — Linda Ronstadt
*Billy Joel
*Manfred Mann
*Kiss
*David Dundas
19 To 14 — Bay City Rollers
27 To 21 — Eric Carmen
28 To 15 — Little River Band
29 To 20 — Tower Of Power
30 To 25 — Faragher Brothers

KTAC — TACOMA
#1 — Wild Cherry
*Bee Gees
*Linda Ronstadt
14 To 7 — Rick Dees
25 To 19 — Heart
Ex To 27 — EW&F

station breaks fr 22

Chuck Mackin was incorrectly listed as the new PD at **WBLI**, Long Island recently. Mackin is the station's new music director and **Mike Scalzi** remains the station's program director.

Wilma Carwell promoted to music research department head of **WLAC**, Nashville. Ms. Carwell had been doing part-time music research in addition to secretarial/receptionist duties for the station.

Michael Christian promoted to music director at **KJRB**, Spokane. Christian replaces **David Yates** who left the station.

Buzz Bennett new director of **WNOE-AM**, New Orleans program operations and will also advise WNOE-FM.

Kevin Buchta is new at **WMAK**, Nashville and will direct research and do promotion and sales for the station. Kevin was at **KCMO**, Kansas City.

Kid Curry is new at **96X**, Miami in 6-10 p.m. slot. Curry is from **WKUQ**, Knoxville. **John Lee Walker** moves from 6-10 p.m. to 2-6 p.m. and replaces **Gary Bridges** who has left the station.

Joe Sasso now doing afternoon drive at **WXYZ**, Detroit. Sasso replaces **Dan Henderson** and comes from **WFAA**, Dallas where he was known as **Ken Summers**.

Barbara Summer now the all night jock at **WFIL**, Philadelphia. Ms. Summer comes to **WFIL** from **WIFI**, also Philly.

Dave Thompson in as new jock at **KDWB**, Minneapolis.

Rick Dees has left **WMPS**, Memphis. **George Klein** exits **WHBQ**, Memphis. Klein is being replaced by **John Long**, formerly with **WAPE**, Jacksonville.

Jim Robert now doing all night show on Friday and Saturday at **WCOL**, Columbus. Robert is from **WDIF**, Marion, Ohio.

David Carroll, assistant pd at **WFLI**, Chattanooga, exits the station.

Dan McCartney now doing 1-6 a.m. at **KYA**, San Francisco. **Natural Neil** does morning drive for the station.

Dennis O'Shea (6-10 p.m.) replaces **Dan McCartney** at **KNDE**, Sacramento. **Bill O'Brien** is new on weekends.

Dave Cole, sports editor at **WDHF**, Chicago, has left the station.

Len Thomas is new midday jock at **WDRG**, Hartford. Thomas worked last at **WCOD**, Hyannis.

Dick Durante now doing afternoon drive

at **WBT**, Charlotte. Durante is from **WLAM**, Lewiston, Maine.

Don Schafer now doing production and weekend shift at **WTRY**, Troy. Schafer comes to **WTRY** from **WGNG**, Newburg.

Doc Savage is new weekend man at **98Q**, Vidalia.

Glenn Richards is new at **Z96**, Grand Rapids. Richards replaces **Tom Sidwell** and last worked at **WOOD**, Grand Rapids.

Bruce Kramer in as 12-3 p.m. jock at **WTIX**, New Orleans. **Terry Young** does weekends at the station.

New jocks at **WRFC**, Athens are **Luke Eastwood** (from **WBSR**, Pensacola), **Eric Stevens** (from **WPEG**, Concord, North Carolina), and **Steve Davis** (from **WHHY**, Montgomery). **William MacArthur** is new weekend man and comes from **98Q**, Vidalia.

Steve Anthony now doing 8 p.m.-1 a.m. at **KRIB**, Mason City. Anthony worked at **KLEE**, Ottumwa, Iowa last. He replaces **B.J. Daniels** who moves to **KKOI**, Minot, North Dakota.

Steve Rivers in as new afternoon drive man at **WGNG**, Providence. Rivers comes to **WGNG** from **96X**, Miami.

Phil Davis new at **KQWB**, Fargo. Davis comes from **KLEE**, Ottumwa, Iowa.

Sue O'Neill, music director at **WVBF**, Framingham, has left the station. **Bob Christie** is doing music temporarily.

Valli LP Keys Pvt. Stock Release

NEW YORK — Frankie Valli's "Valli" headlines Private Stock Records' four album release, due the last week in September. The release also includes "Making Our Dreams Come True" by Cyndi Grecco, titled after the theme of television's "Laverne and Shirley," as well as the recording debut of David Soul of television's "Starsky & Hutch," produced by Elliot Mazur. "The Band Of The Black Watch, Volume II" completes the release.

Arista Sets '19 For '76' LP Campaign

NEW YORK — Arista Records will institute a fall program on 19 albums from the label's catalog, it was announced at their sales/promotion seminars. Named "19 for '76, the Last Bicentennial Sale," the campaign will feature product by Barry Manilow, the Bay City Rollers, Eric Carmen, the Outlaws, Patti Smith and others. Arista president Clive Davis also premiered a number of upcoming releases, including debut albums by Jennifer Warnes, Mr. Big, David Forman, General Johnson, Baby Grand, Gino Cunico, Harvey Mason, the Hudson Brothers, Gil Scott-Heron, Lou Reed, Patti Smith and the Alpha Band, which most recently played with Bob Dylan's Rolling Thunder Revue.

FM Analysis fr 23

KEXL-FM — SAN ANTONIO
• Spirit — John Denver — RCA
• Bigger Than Both Of Us — Hall & Oates — RCA
• Greatest Hits — War — UA
• Abandoned Luncheonette — Hall & Oates — Atlantic
• American Flyer — UA
• Sanborn — David Sanborn — WB
• Wine & Roses — Judy Collins — Elektra
• Boston — Epic
• Lady's Choice — Bonnie Bramlett — Capricorn/WB
• Joan Armatrading — A&M
• Waking And Dreaming — Orleans — Asylum
• Somewhere I've Never Travelled — Ambrosia — 20th Century
• (Don't Fear) The Reaper — Blue Oyster Cult — Columbia
• Dreamboat Annie/Crazy On You — Heart — Mushroom
• A Night On The Town — Rod Stewart — WB
† Call Me, Tell Me — American Flyer — UA
† Give One Heart — Linda Ronstadt — Asylum

WORJ-FM — ORLANDO — Bill McGathy
• Somewhere I've Never Travelled — Ambrosia — 20th Century
• One More For The Road — Lynrd Skynrd — MCA
• Bigger Than Both Of Us — Hall & Oates — RCA
• Lady's Choice — Bonnie Bramlett — Capricorn/WB
• I Only Want — Straws — A&M
• Howlin' Wind — Graham Parker — Mercury
• Moving Targets — Flo & Eddie — Columbia
• Mother's Finest — Epic
• Bread & Roses — Judy Collins — Elektra
• One More From The Road — Lynrd Skynrd — MCA
• Niggitz Can't Sang Rock & Roll — Mother's Finest — Epic
† Mother's Finest (entire LP) — Mother's Finest — Epic

CHUM-FM — TORONTO — Benly Karch
• Boston — Epic
• Free For All — Ted Nugent — Epic
• Beginning Of The End — Richie Havens — A&M
• Troubadour — J.J. Cale — Shelter/A&M
• Funky Kings — Arista
• Children Of The World — Bee Gees — RSO
• Somewhere I've Never Travelled — Ambrosia — 20th Century
• I've Got A Reason — Richie Furay — Asylum
• Men From Earth — Ozark Mtn. Daredevils — A&M
• Ain't Nothin' Stoppin' Us Now — Tower Of Power — Columbia
• In The Pocket — James Taylor — WB
• Waking And Dreaming — Orleans — Asylum
† Somewhere I've Never Travelled (entire LP) — Ambrosia — 20th Century
† Symphonic Slam — A&M

KFIG-FM — FRESNO — John McCorkle
• Children Of The World — Bee Gees — RSO
• Boston — Epic
• School Days — Stanley Clarke — Nemperor/Atlantic
• Funky Kings — Arista
• Midnight Mirage — Mike Greene — Mercury
• End Of The Beginning — Richie Havens — A&M
• Chameleon — Labelle — Epic
• Little River Band — Harvest/Capitol
• Roaring Silence — Manfred Mann — WB
• Jump On It — Montrose — WB
• Howzat — Sherbet — MCA
• Ain't Nothin' Stoppin' Us Now — Tower Of Power — Columbia
• Somewhere I've Never Travelled — Ambrosia — 20th Century
• Love Of My Life — Gino Vannelli — A&M
• Automatic Man — Island
† Can't Let A Woman — Ambrosia — 20th Century
† Blinded By The Light — Manfred Mann — WB
† More Than A Feeling — Boston — Epic

KSFA-FM — NACOGDOCHES, TX — Charlie Palmer
• Scene Stealer — Ruby Starr — Capitol
• Waking And Dreaming — Orleans — Asylum
• Bread And Roses — Judy Collins — Elektra
• Somewhere I've Never Travelled — Ambrosia — 20th Century

Four Tops Lead ABC Sept. Release

LOS ANGELES — ABC Records has set for September release the Four Tops' "Catfish"; the Dramatics' "Joyride"; Denise LaSalle's ABC debut, "Second Breath"; Brass Fever's "Times Is Running Out" on ABC Impulse and the Climax Blues Band's "Gold Plated". Set for release on ABC/Dot are Freddy Fender's "If You're Ever In Texas" and Narvel Felts' "Doin' What I Feel." Shelter Records provides two offerings including Leon Russell's "Best Of Leon" and the first LP by Lyons & Clark, "Prisms."

Debut LPs

"The Rutland Weekend Songbook" is the first effort from Eric Idle and Neil Innes of Monty Python. Completing the debut LPs and the ABC releases is "Unorthodox Behavior" from Brand X. Also scheduled are October releases by Harold Melvin & The Blue Notes with their debut ABC album, B.B. King, the Pointer Sisters, Rufus featuring Chaka Khan, Don Williams, Stephen Bishop, Gabriel, Roy Head, Dirk Hamilton, Billy "Crash" Craddock, Barbara Mandrell, Red Steagall, Keith Jarrett, The Masqueraders and Shotgun.

- Midnight Mirage — Mike Greene — Mercury
- Wait For Night — Rick Springfield — Chelsea
- Very Together — Deodato — MCA
- The Whole World's Goin' Crazy — April Wine — London
- This Is... El Chicano — El Chicano — Shadybrook
- Children Of The World — Bee Gees — RSO
- Mother's Finest — Epic
- Live Better Electrically — Nitzinger — 20th Century
- Big Towne 2061 — Paris — Capitol
- (Don't Fear) The Reaper — Blue Oyster Cult — Columbia
- Killing Of Georgie — Rod Stewart — WB
- † Treat Me Gently In The Morning — Rick Springfield — Chelsea
- † Scene Stealer (entire LP) — Ruby Starr — Capitol
- † More Than A Feeling — Boston — Epic

KSML-FM — TAHOE/RENO — Dave Fenimore
• Green Haze — Miles Davis — Prestige
• Let's Stick Together — Bryan Ferry — Atlantic
• Altura Do Sol — Paul Horn — Epic
• Pat Travers — Polydor
• Premonition — Jon Lucien — Columbia
• Untitled — Jack DeJohnette — ECM/Polydor
• Funky Kings — Arista
• Let The Rough Side Drag — Jesse Winchester — WB
• One More From The Road — Lynrd Skynrd — MCA
• Troubadour — J.J. Cale — ABC/Shelter
• Very Together — Deodato — MCA
• Luc-Luc Ponty & Stephanie Grappelli — Inner City
• Delicate & Jumpy — Fania All-Stars — Columbia
• Green Haze — Miles Davis — Prestige
• School Days — Stanley Clarke — Nemperor/Atlantic
† Do What You Want, Be Who You Are — Hall & Oates — Atlantic

KYYS-FM — KANSAS CITY, MO — Max Floyd
• Roaring Silence — Manfred Mann — WB
• Funky Kings — Arista
• One More From The Road — Lynrd Skynrd — MCA
• Tom Thumb The Dreamer — Michael Dinner — Fantasy
• Private Eyes — Tommy Bolin — Columbia
• Men From Earth — Ozark Mtn. Daredevils — A&M
• The Raven — Alan Parsons — 20th Century
• Fly Like An Eagle — Steve Miller Band — Capitol
† Boston (entire LP) — Boston — Epic

New Adds To R&B Playlists fr 48

KATZ — ST. LOUIS — Chris Hall
#1 — Lowdown — Boz Scaggs
Hooked On Your Love — Aretha Franklin — Atlantic
Flowers — Emotions — Columbia
Super Disco — Rimshots — Stang
15 To 9 — Just To Be Close To You — Commodores
#1 LP — Johnny "Guitar" Watson
New LPs — Peabo Bryson, O'Jays, Ritchie Family

KSOL — SAN FRANCISCO — J.J. Jeffries
#1 — Lowdown — Boz Scaggs
I'd Rather Be With You — Bootsie Collins — WB
3rd Child — Parliament — Casablanca
Shake Your Rump — Bar-Kays — Mercury
Rubberband Man — Spinners — Atlantic
Just To Be Close To You — Commodores — Motown
13 To 7 — One Love — Diana Ross
23 To 5 — Harvest For The World — Isley Brothers
24 To 6 — Message In Our Music — O'Jays — Phila. Int'l.
10 To 4 — Fifth Of Beethoven — Walter Murphy
26 To 11 — You Are My Starship — Norman Connors
#1 LP — Double Exposure
New LPs — Bay City Rollers, Whirlwind, Mark Radice

WSOK — SAVANNAH — Elliot Nealy
#1 — Just To Be Close To You — Commodores
Jump — Aretha Franklin — Atlantic
Rubberband Man — Spinners — Atlantic
Message In Our Music — O'Jays — Phila. Int'l.
Love Ballad — LTD — A&M

Lean On Me — Melba Moore — Buddah
Carwash — Rose Royce — MCA
New LPs — O'Jays, Jimmy Castor, Rose Royce, Herbie Hancock, Freddie Hubbard, Soul Dog, Carwash

KYAC — SEATTLE — Robert L. Scott
#1 — Play That Funky Music — Wild Cherry
Mr. Melody — Natalie Cole — Capitol
You + Me = Love — Undisputed Truth — Whitfield
Nice 'N Nasty — Salsoul — Salsoul
12 To 5 — Get The Funk — Brothers Johnson
13 To 7 — Love Ballad — LTD
17 To 10 — Give It Up — Tyrone Davis
#1 LP — Tower Of Power
New LPs — Herbie Hancock, John Klemmer, Bob James, Freddie Hubbard

WTMP — TAMPA — Jerry Walker
#1 — Lowdown — Boz Scaggs
You Don't Have To Be A Star — McCoo & Davis
Don't Turn Off The Lights — Margie Joseph — Cotillion
Jump — Aretha Franklin — Atlantic
Nice 'N Nasty — Salsoul — Salsoul
On Love — David T. Walker — Ode
Run To Me — Candi Staton — WB
Flowers — Emotions
Give It Up — Tyrone Davis
Just To Be Close To You — Commodores
Get The Funk — Brothers Johnson
#1 LP — AWB
New LPs — Jimmy Castor, Staples, O'Jays

WOL — WASHINGTON — Cortez Thompson
#1 — Shake Your Booty
Sweet Summer Music — Attitudes — Dark Horse
Teach Me — Blue Magic — Atlantic
Chi Lites
Mr. Melody — Natalie Cole — Capitol
Give It Up — Tyrone Davis — Columbia
10% — Double Exposure — Sai Soul
El Coco
Making Love — Ebony's — Buddah
Gloria Gaynor
Sweet Summer Suite — Love Unlimited — 20th Century
10 To 5 — Flowers — Emotions
16 To 11 — One Love — Diana Ross
#1 LP — You Are My — Norman Connors

Musexpo Report fr 38

large firm's publishing arm represented, but no sign of its record personnel."

"I think," considered Ms. Gorman, "that if the industry doesn't want a Musexpo it should come out and say so. But if it does want one, it should really get out and support it. As more companies kick in, it will happen. Shelter is a small company, but I think even smaller companies would find this a very valuable experience."

How valuable an experience was this year's Musexpo to Shelter and PKS?

"I checked off a number of people to do business with," responded Ms. Gorman. "One reason I came down was to represent Shelter's publishing companies. After the problems our label has had, this has been purely PR: 'Hey, we're back, here's our new record.' It's good to know those people will go back to their countries with the knowledge that we're still solid."

Siegel reflected similar thoughts. "My company is only a month old," he explained. "The trades picked up our initial and executive announcements. It's important to be visible, to expose the fact that we're in business. The mere idea of a large number of people wandering by just getting 'PKS' into their heads will pay off when I get on the telephone later."

Government Support

Finally, **CB** spoke with the organizer of the event, Roddy Shashoua, and asked him about the probabilities of more governments helping to fund involvement by their respective music industries. Will it happen through their own making, or is he soliciting their involvement?

"The effort comes from us," Shashoua outlined. "Three years ago we approached several governments in order to get subsidy/sponsorship/support programs going. It takes awhile. England, for example, just came through this year. Much checking was done on the English companies in order to measure the type of response that would be generated by coming to Musexpo. They wouldn't do it the first year because they wanted to see the reaction. But they did subsidize this year quite extensively."

Shashoua explained that 94% of the cost of each booth and 50% of two air tickets for each English firm was borne by the British government.

"This made it so much easier," continued Shashoua, "for small and medium-sized English companies to come over for the first time. The reason they subsidize for this event is not just because it's Musexpo. It's because it takes place in America — the largest export market in the world. We also have over 20 Australian companies here on a similar basis."

But what about next year?

"We have nine other governments observing the progress of Musexpo, as well as a number of American companies, holding back, waiting to see an organized show. And that's what I believe we've established this year. It does need some improvement, of course, but we're a long step away from the first year. We're ready, we really are."

American Companies

Major American companies did not overlook the convention entirely. In fact, a strong case for heavier involvement will most likely be promoted from within, prior to Musexpo '77, based on a couple of comments from two highly visible executives.

Bob Summer, vice president, RCA International, mentioned that his interests "accomplished something here at Musexpo that more than substantially compensated for the number of RCA personnel and office space taken by RCA."

Also, Norman Weiser, president of Chappell Music, noted he was "very happy with Chappell's results at Musexpo and will be back again next year in full force."

Quality Plans Full-Scale U.S. Market Launch

by David Farrell

TORONTO — Quality Records recently opened its first foreign market office in New York with the intention of increasing its own effectiveness within the international record market and, according to president George Struth, is now into the second stage of expansion which is designed to establish the Quality label on all fronts in the expansive U.S. front.

Almost provoked into immediate action by recent trade policy disputes between Ottawa and Washington, Struth told **CB** that "Quality is planning a full scale launch on specific artists in the U.S. market, supported by a concentrated media campaign in conjunction with a total concept of artistic development; from costuming, stage presentation, artist management guidance" and planned product promotions.

Two-Pronged Move

Struth sees the expansion into the U.S. market as a two-pronged move, not only will it intensify promotion on Canadian product released there but opens the door for future acquisitions of foreign masters to be leased by Quality for Canadian manufacturing and distribution rights. At present Quality maintains an office in New York with three persons handling major

and secondary radio promotions and product distribution dealt by Private Stock and Buddah Records.

In Canada, Quality Records is the largest domestically owned record company, unique within the independent league in that it has pressing facilities which handle as much as 30 percent of the product pressings done in the country, including eight-track and cassette packaging.

Distribution Cutback

For many years the Quality label in Canada has thrived principally through manufacturing and distribution leases that it has secured rights to. Major foreign leases that the label currently holds domestic rights to include Casablanca,

Pyramid, Private Stock and Buddah, as well as a host of small Canadian operations which primarily deal in single releases. It is in the latter division that Quality now intends to cut back in order to concentrate on a finer selection of releases and thus increase the effectiveness of product promotions.

Major Promos

At present the company is planning major U.S. promotions on product by newly signed rock acts Lynx, Sweet Blindness and the Stampede — all of whom have product scheduled for October and November release. To-date, Quality has scored two successes in the U.S. market via Private Stock with the Stampede and Purlift. At present "Sea Of Love" by the Air-

continued on pg. 60

Asher Speech Chides Execs

LONDON — American executives who dismiss Britain as an international talent source are as mistaken as those who initially expressed reservations about the LP, said Dick Asher, president of CBS Records International, here.

Addressing more than 300 delegates at

the CBS/U.K. convention held at the Hotel Intercontinental, London, Asher took issue with opinions held by Elektra-Asylum chief Joe Smith and UA Records British head Martin Davis, both of whom, as reported in British trade publications, expressed waning confidence in the U.K. as an international talent source.

"I can easily point to facts and figures about CBS A&R success in Britain and abroad which totally refute their statements," he added. "From where I sit it appears inappropriate to even take the time to mention this; however, the standing of these gentlemen in the record community is such that I felt it necessary to publicly state that the CBS experience places their remarks in the same category as that of Sir Ernest Fisk's decision that the then-new CBS invention, the 33 1/3 rpm LP record was not worthy of EMI's attention."

"Like Sir Ernest, Joe Smith and Martin Davis are very knowledgeable but mistaken in this instance," Asher said. Citing European, American and Australasian charts and sales figures for 1976, he stated that CBS/U.K. artist like David Essex, Sailor, Mike Batt, Sutherland Brothers and Quiver, Biddu, Mott, Ian Hunter, Kokomo and disco queen Tina Charles have proved and "will continue to prove that fact." (Tina Charles was presented with 17 gold and silver discs at the U.K. convention for global sales in 1976 exceeding 2 1/2 million units).

Among the guest attending CBS/U.K.'s celebration of eleven years of operations in Britain were Walter Yetnikoff, president, CBS/Records Group; Bruce Lundvall, president, CBS Records Division; Steve Popovich, vice president, A&R, Epic Records, and more than thirty management, marketing and A&R heads of CBS companies worldwide. Host for the three-day event was Maurice L. Oberstein, managing director, CBS Records /U.K.

Robinson Named CBS Int'l. A&R, Licensing Chief

LONDON — It was announced during the CBS sales conference that Peter Robinson has been named head of international A&R and licensing starting next month. He succeeds Paul Atkinson, who is moving to CBS International in New York.

Robinson joins from MCA Records, where he is presently director of marketing. He has been with MCA for a total of six years, the first three devoted to press and marketing and the last three in charge of MCA's London office prior to the appointment of Roy Featherstone as UK managing director in this summer.



LAUGHTER IS THE BOTTOM LINE — One reason Artie Wayne seems to be doing so well in the world market (see separate story) could be the smile he always has on his face. This guy is a bundle of . . . energy and, as you can see, it's contagious. Pictured at various moments during Musexpo '76, Artie is flanked (top l) by Hiroshi Kawashima of Watanabe Music and Kenny Inoka, Trio Records, Japan; Charles Reiner (bottom l) and Meme Ibach of Disques Ibach, France; and (at r) whatever he said seems to have caused Dick Lehey of GTO Records, U.K. to nearly wander out of the picture entirely.

EMI Unveils Two New U.K. Labels

EASTBOURNE — Two new labels were announced at the EMI Records sales conference held here at the Grand Hotel. They are Nut, a pop mid-price range showcasing EMI pop product which has been unavailable for several years, and Note, which will concentrate on EMI's MOR back catalog in a new price range of 2.75 pounds.

Pop division general manager Paul Watts bowed the Nut line to be launched next month with four albums, "Hits of the Mersey Era," "Rareties" by the Shadows, "Oh Jamaica" by Jimmy Cliff, and various rock acts in "My Generation" dating from the sixties. Future releases will include collections by Cilla Black, Cliff Richard, Olivia Newton-John, the Hollies and Manfred Mann.

MOR marketing manager Peter Hunsley gave details of the Note series, which also debuts in October with seven albums featuring Shirley Bassey, Vera Lynn, Cleo Laine, the Spinners, the Corries, Marlene Dietrich and Spike Milligan. The debut will be spearheaded by a compilation set called "Hit Kaleidoscope" including chart successes from the MOR division over recent years.

Polydor Japan: Sales Target, Growth Policy

TOKYO — Seyiyichiro Koh, president of Polydor Japan, disclosed a management policy for its 46th term (Sept. 21, 1976 to Sept. 20, 1977) at an officers' meeting held Sept. 1 at the firm's main office in Tokyo.

"The economic conditions in and around Japan are still severe," said Koh. "Japanese enterprises are forced to change management policies. In other words, the Japanese economy must step into the age of moderate growth. From this point of view, all Japanese enterprises — including our company — have to adapt to new circumstances."

"Polydor Japan is second in Polygram sales behind Polydor Germany, a fact we are very proud of. The relation between our company and Polygram and its two subsidiary companies, Polydor International and Phonogram International, shall become closer. Mutual cooperation has to be established."

A sales target for the 46th term has been set at 19,000,000,000 yen — 12.4% more than the previous term.



The Bullets will be flying thick and fast this fall.

Okay America, this is the year you get what's coming to you. A load of great music.

This is the year you're going to hear great things from The Stampeders. A band with a new sound; a new look and a new album.

Sweet Blindness, a fantastic funky group who have just completed eight dynamite weeks of "packin'-them-in-to-the-rafters" touring. And they're all charged up to do their follow-up album.

Then there's Lynx, perhaps the best new metal

band of the seventies. And a premier album of the hardest, drivingest music you've ever laid your ears on.

There's more. Lots more. Bruce Murray, Rick James, Chester, Wednesday.

There's behind the scenes people, too. People who are helping to make this the year that quality really gets back into music.

So run for cover. Or better yet, run for Quality.

Quality
And Celebration Records.

Charting tomorrow's talents to-day.

Currency Exchange Rates

This information is applicable to independent trading on a low-volume basis; accelerated volume (over one million dollars) will enjoy decreased rates. These figures compare against the U.S. dollar as quoted by Bank of America, 10 a.m., Sept. 16.

Currency	Value
Pound Sterling (Britain)	\$1.7435
Dollar (Australia)	\$1.25
Dollar (Canada)	\$1.0243
Mark (Germany)	\$.4018
Guilder (Holland)	\$.3845
Franc (France)	\$.2045
Lira (Italy)	\$.001191
Yen (Japan)	\$.003489
Cruzeiro (Brazil)	\$.0915
Peso (Mexico)	\$.055
Peso (Argentina)	140 per dollar

CBS Germany Convention Gathers Fall Sales

FRANKFURT — Seventy-five CBS staffers and fifty guests met August 25-28 at the Lochmuhle Hotel in Germany. Attendance was amplified by CBS top brass visitors including Dick Asher, president CBS Records International; Bruce Lundvall, president CBS Records division; and Bunny Freidus, vice president marketing services at CBS Records International. From Paris came Peter de Rougemont, vice president CBS Records International, Europe. Also participating were the trade and media, a delegation from CBS Austria, headed by managing director J. Sevcik and E. Jacob, head of promotion of CBS Switzerland.

Reports, group discussions, audio-visual product presentations, shows, panel discussions and discotheque entertainment were the focal points of a comprehensive program which tried to convey impetus for the sales season and provide momentum for the forward drive of the company within Germany.

Managing director Rudolf Wolpert thanked the staff for its most successful year in a 14-year history, resulting in further growth and expansion within the German market.

Michael von Winterfeldt, senior director marketing and sales, Gerhard Maurer, director marketing and Helmut Hecht, director sales reported on long term objectives as well as short term activities and discussed internal tasks, new product, marketing strategies and sales campaigns. How to improve internal communication as an important aid for better results was the subject of a report by guest speaker and expert Dr. Linnert from the Marketing Institute, Hamburg. Most important throughout the conference was the theme of developing, breaking and establishing new talent, both international and local.

International and local pop albums and singles were presented from Bob Dylan, Tina Charles, Sailor, Neil Diamond and Wild Cherry among others. A sales campaign, "Back To The Future," will accompany the fall CBS jazz-rock program with material from Return to Forever, Miles

Dutch Stage 5th Schlagerfestival

THE HAGUE — For the 5th consecutive year the "Schlagerfestival" took place at the Rodahall in Kerkrade (south of Holland). Organized by Harry Thomas, this is one of the biggest events in Europe featuring German songs with the participation of quite a number of interpreters.

On the occasion of this first lustrum, Ariola released an album, "Harry Thomas presents Schlagerfestival 1976," with many of this year's artists. The event was televised by TROS-Television.

Davis, Herbie Hancock, Weather Report, Al Di Meola, Mahavishnu, Jeff Beck and more.

Volksmusik, a program of German ethnic music launched earlier in the year, will be continued in the fall with new releases introduced by Munich-based a&r staffer Michael Teubig.

A video presentation of a forthcoming TV special was also aired. A co-production of CBS and German TV (ZDF).

Winding up the presentation of new national material, Wolpert reconfirmed the company's commitment to further expand in the area of local material. CBS top management from N.Y. headquarters underlined such plans by passing an extensive special budget for domestic a&r activities and further marketing campaigns during the year to come.

The final day of the conference featured a panel discussion on the importance of trade and radio charts for the record industry.

Dick James Earns Second Royal Honor

LONDON — DJM Records held its annual sales conference here at the Swiss Cottage Holiday Inn on September 10, and a highlight of the day was the presentation to Dick James of the Queen's Award for Export Achievement by Lord Elworthy, the Lord Lieutenant of London. This is the second honor and recognition received by James in behalf of his company, the first being the Queen's Award to Industry in 1973.

Stephen James, managing director of DJM Records, outlined the label's fall and winter plans to the conference under the tag "Mr. Dealer — You can help yourself if you help yourself to these." DJM is raising the price of its albums from 3.15 pounds to 3.49 pounds (deluxe), 2.75 to 3.25 pounds (standard) and 4.75 to 5.25 pounds (double), but dealers will get discounts from October 1 to December 31 at the rate of 16 pence on a full-price LP and 25 pence on a double.

Full price product coming from DJM includes the first LP for the label by new signing Stephanie de Sykes, and albums by Johnny "Guitar" Watson, Ozo, Danny Kirwan, Dennis Waterman, Edward Woodward, Jasper Carrott and Dennis Weaver.

Stephen James named Graham Moon as DJM's new marketing manager, who will be responsible for all aspects of advertising and marketing, including field and national promotion, press and the company's in-house art department.

Wayne And The Bottom Line Off Around The World Again

LOS ANGELES — "I've always been aware of the international market," stated independent publisher Artie Wayne, "since I had several hits overseas, as a writer and producer, when I first started out. From a publishing point of view, there's always been a lot of business back and forth, but from a record standpoint, I'd always been taught not to look overseas until your product was successful in the U.S. first. It was like an axiom in the business. Even the major labels had (and still have) a hard time getting product that didn't make it here released by their own affiliates."

"It was last year, at the first Musexpo in Las Vegas, that I began to realize that the situation might be changing. There were a lot of new, independent foreign labels looking for product from the U.S., and they had no way to get any, since most major label product here is already committed, even if it never gets released."

At that point, Wayne, a publishing veteran who's worked with such companies as April/Blackwood, Warner Brothers Music and A&M's Irving/Almo operation, was fighting hard to establish his own newly-formed firm, The Artie Wayne Organisation, as a successful publishing venture. "Despite the fact that we managed to secure some 50 or 60 covers on our material," laughs Wayne, "the money was a long way off. After a series of meetings with key international executives, I decided to develop a sideline and create product with a universal appeal."

"Jack Conrad (former bass player with The Beach Boys, The Doors and currently working with The Captain and Tennille) and I talked about making records for that market — all involving studio musicians and singers instead of 'working acts.' By using studio people, we were able to turn out quality product, faster and cheaper, so we formed The Bottom Line, Inc."

Launched in full earlier this year, Wayne's sideline has suddenly blossomed into a successful operation which claims a gross of \$250,000 since the start of the year. He is currently in the middle of his third world trip this year, with stops planned for New York, London, France, Germany and Japan, to help launch albums by The Bottom Line, Love On Love and Lovequake. Wayne will also be introducing three new albums, just completed.

"I know I've said it before," Wayne accents, "but the cornerstone to my personal philosophy of international success is to find the right label for the right market. A worldwide deal with one company is quick and easy, but you lose the personal touch. By dealing direct with each country, sometimes with several labels in the market, you know that you'll always get the proper attention for your product."

"Communication is also very important. In addition to attending all the international meetings, I stay in constant touch by phone and, most importantly, personal visits. Anybody that's doing business in the States likes to know all the key executives, but on an international level, many seem content just to deal with the president of the company, which is not enough. I'm heading for a series of meetings with all my licensees so I can coordinate the campaigns with their promotion, publicity and sales people."

Although Wayne believes each company should select the marketing approach that works for it, he also supplies select promotional aids. He is currently in London, teaming up with choreographer/director Amadeo on a series of promotional films for all his product. Amadeo, who is responsible for the long running "Black Mikado" show in London and has also choreographed for Elvis Presley and Ann-Margret, has put together a troupe of international dancers for the 3½ minute films.

Wayne currently has deals with GTO Records and Power Exchange Records (England), Bagatelle Music, Disques Carrere, Phonogram, Disque Ibach (France) EMI, CBS (Germany), Ariola and Global, Wizard Records, EMI (Australia), and exclusive deals with Able Records (Canada), Phonogram, Dureco (Benelux), and a new and yet unnamed firm in the Philippines. In addition, Wayne has his own label, Tawor Records, in Japan, distributed by Trio-Kenwood.

Customs Post

"Customs Post" is a regular feature providing a calendar whereby the industry may keep abreast of individuals in and out of the U.S. on international business. Deadline for alphabetical listings is noon, Thursday.

Bill Downs, owner, Right On! Records, U.S.A. — To Europe for meetings with Durium (Italy), Belter (Spain) and Vogue (France) to discuss release of his label in those countries.

Bob Esposito, director, April/Blackwood Music CBS — To London Sept. 18 for MPA conference (Inn On The Park). Returns to New York Sept. 25.

Charlie Fach, executive vice president/general manager, Phonogram/Mercury — To London Sept. 26, on to Phonogram Int'l meeting in Paris. Returns to Chicago Oct. 2.

Malcolm Forrester, director, Panache Music Ltd., London — Visiting L.A. through Sept. 30.

Mike Gormley, national director of publicity, Phonogram/Mercury — To London Sept. 30 for Runaways tour and license visit. Returns to Chicago Oct 5.

Barry Kimberly, managing director, Essex Music Australia Pty., Ltd. and Cromwell Music Australia Pty., Ltd. — To L.A. Sept. 18-24 (Beverly Hills Hotel).

Teddy Meler, European promotion manager, Chrysalis Records — To L.A. Sept. 15 through Oct 5. Contact Chrysalis.

Masamori Miyazaki, president of large Japanese record chain (over 100 outlets) — To L.A. Visiting A&M Records.

Jan Olofsson, European publisher — To L.A. through Sept. 21 (Continental Hyatt House); to Nashville Sept. 21-24.

Tom Ruffino, director, Warner Bros. Int'l — Returned to L. A. from Europe.

Roberto Ruiz, UA label manager, EMI Argentina — To L.A. Contact UA Records.

Kazuo Takeda, director, international repertoire, King Records. Japan — To L.A. Contact 20th Century Records.

Quality Record Push On American Market

Quality Record Push is making good inroads in a number of major U.S. markets, a group signed to Corner Store in Canada, distributed by Quality and produced by label president Mel Shaw who is also producer/manager to the Stampers.

'Internationalism'

It has been five years since the Canadian content regulations came into effect in Canada and with the recent success of Mushroom Records opening up a U.S. office, it now seems that the curve toward nationalism is now bending back toward internationalism, thus Quality's new drive to build up a tight roster of Cadillac material and promote it forcefully in all major markets. As Struth concluded himself after making public his intention to pursue foreign expansion: "If Quality were to adopt a wait and see attitude, it would be a giant step back in our program for international development."

Argentina

- 1 **Qulero** — Julio Iglesias — CBS
- 2 **Llamada De Amor Indio** — Ray Stevens — Microfon
- 3 **Solo Tu** — Camilo Sesto — RCA
- 4 **El Jardin Del Vecino** — Roberto Carlos — CBS
- 5 **Historia Triste De Una Muchacha** — Quique Villanueva — RCA
- 6 **Dicen Que No Tiene Novio** — Raul Padovani — EMI
- 7 **Zamba Para Oividarte** — Daniel Toro — Microfon
- 8 **Esclavo Y Amo** — Los Mensajeros — CBS
- 9 **Tema De Mahogany** — Diana Ross — Microfon
- 10 **Adios John, Paul, George Y Ringo** — Los Barbaros — EMI
- 11 **Fascinacion** — Jose Augusto — EMI
- 12 **Mujer Indecisa** — Joe Dolan — Music Hall
- 13 **Otra Mujer** — Trocha Angosta — Music Hall
- 14 **Amor Sentimental** — Juan Eduardo — RCA
- 15 **Speedy Gonzales** — Pat Boone — Music Hall
- 16 **El Cumbanchero** — Georgie Dann — CBS
- 17 **Vestido Blanco Corazon Negro** — Chevere — TK
- 18 **Yo Vi Llorar A Dios** — Cuarteto Nuestro Tiempo — Polydor
- 19 **Marcel Mon Amour** — Elio Roca — Polydor
- 20 **Vete Vete** — Los Blue Caps — Philips

TOP TEN LPs

- 1 **El Am**
- 2 **Para Ballar En Jeans** — Selection — EMI
- 3 **Valses Criollos** — Ariel Ramirez — Philips
- 4 **Cronica** — Creedence Clearwater Revival — RCA
- 5 **El Mundo De Calculin** — Calculin — Philips
- 6 **Corazon Corazon** — Julio Iglesias — CBS
- 7 **Ineditos Show 10** — Selection — Music Hall
- 8 **Oldies But Goldies** — Beatles — EMI
- 9 **En El Hospicio** — Pastoral — Cabal
- 10 **A Un Semejante** — Susana Rinaldi — Trova

Australia

- 1 **Dancing Queen** — Abba — RCA
- 2 **Don't Go Breaking My Heart** — Elton John & Kiki Dee — Rocket
- 3 **Tonight's The Night** — Rod Stewart — Warner Bros.
- 4 **S-S-S-Single Bed** — Fox — GTO
- 5 **Misty Blue** — Dorothy Moore — RCA
- 6 **Howzat** — Sherbet — Infinity
- 7 **Moviestar** — Harpo — EMI
- 8 **Afternoon Delight** — Starland Vocal Band — RCA
- 9 **Fernando** — Abba — RCA
- 10 **Young Hearts Run Free** — Candi Staton — Warner Bros.

TOP TEN LPs

- 1 **A Night On The Town** — Rod Stewart — Warner Bros.
- 2 **Beautiful Noise** — Neil Diamond — CBS
- 3 **Howzat** — Sherbet — Sherbet
- 4 **Rock 'N' Roll Music** — The Beatles — Parlophone
- 5 **Take It Greasy** — Ol' 55 — Mushroom
- 6 **The Best Of Abba** — RCA
- 7 **Alice Cooper Goes To Hell** — Alice Cooper — Warner Bros.
- 8 **Changesonebowle** — David Bowie — RCA
- 9 **Fleetwood Mac** — Reprise
- 10 **Straight In A Gay Gay World** — Skyhooks — Mushroom

Belgium

- 1 **Dancing Queen** — Abba — Vogue
- 2 **Kiss And Say Goodbye** — Manhattans — CBS
- 3 **Now Is The Time** — Jimmy James — Pye
- 4 **Don't Go Breaking My Heart** — Elton John & Kiki Dee — Rocket
- 5 **Wild Brds** — George Baker Selection — Negram
- 6 **Standing On The Inside** — Full House — CBS
- 7 **Let's Stick Together** — Bryan Ferry — Island
- 8 **Playa Blanca** — Afric Simone — CNR
- 9 **Nice And Slow** — Jesse Green — Red Bus-EMI
- 10 **Tango D'Amor** — Vicky Leandros — Philips

Chile

- 1 **Yo Solo** — Eric Carmen — Odeon
- 2 **Viejito Lolero** — Irohito — Sol de America
- 3 **Arena Blanca** — Albano & Romina Power — Odeon
- 4 **La Llamada** — Sergio Y Estivali — RCA
- 5 **Bella Mujer** — Monolo Otero — Odeon
- 6 **Te Necesito Tanto Amor** — Eleo Roca — Philips
- 7 **Hoy Tengo Ganas de Ti** — Miguel Gallardo — Odeon
- 8 **Los Sabanales** — Luceros del Valle — Sol de America
- 9 **Chau Chau Adion** — Raul Abramson — Odeon
- 10 **Triste Estaras** — Leo Dan — Odeon

Denmark

- 1 **Dancing Queen** — Abba
- 2 **Gasolin' Live Sadan (double LP)** — Gasolin'
- 3 **Shu-Bi-Dua 3 (LP)** — Shu-Bi-Dua
- 4 **Greatest Hits (LP)** — Abba
- 5 **Hva' Gor Vi Nu Lille Du** — Gasolin'
- 6 **Aln't That Just The Way** — Barbi Benton
- 7 **Barbi (LP)** — Barbi Benton
- 8 **Horoscope** — Harpo
- 9 **Something New (LP)** — Barbi Benton
- 10 **Don't Go Breaking My Heart** — Elton John & Kiki Dee

Great Britain

- 1 **Dancing Queen** — Abba — Epic
- 2 **Let 'Em In** — Wings — Parlophone
- 3 **Don't Go Breaking My Heart** — Elton John & Kiki Dee — Rocket
- 4 **The Killing Of Georgie** — Rod Stewart — Riva
- 5 **You Don't Have To Go** — Chi-Lites — Brunswick
- 6 **What I've Got In Mind** — Billie Jo Spears — United Artists
- 7 **(Light Of Experience) Diana De Jale** — Gheorghe Zamfire — Epic
- 8 **16 Bars** — Stylistics — H&L
- 9 **Baby We Better Try To Get It Together** — Barry White — 20th Century
- 10 **Extended Play** — Bryan Ferry — Island

TOP TEN LPs

- 1 **20 Golden Greats** — Beach Boys — Capitol
- 2 **Laughter & Tears** — Neil Sedaka — Polydor
- 3 **Forever & Ever** — Demis Roussos — Philips
- 4 **Wings At The Speed Of Sound** — EMI
- 5 **A Night On The Town** — Rod Stewart — Riva
- 6 **Abba's Greatest Hits** — Epic
- 7 **A Little Bit More** — Dr. Hook — Capitol
- 8 **Beautiful Noise** — Neil Diamond — CBS
- 9 **Diana Ross Greatest Hits II** — Tamla Motown
- 10 **Passport** — Nana Mouskouri — Philips

Holland

- 1 **Dancing Queen** — Abba — Polydor
- 2 **Smile** — Pussycat — EMI
- 3 **Tango D'Amor** — Vicky Leandros — Philips
- 4 **Kiss And Say Goodbye** — Manhattans — CBS
- 5 **Let's Stick Together** — Bryan Ferry — Island
- 6 **Now Is The Time** — Jimmy James & The Vagabonds — Pye
- 7 **Don't Go Breaking My Heart** — Elton John & Kiki Dee — Rocket
- 8 **5:05 P.M. (Another Friday Night)** — Lia Velasco — Negram
- 9 **Wild Bird** — George Baker Selection — Negram
- 10 **My Love** — Rosie & Andres — CNR

TOP TEN LPs

- 1 **Beautiful Noise** — Neil Diamond — CBS
- 2 **Viva** — Roxy Music — Ariola
- 3 **Manhattans** — Manhattans — CBS
- 4 **Frampton Comes Alive** — Peter Frampton — Ariola
- 5 **The Gist Of The Gemini** — Gino Vannelli — Ariola
- 6 **Spirit** — John Denver — Inelco
- 7 **Once Upon A Time In The West** — Ennio Moricone — Inelco
- 8 **River Song** — George Baker Selection — Negram
- 9 **No Reason To Cry** — Eric Clapton — Polydor
- 10 **Desire** — Bob Dylan — CBS

Japan

- 1 **Anata Dakewo** — Teruhiko Aoyi — Teichiku
- 2 **Yokosuka Story** — Momoe Yamaguchi — CBS-Sony
- 3 **Anataga Yitakara Bokugayita** — Hiromi Goh — CBS-Sony
- 4 **Kiri No Megurayai** — Hiromi Iwazaki — Victor
- 5 **Soul Dracula** — Hot Blood — Overseas/Teyichiku
- 6 **Yamaguchi'sanchi No Tsutomukun** — Kozue Sayito — Philips/Phonogram
- 7 **Kitano Yadokara** — Harumi Miyako — Columbia
- 8 **Patapata Mama/Honehono Rock** — Nokoinoko/Masato Shimon — Canyon
- 9 **Ganpeki No Haha** — Yuriko Futaba — King
- 10 **Akayl High Heel** — Hiromi Ohta — CBS-Sony

TOP TEN LPs

- 1 **Masatoshi Nakamura** — Omoide No Kakera — Crown
- 2 **Yumi In Brand** — Yumi Araya — Toshiba
- 3 **Nanika Ylylwasuretayoode** — Akira Inaba — Discmate
- 4 **Yokosuka Story** — Momoe Yamaguchi — CBS-Sony
- 5 **Mchikusa** — Keyi Ogura — Polydor
- 6 **Bay City Rollers** — Toshiba
- 7 **Wired** — Jeff Beck — CBS-Sony
- 8 **Sannenzaka** — Grape Live — Warner-Pioneer
- 9 **Good Vibration/Mr. Kohsetsu In Budokan** — Koosetsu Minami — Crown
- 10 **Goh Goes On Part 1** — Hiromi Goh — CBS-Sony

Ruby Starr And Target At Roxy Ir 36

powering volume and feeble attempts at sex appeal with little effect. The lead singer obviously aspires to the rock sex symbol mantle worn by Freddie Mercury and Jim Dandy, but lacks the class of the former and the boyish charm of the latter.

I.f.c.

PSC Provides Battleground For 'Call-In' Controversy Ir 22

claimed that the phone company could possibly generate "millions of dollars" of additional revenue for itself under the proposed plan because customers would not be charged a local call message unit rate when they used to get a busy signal for free. The petition also cited that many callers would not realize that they were being charged for the recording until they received their phone bills. Rick Sklar, vice president of the ABC-owned AM stations

told **Cash Box** at the time the petition was filed that the revenue created would be much more than the actual cost of the service to the phone company."

In the PSC decision, the Commission claims that full responsibility for present costs to the phone company is not being borne by the general telephone ratepayer because there are no currently imposed charges on broadcasters who "induce the call-ins or consumers who respond but receive busy signals." Noting that it intends to impose responsibility on users of the call-in system and to eliminate the financial burden on the general ratepayer, the Commission also expressed that the upcoming hearings will seek to determine "precisely what added costs are imposed upon the broadcasters or divided between them and the consumers who respond to a request to call in."

Pre-hearing Conference

And in an expressed desire to "end at the

Secondary Conf. Ir 22

on the meeting was extremely positive.

Dick Smith, another organizer and program director of Worcester's WORC, called the event "a beneficial and necessary type of convention, one reason being that small stations generally cannot participate in national conventions because of the costs involved." He found that the meetings had yielded valuable information for the radio station and promotion people attending.

Accomplish More?

Other participants expressed the opinion that more could have been accomplished. Don Bombard, pd of WOLF, Syracuse, felt that the meetings emphasized problems unique to stations in different sized markets, rather than covering more topics such as programming and formats which are common to all radio stations. Jerry Knight, pd of WICC, Bridgeport, felt that participants in the meetings often concentrated on their stations' individual problems, rather than discussing general ideas. The overwhelming consensus among attendees, however, was that the opportunity to exchange ideas during informal as well as formal gatherings was the most valuable aspect of the conference.

earliest possible date the subsidy now being paid by the general body of ratepayers" the PSC also related that all filings have been suspended for four months to allow an administrative law judge to convene a pre-hearing conference for "consideration of relevant issues. After that hearing, Commission spokesmen noted that any interim decision will be bypassed with briefs going directly to the full Commission for consideration.

The next moves by New York Telephone and ABC Radio will be to gather evidence for their respective arguments and present that evidence to the PSC when the upcoming hearing convenes. With each claiming that the best interest of the public is at stake, it looks as if the fight will be a lengthy, involved contest. **Cash Box** will continue to report on moves by those parties involved in order to provide the industry of any decision that could affect any companies, not just broadcasters or radio stations, who get busy signals by utilizing call-in methodology.

Secondary Adds Ir 28

*Edmund Fitzgerald — Gordon Lightfoot — Reprise
 *Do You Feel — Peter Frampton — A&M
 *More Than A Feeling — Boston — Epic
 12 To 8 — If You Leave — Chicago
 14 To 9 — She's Gone — Hall & Oates
 27 To 10 — Disco Duck — Rick Dees
 24 To 16 — Magic Man — Heart
 26 To 20 — The Reaper — Blue Oyster Cult
 29 To 22 — I Only Want — Bay City Rollers
 30 To 24 — That'll Be The Day — Linda Ronstadt
 Ex To 35 — Muskrat Love — Captain & Tennille
 Ex To 34 — You Are The Woman — Firefall
 Ex To 29 — Did You Boogie — Flash Cadillac
 Ex To 27 — Sunrise — Eric Carmen
98Q — VIDALIA, GA.
 #1 — Wild Cherry
 *Just To Be — Commodores — Motown
 *Brand New Love Affair — Jigsaw — Chelsea
 *You Are My Starship — Norman Connors — Buddha
 *End Is Not — Amazing Rhythm Aces — ABC
 *Love So Right — Bee Gees — RSO
 12 To 6 — Lowdown — Boz Scaggs
 23 To 14 — Get The Funk — Brothers Johnson
 26 To 18 — Did You Boogie — Flash Cadillac
 30 To 21 — Beth — Kiss
 36 To 25 — Edmund Fitzgerald — Gordon Lightfoot
 34 To 28 — Made To Love You — Gary Wright
 Ex To 34 — Queen Of My Soul — AWB
 Ex To 37 — I Only Want — Bay City Rollers
 Ex To 38 — Fernando — Abba
 Ex To 39 — More Than A Feeling — Boston
WKWK — WHEELING, W. VA.
 #1 — KC & Sunshine Band
 *You Are The Woman — Firefall — Atlantic
 *Love So Right — Bee Gees — RSO
 15 To 9 — She's Gone — Hall & Oates
 17 To 11 — The Reaper — Blue Oyster Cult
 18 To 12 — With Your Love — Jefferson Starship
 22 To 14 — Disco Duck — Rick Dees
 23 To 15 — Rock 'n Me — Steve Miller
 25 To 20 — Magic Man — Heart
 27 To 22 — Getaway — EW&F

Singles Bullets Ir 26

- ex-34. #1 most active single on the secondary level with 22 new stations including KELI, WAIR, WTRY, WRFC, KENO, KACY, KRIB, 98Q, WMFJ, WQPD, WFLI, KRKE, KSLY, WKWK, KINT, WJDX.
- #54 **STARBUCK** — Added at WITX, WBT, KNDE, KCBQ, KCPX. Jumped at KLIF ex-25, WOKY 18-14, WING 43-27. Secondary action at WRFC, WCUE, KKLS, KELI, WEAQ. Sales at Peaches/Delwood, King Karol/N.Y., Radio Doctors/Milw.
- #56 **COMMODORES** — Added at CKLW, KSLQ, WQXI, WAYS, WBBQ, WLAC. Last week added at WDRQ, WIFI, WPGO. Jumps at WERC 30-24, WIFI ex-30, Z-93 19-11. Strong sales at Peaches/Ft. Laud., Atl., Richman Bros./Phila., Double B/L.I., Town Hall/N.Y., Rec. Dept. Memphis, Potomac/Wash., Giant/Va., Stark, Northern/Cleve., Interstate/Miami (#15 bullet on **CB R&B** singles chart).
- #59 **BARRY MANILOW** — Added at KPAM, WHBQ, KHJ, WCAO, KJRB, WBNB, KEEL. Last week added at KILT, WIFI, KLIF. Jumps at KLIF ex-23, WING 44-32. Secondary action at WTRY, WORD, KENO, WAUG, WBSR, KREM, WDBQ, WJON, WLAV. Sales at Richman Bros./Phila., Double B/L.I., King Karol/N.Y., Potomac/Wash., Giant/Va.
- #60 **CAPTAIN AND TENNILLE** — #1 most added single with 21 stations including KIOA, KIMN, KEEL, WSGA, WBBQ, WIFI, KAKC, 13Q, WHHY, WSGN, Z-96, WERC, Y-100, Z-93, WOKY, WGCL, WCOL, KGW, KILT, KTLK. Jumped at WJET ex-22, KDWB 30-22, KCPX 13-8. Secondary action at WAIR, WRFC, WORD, WXIX, WFLI, KKLS, WHOT, WAUG, KOMA, WBSR, KVOX, WGOW, WFLB, WJDX.
- #63 **SPINNERS** — Adds at CKLW, WAVZ, WRVQ. Last week added at WCAO. Sales at New England Music City/Boston, Town Hall/N.Y., Potomac/Wash., Giant/Va., Poplar Tunes/Memphis, Northern/Cleve. (#26 bullet from 53 on **CB R&B** singles chart).
- #64 **JOHN DENVER** — Added at KXOK, KLIF, WDRG. Last week added at WBT, WING, WLEE, WAKY. Jumped at KSLQ, 28-21. Secondary action at WCUE, KEIN, WDBQ, WCRO, KFYR, KVOX.
- #66 **BARRY DEVORZON AND PERRY BOTKIN, JR.** — Added at KING, WNOE, WCOL, KLIF, Z-96, WBBQ. Last week added at KJR, WING, WPRO. Jumped at KEEL 20-10, WHHY 11-2, KCPX 23-14, KJR ex-23, WING 36-27, KEZY 32-26. Secondary action at WAUG, WEAQ, KRIB, KRKE, KVOX, WNGN, WJON. Sales at Licorice Pizza/L.A., New England Music City/Boston, Stark/Cleve.
- #67 **JOHN VALENTI** — Added at WIFI, KCPX, KYA. Jumped at KEEL 25-18. Some secondary action at KRKE, WAUG, KVOX, WJON, WEAQ. Sales at Tower/S.F., Poplar Tunes/Memphis.
- #71 **BOSTON** — Added at WGCL, KPAM, KING, WPRO, KAKC. Last week added at WAVZ, Z-96. Jumped at KERN 28-23, WBBF ex-28, WVBF 29-20, WRKO 17-13. Secondary action at WTRY, WORD, WIFI, KRKE, WBFR. Sales at Peters/Boston, King Karol/N.Y., New England Music City/Boston.
- #76 **LITTLE RIVER BAND** — Added at WNCE, KCBQ, WGCL, WAVZ, WAKY, KERN. Jumps at WBNB 18-12, KJOY 28-15. Secondary action at KRIB, WDBQ.
- #77 **NORMAN CONNORS** — Added at 13Q, WLAC. Jumped at WGCL, WKLO ex-20. Last week added at WIFI, WKLO, WHHY, #5 on WDRQ. Sales at Peaches/St. Louis, Rec. & Tape/Balt., Shulman/N.J., Richman Bros./Phila., Town Hall/N.Y., Moreys/Balt. (#19 bullet on **CB R&B** singles chart).

For The Record Ir 38

number, "even if it interrupts the flow and rhythm of the concert." A baseball nut (obviously) himself, **Bauer** is hoping to avoid a clash of date(s). Still, it's difficult to tell so far in advance exactly where the ballgames will fall on the calendar... **Ozark Mountain Daredevils** guitarist **Steve Cash** and wife **Sydney** became parents of their second child, son **Cody Cash**, Sept. 7... **Larry Weiss**, author of "**Rhinestone Cowboy**," is in the studio cutting some tracks under the supervision of **Brooks Arthur**... If we didn't report it earlier, **Devonshire Studios** has expanded. **Dave Mancini**, president of the studios, says a second room has been opened, complete with 24-track MCI console, live and EMT echo chambers, dolbys and other extras. **Devonshire** has been around for about seven years and among its credits you'll find **Kelth Carradine's "I'm Easy," Weather Report's "Black Market," Billy Joel's "Piano Man"** and **Paul Anka's "Times Of Your Life"**... **Stephanie Mills** takes time out from her Broadway starring role in "**The Wiz**" in order to record a new **Motown LP** here in L.A.... **Leon Redbone** has been overdubbing for Warner's in **The Village Recorder** with **Nell Brody** at the knobs... **Abattoir Records** is preparing to launch another artist out of Hawaii, hot on the heels of **Kalapana**. Tentative release for **Summer LP** is late September or early October... **The Palomino and Rollin' Rock Records** present a "**Rockabilly Uprising**" Sept. 19, featuring a host of the label's artists. This "dedicated-to-the-purist" rockabilly label has now released nine albums and looks to this date as the first of a national tour... **Alan Amron**, the 28-year-old entrepreneur and **Beatles** fan who instituted the **International Committee to Reunite the Beatles**, is still hanging in there. His plan, you may recall, is to raise \$50 million in one-dollar increments from **Beatles** fans worldwide, which he hopes to present to the **Fab Four** in June 1977 (the 10th anniversary of the release of "Sgt. Pepper's Lonely Hearts Club Band"). To date, **Amron** claims the project has geared up to \$1,000+ each week. Our question is, what's he going to do with all those bucks if he comes up short?... Concert promoters **Don E. Branker** and **Larry Vallon** of **Wolf & Rissmiller** have filmed a two-day **World Professional Skateboard** championship at the **Long Beach Arena** and are now editing toward a theatrical or television release. **Branker** notes foreign interest in the footage also, since several of the skateboard athletes came to the event from **Australia** and **Japan**. **Branker** was producer of the "**California Jam**" a couple of seasons ago... **TOO HOT TO HANDLE?** An inevitable feud has hyped to the surface in the relationship between producer **Kim (Frankenstein) Fowley** and his creative monsteress, **The Runaways**. Whatever the friction, **Fowley** claims to have handed all his rights to the group over to **Phonogram/Mercury** at one point. The label, moans **Fowley**, handed them right back. Consumer pop rag **Crawdaddy** has parlayed the "argument" into

a four-color cover story this month... Another of **Kim's** groups, **The Quilck**, have a new LP, "**Mondo Deco**," coming up shortly, co-produced by **Fowley** and **Earle Mankey**... Finally, look for boys and girls together, under the band-anna "**Venus and the Razorblades**" which the lanky producer describes as "**Kiss and Aerosmith meet Abba**." Say what you will, **Fowley** certainly is a natural when it comes to publicizing his work... One **Elvin Bishop** is getting ready to tie the knot December 4. The lady in question is **Jeanne Valdez**. **Elvin's** new LP "**Hometown Boy Makes Good**" will ship late October... **FOR SALE**—1973 **Silver Eagle** bus, completely reconditioned, sleeps eight, contains videocassette, Sony color TV, new paint job (cream with brown stripes), new tires. Asking price: \$65,000. Interested parties contact the **Marshall Tucker Band**... **Grinderswiltch** had a reunion while playing at the **Keystone** in Berkeley. **Perry Walsh** (harmonicas) and **Les Dudek** (guitar) joined the band onstage. Old buddies grew up together in Florida. **Dudek** is now recording his second album for **Columbia**... **Earl Slick Band** has signed with **BNB Associates, Ltd.** here in L.A. for management... **Gary Rossington**, 24-year-old **Lynyrd Skynyrd** guitarist was seriously injured in a Labor Day weekend auto crash in Jacksonville, Florida; he's making steady progress towards what doctors project to be a full recovery. His band, meanwhile, is heading into a tour Sept. 21 which will take them around the U.S. with an overseas jaunt in **Beverly Hills**. In addition to Monday night meetings there will be sessions on **Wednesdays** as well. Admission is not limited to **ASCAP** members. Further information can be obtained from **Nancy Cushman** at **ASCAP's** Hollywood office, (213) 466-7681... **Little River Band**, which has become one of **Australia's** hottest groups during the past year, is presently in **Europe** preparing for a short tour, to be followed by their first visit to the U.S. in mid-October for a promo tour and several concert appearances. They will be performing with **Queen** and the **Hollies** in **Europe**... **Flash Cadillac and the Continental Kids** at **Knott's Berry Farm** (17-18)... **Irv Bottini's** feminist cabaret revue at **LaMama Hollywood Theatre** Sept. 1-8 and 23-25... Elsewhere in **Hollywood**, the **Cycle Sluts** (still no label) are back from two months' touring of **Australia**, returning to their old home, the **Whiskey**, for a 10-day stand, kicking off Sept. 16. While away, the **Sluts** negotiated for some movie action in a flicker titled "**Hollywood High 2000**"... **HE JUST LIKES TO PLAY** — After delivering a rescheduled date at the **San Diego Sports Arena** last Monday night (13) **Rick Derringer** persuaded his roadies to haul two-thirds of 7,857 pounds of equipment (you work out the math) upstate to **Hollywood's Starwood Club** where **Rick** closed the show for **The Runaways** later that evening. Yes, it does sound like a lot of energy was expended, but that's rock 'n' roll; **Epic** should be jubilant, having an act as willing to showcase as **Derringer** seems to be.

stephen fuchs

\$2.99 LP Price Proliferates In NYC Market fr 37

Goody Errs In Phila

In Philadelphia, Sam Goody advertised all of its nine "Picks of the Week" at two different prices, \$3.99 and \$3.76. George Levy, president of Goody, readily admitted that an error had been made. "Chances are we honored the lower price," he said, adding that the goof had drawn much less comment than the company's Labor Day sale of selected releases for \$2.99. "That stirred up a little fur on people's backs."

In other national developments, the 70-unit Warehouse chain ran a "6th anniversary" all-label sale at \$3.66/\$4.66 tape which was advertised in San Francisco and Los Angeles. Asked to comment on this price, which is lower than the chain's usual sale price of \$3.88, and among the lowest advertised prices in either market, Ben Bartell, executive vice president of Warehouse, said, "At the moment, we're not making any statements about our business. And the only person who can make any statements is Lee Hartstone" (president of Warehouse, who was unavailable for comment).

Arista Campaign

Arista ran ads promoting the three releases in the Bay City Rollers' catalog and, in some cases, the debut releases by Eric Carmen and/or Silver in 10 major markets. At The Record and Tape Collector in Baltimore, all five releases were advertised for \$3.94/\$5.24 tape; at Recordland

and Record Carnival in Cleveland for \$3.99/\$5.99 tape; at Disc Records in Dallas for \$4.29/\$5.29 tape (minus Eric Carmen's LP); at Gold Triangle in Miami without any price listed (and minus Eric Carmen's LP); at Gold Triangle in Miami without any price listed (and minus Eric Carmen's LP); at Musicland in Minneapolis without any price listed (and minus Eric Carmen's LP); at Sam Goody in New York, the Bay City Rollers catalog only for \$3.99 per album; at Sam Goody in Philadelphia, all five releases for \$3.99; at Street Side Records in St. Louis for \$3.99/\$4.99 tape; at Banana Records in San Francisco, the Bay City Rollers catalog only without any price listed; and at Harmony Huts in Washington, D.C., all five releases for \$3.99/\$5.99 tape.

As Arista continued its campaign in support of Barry Manilow, his latest release was advertised in six markets: at Disc Records in Dallas for \$3.79/\$4.99 tape; at Foley's in Houston for \$3.99; at Music Plus in Los Angeles for \$3.69/\$4.99 tape; at The Treasury in Miami without any price listed; at Sam Goody in New York for \$3.69 and at Korvettes in New York for \$3.64; and at Eucalyptus Records in San Francisco for \$3.69.

Dobbis Comments

According to Rick Dobbis, director of artist development for Arista Records, "we're trying to use the different available media at their most opportune moments. What we

did with Barry Manilow, for example, was: we came out of the box with a very extensive consumer print campaign and limited national advertising. That campaign ran over six weeks. We followed that with radio, which was first placed on a local level through major chains and racks. Nationally placed top 40 time buys will be coming when the single (off the Manilow album) reaches the top 10. Then we'll be using a television campaign between Thanksgiving and Christmas, to try to ride the album through the holiday season."

Advertising in consumer journals, said Dobbis, "gives you a certain amount of value on an image basis, but it cannot really be counted on to move product. Radio kind of splits the difference, because you can have image-oriented advertising with a dealer tag. But more than anything else, these newspaper ads really help you position and sell records. They are in some cases the most useful tool on a local level that we have. So it's very important to time them properly and to utilize the dollars where they'll do the most beneficial work."

This philosophy accounted for Arista's decision to concentrate at this time on a newspaper ad campaign for the newest releases by the Bay City Rollers, Eric Carmen and Silver. The latter two albums are being promoted in markets where the artists' current singles are doing best, Dobbis explained.

No Prices Explained

Dobbis deplored, however, the non-appearance of prices in certain of the ads, and emphasized that Arista had had nothing to do with it. "There are certain circumstances that arise on a local level where sometimes prices aren't mentioned, but we always want a price."

Soundtracks

Tie-ins of original soundtracks to 12 different motion pictures appeared throughout the country. This is the largest total since **Cash Box** began its examination of newspaper ads in 20 major markets.

The soundtrack to the motion picture "Obsession," which was tied in to film ads in nine markets last week, was only promoted in three cities: Dallas, Los Angeles and New York. And tie-in ads for the soundtrack to "The Omen," which have been running in several markets a week ever since the movie's release, appeared only in Chicago and Cleveland.

Other soundtrack recordings were advertised as follows: "Cooley High" in Chicago, "Mahogany" in Chicago, "The Other Side Of The Mountain" in Chicago, "Bingo Long" in Cleveland, "Car Wash" in Los Angeles and Washington, D.C., "The Pom Pom Girls" in Los Angeles, "Logan's Run" in Los Angeles, "Bugsy Malone" in New York, "Jesus Christ Superstar" in San Francisco and "Mackintosh & T.J." in Seattle.

Retail LP Selling Prices

Atlanta: At Sears (7 locations), 141 lower list price releases on Columbia, including catalog releases by Eric Anderson, the Byrds, Dr. Hook, Johnny Cash, Roy Orbison, Dave Brubeck, Herbie Hancock, Tony Bennett, Percy Faith and Jim Nabors, for \$2.99/\$4.99 tape each. (*Sunday Atlanta Journal and Constitution*).

Baltimore: At Korvettes (4 locations), CBS sale in ad supplement for \$3.97/\$4.99 tape. At Record and Tape Collector (3), five releases on Arista, including Bay City Rollers' catalog and debut albums by Silver and Eric Carmen for \$3.94/\$5.24 tape each. At Hutzler's (5), six "top hits" on RCA, including latest releases by Hall & Oates, John Denver and Jefferson Starship for \$4.39/\$5.39 tape each. At G.C. Murphy Co., assorted cutouts for \$1.94/2.94. (*Baltimore Sun*).

Boston: No ads in *The Boston Sunday Globe*.

Chicago: Full-page ad promoting upcoming area concert appearance by Shirley Bassey, a tie-in with her newest LP. Motown Records tie-in of the original soundtracks to the motion pictures "Cooley High" and "Mahogany." MCA Records tie-in of the original soundtrack to the motion picture "The Other Side of the Mountain." Tattoo/RCA Records tie-in of the original soundtrack to the motion picture "The Omen." (*Sunday Chicago Tribune*).

Cleveland: At Recordland and Record Carnival (6 locations), the same Arista ad with the identical features that appeared in Baltimore, except all five releases are for \$3.99/\$5.99 tape. Tattoo/RCA Records tie-in of the original soundtrack to the motion picture "Bingo Long." (*Cleveland Plain Dealer*, September 10 and 12).

Dallas: At Disc Records (3 locations), all Columbia Masterworks releases for "3 dollars off list price"; newest release by Barry Manilow for \$3.79/\$4.99 tape; and the same Arista ad that appeared in Baltimore and Cleveland, except that Eric Carmen's debut LP is omitted and the other four releases are for \$4.29/\$5.29 tape. London Phase 4 Stereo tie-in of the original soundtrack to the motion picture "Obsession." (*Dallas Morning News*, September 10 and 12, and *Sunday Dallas Times Herald*).

Denver: No ads in *The Sunday Denver Post*.

Detroit: No ads in *The Sunday Detroit News*.

Houston: At Foleys (7 locations), 16 "top LPs," including the newest releases by Boz Scaggs, Lou Rawls, Beach Boys, Barry Manilow, Linda Ronstadt, John Denver and War, for \$3.99 each. (*Sunday Houston Chronicle*).

Los Angeles: At The Warehouse (35 locations), all-label sale over two pages with these features: all \$6.98 list releases for \$3.66/\$4.66 tape; "Frampton Comes Alive" (2-LP set) for \$4.66/\$6.66 tape; London Stereo Treasury, Seraphim and Odyssey classical releases (\$3.98 list) for \$1.99 per LP and "George Gershwin Plays Rhapsody in Blue" (\$4.98 list on Columbia) for \$2.66. At May Co., Apple cutout tapes, including James Taylor, George Harrison and Badfinger, for \$2.88 each; RCA Gold Seal classical releases (\$4.98 list) featuring such conductors as Zubin Mehta, Fritz Reiner, Charles Munch and Erich Leinsdorf, for \$2.88 per LP and other assorted budget and cutout albums and tapes from 88¢ to \$5.88 each. At Music Plus (14), nine "legendary performers" releases on RCA, including recordings by Mario Lanza, Henry Mancini, Elvis Presley, Perry Como and Enrico Caruso, for \$4.19/\$5.29 tape each, and Barry Manilow's newest for \$3.69/\$4.99 tape. At Wallichs Music City (7), the latest release by Dr. Hook for \$3.66. Ad promoting upcoming area concert appearance by Shirley Bassey, tie-in to her most recent LP. London Phase 4 Stereo tie-in of the original soundtrack to the motion picture "Obsession." MCA Records tie-in of the original soundtrack to the motion picture "Carwash." 20th Century Records tie-in of the original soundtrack to the motion picture "The Pom Pom Girls." MGM Records tie-in of the original soundtrack to the motion picture "Logan's Run." (*Sunday Los Angeles Times Calendar section*).

Miami: At Gold Triangle (3 locations), same Arista ad that appeared in Baltimore and Cleveland, except that Eric Carmen's debut LP is omitted and no prices are listed. At The Treasury (1), ad for the newest release by Barry Manilow, no price listed. (*Sunday Miami Herald*).

Minneapolis: At Musicland (9 locations), same Arista ad that appeared in Baltimore, Cleveland, Dallas and Miami, except that Eric Carmen's debut LP was omitted and no

prices were listed. (*Sunday Minneapolis Tribune*).

New Orleans: No ads in the *Sunday Times-Picayune*.

New York: At Sam Goody (27 locations), sale on RCA and RCA custom labels for \$4.19/\$5.49 tape; any one of four ABC releases, including the newest albums by Crosby/Nash and John Handy, for \$4.19, and "Renaissance Live" (2-LP set on Sire) for \$4.79; any one of five releases on UA, including the most recent releases by Shirley Bassey, American Flyer and War, for \$3.99/\$5.49 tape; "The Originals" by Kiss (3-LP set) for \$7.99; same Arista ad that appeared in Baltimore, Cleveland, Dallas, Miami and Minneapolis, but only the Bay City Rollers catalog featured, and the \$3.99 sale price was limited to choice of one album out of three in catalog; ten "picks of the week," including the latest LPs by John Denver, Wild Cherry, Walter Murphy, Barry Manilow and Linda Ronstadt, for \$3.69 each; and on London, Sir Georg Solti sale featuring his version of Bizet's "Carmen" (\$20.94 list on 3-LP set) for \$12.57 per set, the complete Beethoven symphonies (\$50 list on 9-LP set) for \$29.95, Wagner's "Ring" (\$120 list on 19-LP set) for \$69.95, and any one of ten other Solti recordings for \$4.19 per LP. At Korvettes (30), eight "super specials," including the newest LPs by War, Shirley Bassey, Isaac Hayes, Norman Connors and Jefferson Starship, for \$2.99 each; same CBS sale that appeared in Baltimore, with identical features and prices; latest albums by Barry Manilow and Hall & Oates for \$3.64 each; all London classical releases, including Solti's version of "Carmen" and the Rubinstein/Barenboim recording of Beethoven's complete piano concertos, for \$3.64 per LP (\$7.98 list for \$4.14 per LP); and a recording of the complete Beethoven symphonies (8-LP set) by William Steinberg and the Pittsburgh Symphony for \$7.99 per set. At The Record Hunter (1), all-label sale for \$3.69/\$4.99 tape. At Jimmy's Music World (10), 14 releases, including the latest albums by Helen Reddy, Diana Ross, Boz Scaggs, Norman Connors and Chicago, for \$2.99 each. Full-page ad promoting upcoming area concert appearance by The Band, listing six of the group's releases, with no specific store tie-ins. London Phase 4 Stereo tie-in of the original soundtrack to the motion picture "Obsession." RSO Records tie-in of the original soundtrack to the motion picture "Bugsy Malone." (*Sunday New York Times*).

Philadelphia: At Sam Goody (10 local locations), same RCA ad that appeared in New York with identical features and prices; six "smash hits" on RCA, including the newest releases by John Denver, Dr. Buzzard's Original Savannah Band and Bowie, for \$3.99/\$5.49 tape each; nine "picks of the week," including the newest albums by Fleetwood Mac, Wild Cherry, Linda Ronstadt, Chicago and the Bee Gees, for two prices, \$3.99 and \$3.76 per LP; five releases on Columbia, including the most recent releases by Labelle, Herbie Hancock and Blue Oyster Cult, for \$3.99/\$5.49 tape each; and the same Arista ad that appeared elsewhere, except that all five releases are priced at \$3.99 without mention of a tape price. Full-page ad promoting upcoming area concert appearance of Shirley Bassey, with tie-in to her latest release. (*Sunday Philadelphia Inquirer*).

Pittsburgh: At National Record Mart, Helen Reddy catalog for \$4.99/\$5.97 tape. At G.C. Murphy Co., same ad that appeared in Baltimore with identical features and prices. At K-Mart, assorted cutout tapes for one dollar each (ad supplement). (*Sunday Pittsburgh Press*).

St. Louis: At Street Side Records (1), same Arista ad that appeared elsewhere, with all five releases for \$3.99/\$4.99 tape. (*Sunday St. Louis Post-Dispatch*).

San Francisco: At The Warehouse (24), same ad over two pages that appeared in Los Angeles with identical features and prices. At Eucalyptus (12), the latest release by Barry Manilow for \$3.69. At Banana Records, the same Arista ad that appeared elsewhere, except that releases by Silver and Eric Carmen are omitted and no prices are listed. MCA Records tie-in of the original soundtrack to the motion picture "Jesus Christ Superstar." (*San Francisco Examiner & Chronicle, Datebook*).

Seattle: RCA Records tie-in of the original soundtrack to the motion picture "Mackintosh & T.J." (*Sunday Seattle Times*).

Washington: At Harmony Hut (8), same Arista ad that appeared elsewhere, with all five releases for \$3.99/\$5.99 tape. At Dart Drugs, "hundreds" of assorted cutouts for 49¢ each (three for a dollar). At K-Mart, assorted cutout tapes for one dollar each. MCA Records tie-in of original soundtrack to the motion picture "Car Wash." (*Sunday Washington Post*).

CASH BOX

NOW HAS

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CASH BOX RADIO

●
CASH BOX POP RADIO ANALYSIS
STATION ADDS THIS WEEK
RADIO ACTIVE SINGLES
ADDITIONS TO POP PLAYLISTS
THE SINGLES BULLETS

●
SECONDARY RADIO ACTIVE
ADDITIONS TO SECONDARY MARKETS PLAYLISTS

●
FM ANALYSIS
NEW FM ACTION LP'S
MOST ADDED LP'S
MOST REQUESTED CUTS
PREDICTIONS

●
R&B SINGLES TO WATCH
MOST PROGRAMMED NEW R&B LP'S
R&B CROSSING TO TOP 40
TOP 40 CROSSING TO R&B
ADDITIONS TO R&B PLAYLISTS

●
COUNTRY RADIO ACTIVE
MOST ADDED SINGLES
MOST ACTIVE SINGLES
ADDITIONS TO COUNTRY PLAYLISTS
STATION BREAKS
●

Cash Box Top Albums/101 to 200

September 25, 1976

		Weeks On Chart			Weeks On Chart			Weeks On Chart			
101	LOVE WILL KEEP US TOGETHER THE CAPTAIN & TENNILLE (A&M SP 3505)	6.98	9/18	68	133	14	165	PASS IT ON STAPLES (WB BS 2945)	6.98	—	1
102	JAILBREAK THIN LIZZY (Mercury SRM 1-1081)	6.98	77	25	134	13	166	JUICY FRUIT (DISCO FREAK) ISAAC HAYES (Hot Buttered Soul/ABC ABCD 953)	6.98	138	9
103	WINDJAMMER FREDDIE HUBBARD (Columbia PC 34166)	6.98	106	4	135	12	167	A LITTLE BIT MORE DR. HOOK (Capitol ST 11522)	6.98	179	3
104	FEVER RONNIE LAWS (Blue Note/UA BNLA 628-G)	6.98	81	16	136	75	168	TURNSTILES BILLY JOEL (Columbia PC 33848)	6.98	170	18
105	JOHN TRAVOLTA (Midland Int'l./RCA BKL 1-1563)	6.98	83	20	137	43	169	HELEN REDDY'S GREATEST HITS (Capitol ST 11467)	6.98	175	43
106	GLOW AL JARREAU (Warner Bros. MS 2248)	6.98	108	8	138	24	170	LIFE ON MARS DEXTER WANSEL (Phila. Int'l./Epic PZ 34079)	6.98	172	5
107	LIVE BULLET BOB SEGER (Capitol SKBB 11523)	6.98	107	22	139	31	171	THE ART OF TEA MICHAEL FRANKS (Reprise/WB MS 2223)	6.98	174	4
108	TO THE HEART MARK-ALMOND (ABC ABCD 945)	6.98	110	9	140	24	172	PRIVATE EYES TOMMY BOLIN (Columbia PC 34329)	6.98	—	1
109	THE LEGENDARY CHRISTINE PERFECT ALBUM CHRISTINE McVIE (Sire/ABC SASD 7522)	6.98	109	7	141	14	173	OLD LOVES DIE HARD TRIUMVIRAT (Capitol ST 11551)	6.98	154	9
110	WEDDING ALBUM LEON & MARY RUSSELL (Paradise/WB PA 2943)	6.98	97	22	142	9	174	GOOD KING BAD GEORGE BENSON (CTI 6062)	6.98	141	14
111	ERIC CARMEN (Arista AL 4057)	6.98	98	46	143	14	175	LED ZEPPELIN (Atlantic SD 7208)	6.98	165	29
112	STEAL YOUR FACE GRATEFUL DEAD (Grateful Dead/UA GD-LA 620-J2)	9.98	82	13	144	1	176	THIS IS IT MELBA MOORE (Buddah 5657)	6.98	168	23
113	I HEARD THAT QUINCY JONES (A&M SP 3705)	7.98	—	1	145	69	177	THOSE SOUTHERN KNIGHTS CRUSADERS (Blue Thumb/ABC BTSD 6024)	6.98	140	18
114	MOTHERSHIP CONNECTION PARLIAMENT (Casablanca NBLP 7022)	6.98	86	39	146	47	178	BEATLES (WHITE LP) (Apple/Capitol SWBO 101)	12.98	152	82
115	RESOLUTION ANDY PRATT (Nemperor/Atlantic NE 438)	6.98	104	15	147	14	179	CITY BOY (Mercury SRM 1-1098)	6.98	184	8
116	I'M NEARLY FAMOUS CLIFF RICHARD (Rocket/MCA PIG 2210)	6.98	126	6	148	2	180	DELICATE AND JUMPY FANIA ALL STARS (Columbia PC 34283)	6.98	178	4
117	VIVA! ROXY MUSIC ROXY MUSIC (Atco SD 36-139)	6.98	87	9	149	20	181	DARYL HALL & JOHN OATES (RCA APL 1-1144)	6.98	150	47
118	BOBBY BLAND AND B.B. KING TOGETHER AGAIN ... LIVE (ABC ASD 9317)	6.98	99	12	150	3	182	TEDDY BEAR RED SOVINE (Starday/Gusto SD 968X)	6.98	158	6
119	GREATEST HITS ABBA (Atlantic SD 18189)	6.98	—	1	151	18	183	GET UP OFFA THAT THING JAMES BROWN (Polydor PD 1-6071)	6.98	153	5
120	I WANT YOU MARVIN GAYE (Tama/Motown T6-342S1)	6.98	103	26	152	2	184	THE END OF THE BEGINNING RICHIE HAVENS (A&M 4598)	6.98	—	1
121	MOTHER'S FINEST (Epic PE 34179)	6.98	132	4	153	18	185	SAD WINGS OF DESTINY JUDAS PRIEST (Janus JXS 7019)	6.98	191	4
122	TOO OLD TO ROCK 'N' ROLL — TOO YOUNG TO DIE JETHRO TULL (Chrysalis/WB CHR 1111)	6.98	102	18	154	3	186	JOAN ARMATRADING (A&M 4588)	6.98	—	1
123	JUMP ON IT MONTROSE (WB BS 2963)	6.98	—	1	155	13	187	SOLID MICHAEL HENDERSON (Buddah 5662)	6.98	—	1
124	BLACK AND BLUE THE ROLLING STONES (Rolling Stones/Atlantic COC 79104)	6.98	94	21	156	9	188	CAR WASH ORIGINAL SOUNDTRACK (MCA 2-6000)	7.98	—	1
125	TROUBADOUR J.J. CALE (Shelter/ABC SRL 52002)	6.98	185	2	157	3	189	FRAMPTON PETER FRAMPTON (A&M SP 4512)	6.98	197	6
126	POINT BLANK (Arista 4087)	6.98	123	9	158	9	190	LITTLE RIVER BAND (Capitol ST 11512)	6.98	198	4
127	SANBORN DAVID SANBORN (Warner Bros. BS 2957)	6.98	122	7	159	1	191	COME ON OVER OLIVIA NEWTON-JOHN (MCA 2186)	6.98	159	28
128	I'VE GOT YOU GLORIA GAYNOR (Polydor PD 1-6063)	6.98	128	7	160	23	192	DESTROYER KISS (Casablanca NBLP 7025)	6.98	161	26
129	FLOWERS EMOTIONS (Columbia PC 34163)	6.98	142	4	161	1	193	MILLION DOLLAR LEGS THE NEW TONY WILLIAMS LIFETIME (Columbia PC 34263)	6.98	190	3
130	WE CAN'T GO ON MEETING LIKE THIS HUMMINGBIRD (A&M SP 4595)	6.98	136	5	162	14	194	THE BEATLES 1967-70 (Apple/Capitol SKBO 3404)	10.98	180	54
131	RASTAMAN VIBRATION BOB MARLEY & THE WAILERS (Island ILPS 9383)	6.98	105	21	163	14	195	8.5 EARTHQUAKE (Beserkey/Playboy BZ 0047)	6.98	186	4
132	IT'S A GOOD NIGHT FOR SINGIN' JERRY JEFF WALKER (MCA 2202)	6.98	116	14	164	169	196	LOVE IS A FIRE COUNTRY JOE McDONALD (Fantasy F9511)	6.98	183	4
					165	5	197	BARRY MANILOW II (Arista AL 4007)	6.98	193	11
					166	5	198	NIGHT FEVER FATBACK BAND (Spring/Polydor SP 1-6711)	6.98	192	7
					167	18	199	TEN PERCENT DOUBLE EXPOSURE (Salsoul SZS 5503)	6.98	189	7
					168	21	200	TAPESTRY CAROLE KING (Ode/A&M 77099)	6.98	200	286
					169	21					

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Abba	119	Carmen, Eric	111	Franklin, Aretha	47	Klemmer, John	81	Osmond, Donny & Marie	138	Starbuck	134
Aerosmith	20,136	Carpenters	92	Franks, Michael	171	Labelle	99	Paris	153	Starland Vocal Band	61
Ambrosia	76	Castor, Jimmy	155	Funkadelic	144	Laws, Ronnie	104	Parliament	114	Starz	156
America	83,164	Cheech & Chong	143	Fury, Richie	142	Led Zepellin	158,175	Parsons, Alan	90	Steady Dan	48
American Flyer	86	Chicago	6,60	Gayne, Marvin	120	Lightfoot, Gordon	38	Pleasure	133	Stewart, Rod	28
Anderson, Jon	74	City Boy	179	Gaynor, Gloria	128	Little River Band	190	Point Blank	126	Tavares	52
Armstrong, Joan	186	Clarke, Stanley	72	Graham Central Station	141	LTD	84	Pratt, Andy	115	Taylor, James	29
Atlanta Rhythm Section	150	Cole, Natalie	55	Grand Funk Railroad	71	Manhattans	57	Queen	35	Temptations	79
Automatic Man	149	Collins, Judy	49	Grateful Dead	112	Manhattan Transfer	93	Rawls, Lou	16	Thin Lizzy	102
Average White Band	21	Commodores	17	Guthrie, Arlo	159	Manilow, Barry	8,68,197	Redbone, Leon	135	Tower Of Power	78
Ayers, Roy	54	Connors, Norman	50	Hall & Oates	25,82,181	Manfred, Manfred	151	Reddy, Helen	36,169	Travolta, John	105
Bachman-Turner Overdrive	24	Cooper, Alice	64	Hancock, Herbie	65	Mark-Almond	108	Renaissance	152	Triumvirat	173
Band, The	59	Crosby/Nash	26	Handy, John	85	Marley, Bob/Wailers	131	Richard, Cliff	116	Twilight	95
Bay City Rollers	91	Crusaders	177	Havens, Richie	184	Manhattan Transfer	97	Ritchie Family	80	Vannelli, Gino	27
Beach Boys	22,62	Daniels, Charlie	148	Hayes, Isaac	166	McCoo/Davis	147	Rolling Stones	124	Walker, Jerry Jeff	132
Beatles	31,178,194	Denver, John	2,161	Heart	18	McDonald, Country Joe	196	Ronstadt, Linda	3	Wansel, Dexter	170
Beck, Jeff	23	Diamond, Neil	14	Henderson, Michael	187	McVie, Christine	109	Ross, Diana	19,139	War	7
Bee Gees	69,145	Doobie Bros.	66	Hubbard, Freddie	103	Melvin, Harold/Bluenotes	160	Roxy Music	117	Watson, Johnny Guitar	77
Benson, George	11,174	Double Exposure	199	Hummingbird	130	Miller, Steve	13	Russell, Leon & Mary	110	Wild Cherry	10
Blackmore's Rainbow	163	Dr. Hook	167	Isley Brothers	32	Monkees	75	Sanborn, David	127	Williams, Tony	193
Bland, Bobby/B.B. King	118	Eagles	12	James, Bob	73	Montrose	123	Savannah	51	Wings	15
Blue Oyster Cult	41	Earthquake	195	Jarreau, Al	106	Moore, Melba	176	Scaggs, Boz	4	Wright, Gary	30
Bolin, Tommy	172	Earth, Wind & Fire	137	Jefferson Starship	9	Mother's Finest	121	Seals & Crofts	53,146	Yamashta/Winwood/Shrieve	43
Bootsy's Rubber Band	140	Electric Light Orch.	33	Jennings, Waylon	94	Murphy, Walter	39	Seger, Bob	107		
Boston	67	Emotions	129	Jethro Tull	122	Newton-John, Olivia	191	Silver	157		
Bowie, David	58	England Dan/Coley	44	Joel, Billy	168	Nugent, Ted	70,89	Simon, Carly	100		
Brothers Johnson	37	Fania All Stars	180	John, Elton	63,98	Ohio Players	46	Southside Johnny	154		
Brown James	183	Fatback Band	198	Jones, Quincy	113	O'Jays	87	Asbury Jukes	182		
Cale, J.J.	125	Firefall	45	Judas Priest	185	Orleans	42	Sovine, Red	182		
Captain & Tennille, The	56,101	Fleetwood Mac	5	King, Carole	200	Osmond, Donny	162	Spinners	34		
Carradine, Keith	88	Frampton, Peter	1,189	Kiss	40,96,192			Staples	165		

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