

CASHBOX

January 17, 1975

NEWSSTAND

1.50



SWEET/ THEIR KIND OF YEAR

*Pricing, 1976:
Retail Price Turmoil
Throughout The U.S.*
*MCA Plans Varied Categories
For Different Account Types*
*Bill #712 Takes Piracy
Head-On In California*
*Post-Christmas Release
Falloff Hurts Retailers*
*Success Of Bottom Line:
Theory + Practice = Success*
Bustin' Up A Romance (Ed)



Three years and nearly three million records later, "DREAM ON."

In 1972, "Dream On" was a Top-10 single in a few markets for a new group out of Boston, Aerosmith. Today, their latest album, "Toys in the Attic," is *platinum*, "Aerosmith" and "Get Your Wings" are *gold*, and the three albums combined are nudging three million units.

With the LP cut and single edit on one record, it's no wonder that we consider the re-release of "Dream On" a sure hit. And radio stations and DJ's all around the country agree.

Z-96 in Grand Rapids reports "Dream On" is the #1 request for 7 straight weeks. WDRC, Hartford, says, "It's like the national anthem in Hartford." WPGC in Washington reports it's getting #2 phones. CKLW exclaims, "Giant outstate Michigan sales. I am positive this will go to #1 phones here quickly."

Aerosmith. Hard-driving, hard-touring, best-selling. On Columbia Records.



Management: **LEGER-KREBS INC.**
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cash box editorial

Bustin' Up A Romance

It is no secret that during the heady days before the Christmas rush ends, a definite romance develops between consumer and retailer. The financial picture, the sales figures all show the consumer getting into the record buying habit, confronted with an all out effort by the music industry to present their best and brightest.

And comes January?

A case could certainly be made that the record companies put the freeze on, whether through choice or circumstance, and bust up the romance that has been developing so nicely.

Here is the average consumer faced with no exciting new project from major artists. Those big full page advertisements that blossomed in the local papers before Christmas, full of the impact of the record business at full throttle, look a little duller in January.

Here is the rack jobber in good financial shape but with nothing to fill those holes in his racks in the stores, holes made by the Christmas rush.

Here is the retailer with money in his cash register, the emergency release money, with nothing to take a flyer on, face to face with a static market.

Here is the consumer again with that Christmas stocking staple, the first record player, a fairly high priced gift traditionally purchased around this period but with no new dynamite product to put on it.

It seems the record business, if not grinding to a halt come January 1, at least seems content to tick over (or maybe just gather its collective breath).

There seems to be some validity for those voices raised from time to time at conventions or meetings that advocate a year round steady flow of product, a serious need for continuity of releases. And it also, to **Cash Box**, does not seem to be an impossibility.



**NUMBER ONE
SINGLE OF THE WEEK**
CONVOY
C.W. McCall — MGM
Writers: C.W. McCall, B. Fires, C. Davis
Pub: American Gramophone/SESAC



**NUMBER ONE
ALBUM OF THE WEEK**
CHICAGO IX
(CHICAGO'S GREATEST HITS)
CHICAGO
Columbia PC 33900

CASH BOX TOP 100 SINGLES

		1/10	1/3			1/10	1/3			1/10	1/3
1	CONVOY			C W McCall (MGM M14839)	2	3					
2	I WRITE THE SONGS			Barry Manilow (Arista AS 0157)	3	1					
3	LOVE ROLLERCOASTER			The Ohio Players (Mercury 436)	4	5					
4	THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO)			Diana Ross (Motown M1377-F)	1	2					
5	FOX ON THE RUN			Sweet (Capitol P4157)	5	6					
6	FLY AWAY			John Denver (RCA JH 10517)	6	7					
7	YOU SEXY THING			Hot Chocolate (Big Tree BT 16047)	7	8					
8	I LOVE MUSIC			O'Jays (Phila Int'l ZS 8-3677-1)	8	9					
9	WALK AWAY FROM LOVE			David Ruffin (Motown M1376F-A)	9	10					
10	SATURDAY NIGHT			Bay City Rollers (Arista AS 0149)	10	4					
11	SING A SONG			Earth, Wind & Fire (Columbia 3-10251)	11	12					
12	BREAKING UP IS HARD TO DO			Neil Sedaka (Rocket PIG 40500)	12	14					
13	50 WAYS TO LEAVE YOUR LOVER			Paul Simon (Columbia 3-10270)	13	15					
14	I LOVE TO LOVE YOU BABY			Donna Summer (Oasis 401)	14	24					
15	EVIL WOMAN			Electric Light Orchestra (UA XW 729-Y)	15	16					
16	LOVE MACHINE			Miracles (Tamla 54262)	16	17					
17	COUNTRY BOY (YOU GOT YOUR FEET IN L.A.)			Glen Campbell (Capitol P4155)	17	19					
18	ROCK 'N ROLL ALL NIGHT			Kiss (Casablanca 850)	19	20					
19	WINNERS AND LOSERS			Hamilton, Joe Frank & Reynolds (Playboy P6054-A)	20	21					
20	TIMES OF YOUR LIFE			Paul Anka (United Artists XW 737-Y)	21	22					
21	SQUEEZE BOX			The Who (MCA 40475)	23	26					
22	TAKE IT TO THE LIMIT			Eagles (Asylum 45293-A)	30	35					
23	LOVE HURTS			Nazareth (A&M 1671)	25	28					
24	PALOMA BLANCA			George Baker (WB WBS 8115)	26	29					
25	THEME FROM S.W.A.T.			Rhythm Heritage (ABC 12135)	33	47					
26	ALL BY MYSELF			Eric Carmen (Arista AS 0165)	32	36					
27	BABY FACE			Wing & A Prayer Five & Drum Corps (Wing & A Prayer Records Co. HS 103) (Dist: Atlantic)	28	30					
28	LET IT SHINE			Olivia Newton-John (MCA 40495)	29	33					
29	WAKE UP EVERYBODY (PART I)			Harold Melvin & The Blue Notes (Phila. Int'l. ZS 8-3579)	31	32					
30	OVER MY HEAD			Fleetwood Mac (Reprise RPS 1339)	18	18					
31	THAT'S THE WAY I LIKE IT			KC & The Sunshine Band (T K. 1015)	22	11					
32	SOMEWHERE IN THE NIGHT			Helen Reddy (Capitol P4192)	37	41					
33	HURRICANE (PART I)			Bob Dylan (Columbia 3-10245)	27	27					
34	FLY, ROBIN, FLY			Silver Convention (Midland Int'l. 10339)	34	23					
35	LET'S DO IT AGAIN			Staple Singers (Curtom CMS 0109)	24	13					
36	SLOW RIDE			Foghat (Bearsville BSS 0306)	41	49					
37	FANNY (BE TENDER WITH MY LOVE)			Bee Gees (RSO SO 519)	45	53					
38	GOLDEN YEARS			David Bowie (RCA JH 10441)	39	44					
39	TRACKS OF MY TEARS			Linda Ronstadt (Asylum 45295-A)	44	52					
40	LET THE MUSIC PLAY			Barry White (20th Century TC 2265)	46	54					
41	FOR THE LOVE OF YOU			Isley Brothers (T-Neck ZS 8-2259)	42	43					
42	SCHOOL BOY CRUSH			AWB (Atlantic 45-3304)	35	31					
43	SKY HIGH			Jigsaw (Chelsea CH 3022)	36	25					
44	THE WHITE KNIGHT			Cledus Maggard & The Citizens Band (Mercury 73751)	67	83					
45	LOVE OR LEAVE			Spinners (Atlantic 3309)	50	57					
46	BREAKAWAY			Art Garfunkel (Columbia 3-10273)	52	65					
47	PLAY ON LOVE			Jefferson Starship (Grunt 10456)	48	51					
48	LET'S LIVE TOGETHER			Road Apples (Polydor PD 14285)	49	50					
49	DECEMBER 1963 (OH WHAT A NIGHT)			Four Seasons (Warner Bros./Curb WBS 8168)	61	70					
50	SWEET THING			Rufus featuring Chaka Khan (ABC 12149)	57	66					
51	DON'T CRY JONI			Conway Twitty (MCA 40407)	53	68					
52	EASY AS PIE			Billy "Crash" Craddock (ABC/Dot 17584)	54	61					
53	YESTERDAY'S HERO			John Paul Young (Ariola America 7607)	66	78					
54	LOVE IS THE DRUG			Roxy Music (Atco 7042)	60	67					
55	THE HOMECOMING			Hagood Hardy (Capitol 4156)	58	64					
56	SWEET LOVE			Commodores (Motown M1381FA)	63	73					
57	BOHEMIAN RHAPSODY			Queen (Elektra E-45297)	65	76					
58	INSEPARABLE			Natalie Cole (Capitol 4193)	59	60					
59	BACK TO THE ISLAND			Leon Russell (Shelter SR 40483)	62	72					
60	DOWN TO THE LINE			Bachman-Turner Overdrive (Mercury 73724)	38	38					
61	DREAM ON			Aerosmith (Columbia 3-10278)	75	86					
62	NIGHTS ON BROADWAY			Bee Gees (RSO 515)	43	37					
63	WOMAN TONIGHT			America (Warner Bros. WBS 8157)	64	42					
64	JUNK FOOD JUNKIE			Larry Groce (Warner Bros./Curb 8165)	73	88					
65	PART TIME LOVE			Gladys Knight & The Pips (Buddah BDA 513)	47	39					
66	FOR A DANCER			Prelude (Pye 71045)	69	79					
67	DEEP PURPLE			Donny & Marie Osmond (MGM M14840)	70	81					
68	ONLY 16			Dr. Hook (Capitol 4171)	79	89					
69	FEELINGS			Morris Albert (RCA JB 10279)	68	45					
70	FULL OF FIRE			Al Green (Hi 5N-2300)	51	40					
71	ISLAND GIRL			Elton John (MCA 40461)	71	46					
72	FREE RIDE			Tavares (Capitol P4184)	56	58					
73	CHAIN GANG MEDLEY			Jim Croce (Lifesong LS 45001)	89	-					
74	'TIL IT'S TIME TO SAY GOODBYE			Jonathan Cain (October Records OCT 1001-AS)	88	-					
75	TENTH AVENUE FREEZE OUT			Bruce Springsteen (Columbia 3-10274)	83	-					
76	DREAM WEAVER			Gary Wright (Warner Bros. WBS 8167)	92	-					
77	THAT'S WHY I LOVE YOU			Andrew Gold (Asylum E-45286-A)	80	-					
78	LADY BUMP			Penny McLean (Atco 45-7038)	87	-					
79	I CHEAT THE HANGMAN			The Doobie Brothers (Warner Bros. WBS 8161)	81	-					
80	THE WAY I WANT TO TOUCH YOU			Captain & Tennille (A&M 1725-S)	77	59					
81	I WANT TO DANCE WITH YOU (DANCE WITH ME)			Ritchie Family (20th Century TC 2252)	82	87					
82	MAKE LOVE TO YOUR MIND			Bill Withers (Columbia 3-10255)	86	93					
83	THIS OLD HEART OF MINE			Rod Stewart (Warner Bros. WBS 8170)	-	-					
84	HONEY 1			George McCrae (TK 1016)	-	-					
85	SWEET LOVING MAN			Morris Albert (RCA JH 10437)	85	90					
86	RENEGADE			Michael Murphey (Epic 8-50184)	-	-					
87	I NEED YOU, YOU NEED ME			Joe Simon (Spring SPR 163)	-	-					
88	REMEMBER ME			Willie Nelson (Columbia 3-10275)	-	-					
89	AMAZING GRACE (USED TO BE HER FAVORITE SONG)			Amazing Rhythm Aces (ABC 12132)	90	94					
90	ONCE YOU HIT THE ROAD			Dionne Warwick (Warner Bros. WBS 8154)	91	98					
91	I GOT OVER LOVE			Major Harris (Atlantic 3303)	96	-					
92	ONE WOMAN BAND			Carol Chase (Janus J256)	94	97					
93	FUNKY WEEKEND			Stylistics (Avco 4661)	99	91					
94	TURNING POINT			Tyrone Davis (Dakar DK 4550)	-	-					
95	LOVING POWER			Impressions (Curtom CMS 0110)	-	-					
96	GOODNIGHT AND GOOD MORNING			Cecilia & Kapono (Columbia 3-10223)	98	98					
97	QUIET STORM			Smokey Robinson (Tamla T54265F)	-	-					
98	HOLD BACK THE NIGHT			Trammps (Buddah BDA 507)	100	-					
99	YOU			Aretha Franklin (Atlantic 45-3311)	-	-					
100	SINCE I FELL FOR YOU			Charlie Rich (Epic 8-50182)	-	-					

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

All By Myself (CAM-USA — BMI)	26	Fox On The Run (Sweet Pub. Ltd.)	5	Love Is The Drug (TRO-Cheshire — BMI)	54	Sweet Love (Jobete/Commodores — ASCAP)	56
Amazing Grace (Fourth Floor — ASCAP)	89	Free Ride (Silver Steed — BMI)	72	Love Machine (Jobete/Grimora — ASCAP)	16	Sweet Loving Man (Fermata Int'l./Sunbury — ASCAP)	85
Baby Face (WB Music — ASCAP)	27	Full Of Fire (Jec/Al Green — BMI)	70	Love Or Leave (Mighty Three — BMI)	45	Sweet Thing (American Broadcasting — ASCAP)	50
Back To The Island (Skyhill — BMI)	59	Funky Weekend (Avco Embassy — ASCAP)	93	Love Rollercoaster (Ohio Players/Unichappell — BMI)	3	Take It To The Limit (Benchmark/Kicking Bear — ASCAP)	22
Bohemian (B Feldman T/AS Trident — ASCAP)	57	Golden Years (Bewlay — BMI/Chrysalis/MainMan — ASCAP)	38	Loving Power (Jay's Ent./Chappell — ASCAP)	95	Tenth Avenue (Laurel Canyon — ASCAP)	75
Breakaway (Almo/Caledonian Steam — ASCAP)	46	Goodnight And (Chappell/Young Ideas — ASCAP)	96	Make Love To Your (Golden Withers — BMI)	82	That's The Way I Like It (Sherlyn — BMI)	31
Breaking Up (Screen Gems-Col. — BMI)	12	Hold Back The (Golden Fleece/Mured — BMI)	98	Nights On Broadway (Casserole — BMI)	62	That's Why I Love You (Luckyu — BMI/Horse Diaper — ASCAP)	77
Chain Gang Medley (Kags/Conrad — BMI/Unichappell — ASCAP)	73	Honey 1 (Sherlyn — BMI)	84	Once You Hit The Road (Mighty Three/Sacred Pen — BMI)	90	The Homecoming (ATV — BMI)	55
Convo (American Gramophone — SESAC)	1	Hurricane (Part I) (Ram's Horn — ASCAP)	33	Only 16 (Kags — BMI)	68	Theme From Mahogany (Jobete — ASCAP/Screen Gems-Columbia — BMI)	4
Country Boy (ABC/Dunhill/One of a Kind — BMI)	17	I Got Over Love (WIMOT — BMI)	91	Over My Head (Rockhopper — ASCAP)	30	Theme From S.W.A.T. (Spellgold — BMI)	25
December 1963 (Oh What A Night) (Seasons/Jobete — ASCAP)	49	I Love To (Sunday/Cafe Americana — ASCAP)	14	Paloma Blanca (WB/Famous — ASCAP)	24	The Way I Like It (Moonlight & Magnolias — BMI)	80
Deep Purple (Robbins — ASCAP)	67	I Love You (Pee Wee — BMI)	87	Part Time Love (Kipahula — ASCAP)	65	The White Knight (Unichappell — BMI)	44
Don't Cry Joni (Twitty Bird — BMI)	61	Inseparable (Jay's Ent./Chappell — ASCAP)	58	Play On Love (Ronin/Alien — BMI)	47	This Old Heart (Jobete — ASCAP)	83
Down To The Line (Ranbach/Top Soil — BMI)	51	Island Girl (Big Pig/Leeds — ASCAP)	71	Quiet Storm (Bertram — ASCAP)	97	'Til It's Time To Say Goodbye (Blue Lick — BMI)	74
Dream On (Frank Connolly/Baksel — BMI)	61	I Want To Dance (Can't Stop — BMI)	81	Remember Me (Vogue — BMI)	88	Times Of Your Life (Three Eagles — ASCAP)	20
Dream Weaver (Warner Bros. — ASCAP)	76	I Write The Songs (Artists/Sunbury — ASCAP)	2	Renegade (Mystery — BMI)	86	Tracks Of My Tears (Jobete — ASCAP)	39
Easy As Pie (Chappell — ASCAP)	52	Junk Food (Peaceable Kingdom — ASCAP)	64	Rock 'N Roll (Cafe Amer. Rock Study — ASCAP)	18	Turning Point (Julio-Brian/Content — BMI)	94
Evil Woman (Unart/Jet — BMI)	15	Lady Bump (Gallico — BMI)	78	Saturday Night (Welbeck — ASCAP)	10	Wake Up Everybody (Mighty Three — BMI)	29
Fanny (Be Tender) (Casserole — BMI)	37	Let It Shine (Window — BMI)	28	School Boy Crush (Average — BMI)	42	Walk Away From Love (Charles Kippis — BMI)	9
Feelings (Fermata Int'l — ASCAP)	69	Let's Do It Again (Warner/Tamerlane — BMI)	35	Since I Fell For You (WB — ASCAP)	100	Winners And Losers (Spiffire — BMI)	19
50 Ways To Leave (Paul Simon — BMI)	13	Let's Live (Landers Roberts — ASCAP)	48	Sing A Song (Sagfire — BMI)	11	Woman Tonight (WB — ASCAP)	63
Fly Away (Cherry Lane — ASCAP)	6	Let The Music Play (Sa-Vette/January — BMI)	40	Sky High (Duchess — BMI)	43	Yesterday's Hero (Marks — BMI)	53
Fly, Robin, Fly (Midson — ASCAP)	34	Love Hurts (House Of Bryant — BMI)	23	Slow Ride (Knee Trembler — ASCAP)	36	You Jay's Ent./Chappell — ASCAP)	99
For A Dancer (Benchmark — ASCAP)	66			Somewhere In (Almo/Irving — ASCAP)	32	You Sexy Thing (Finchley — ASCAP)</	

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On Warner Bros. records and tapes.

Pricing — The Key Subject For 1976

by Gary Cohen

Retail Price Turmoil Throughout The U.S.

NEW YORK — Pricing is the key word the prime subject and main topic of discussion, among retailers, rack jobbers, one-stops, independent distributors and record manufacturers, as the record industry heads into 1976. Pricing was far

and away the most discussed subject among retailers and rack jobbers queried by **Cash Box** in the Christmas sales roundup (Jan. 10), in assessing their 1975 holiday sales, 1975 total-year profits and the outlook for 1976.

One of the more serious pricing competitions is occurring at the retail level, where a "price war" (some people call it that while others do not) that has been taking place in California for some time, is apparently now underway in the borough of Manhattan in New York City. There are also isolated reports of deep discounting from around the country. (In the supermarket industry, a price war broke out last year in Chicago, then spread to Atlanta and Philadelphia, and most recently to, believe it or not, Des Moines, Iowa. In other words, no market is "safe.")

New York Picture

With five store openings in New York City in 1975, Jimmy's Music World began to upset the delicate balance between the retail heavies: Korvettes, Sam Goody, Alexander's and King Karol. Further complicating the New York City retail picture was the expansion of a number of smaller chains — DiscoMat, Musical Maze and Record Connection among them — opening up in high-density shopping locations around the city. As an example, DiscoMat opened on Lexington Avenue, across the street from Alexander's and Bloomingdale's with an across-the-board \$3.69 price, at

continued on pg. 20

MCA Plans Varied Categories For Different Account Types

NEW YORK — The changes planned by MCA Records in their account and price structure, which have not yet been finalized, are primarily a categorization of different types of accounts, who would be billed different prices per record. They do not necessarily signify actual changes in pricing — higher or lower — according to Rick Frio, vice president of marketing for MCA Records. "The categories and structure are what we're concerned about, not the price," Frio explained. "The categories are what I'm stressing."

MCA's Plans

Frio made these comments as MCA continues moving toward the institution of possibly five or six categories of accounts. David Lieberman, president of Lieberman Enterprises, outlined six categories of purchasers he believed would ultimately be adopted by MCA. "First, there is the individual retailer with one store. Next there is the retailer with three stores doing \$25,000 worth of business a year with a manufacturer. Third is the big retailer with 10 or more stores with no central warehouse. Fourth is the central warehousing retailer. Fifth is the mixed retailer/rack jobber, who is vertically integrated. And then sixth are the rack jobbers and one-stops."

Lieberman indicated that he favored a more simple system, adding one category to the two now established. "First would be the retailer, including the chain retailer who has all of his stores dropshipped. Second would be the re-

distributors, including the retailer who has a central warehouse and the one-stops. The third category would include only the rack jobbers." He emphasized this was his own plan, but that legal department officers thought it might be difficult to implement.

Prices

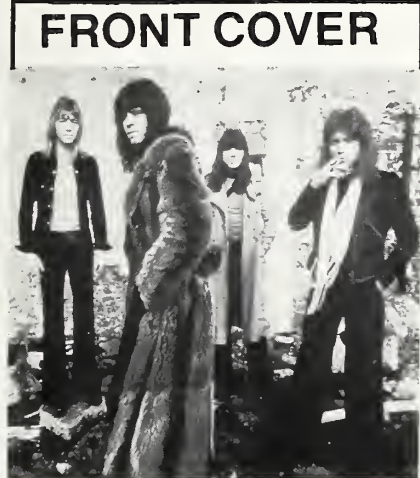
In explaining the six category structure, Lieberman speculated that the bottom and top prices, formerly \$3.35 for rack jobbers and \$3.65 for retailers, might remain the same, while four new price categories might be added in the middle. The difference in price between the rack jobber and the centrally warehoused retailer might be just a few cents, he added. "The top and bottom prices would be the same, with four new ones in the middle."

Frio, however, reemphasized that the categories, perhaps five or six of them, do not necessarily represent differences in price. "If there are five or six different categories of accounts, that does not necessarily mean we are going to have five or six different prices." And he similarly emphasized that no final decisions had been made on whether to raise, lower or maintain former prices at the new category levels.

Breakdown

But Frio did reveal that MCA was now in the process of computerizing the categories, to determine what prices accounts at each level will be sold at. He admitted that this computerization pro-

continued on pg. 20



1976 is going to be a Sweet year. The group that has sold more than 28 million records around the world has staked out territory on the American music charts, ending 1975 with two consecutive top ten singles, "Ballroom Blitz" and "Fox On The Run," from Sweet's first American album release in four years, "Desolation Boulevard."

The new year will bring Sweet to the United States for their first American tour — three months, 42 cities — beginning Jan. 21 in Chattanooga, Tenn. and followed by appearances all over the country. Capitol Records will release the group's new album, "Give Us A Wink," on Feb. 9 to coincide with the American tour. The new album will contain all new material written and produced by members of Sweet.

Records by Sweet have consistently dominated the music charts in the United Kingdom, Australia, New Zealand, South Africa and most every country of Europe since the group's inception seven years ago, but their virtual absence from the American music scene, with the exception of the million seller "Little Willy" in 1971, has compounded the impact of their new American success. Sweet has arrived in America, and they plan to stay. They are: Brian Connolly, Mick Tucker, Steve Priest and Andy Scott.

Bill # 712 Takes Piracy Head-On In California

by Nick Nichols

LOS ANGELES — On Jan. 1, 1976, Assembly Bill 712 became law. The new law is the result of an effort by California legal authorities to crack down on piracy in the recording industry.

The bill was strongly supported by the Los Angeles city attorney's office, according to deputy city attorney Ronald Robinson of that office. "In fact, this office had an active hand in authoring the bill," he said.

Robinson heads the sound piracy unit formed a year ago by LA city attorney Burt Pines. The unit, a conglomeration of several deputy city attorneys, police officers and FBI exofficio agents within the industry, has been responsible for the seizure of over 50,000 pirated tapes since its inception.

The sound piracy unit is also credited with shutting down the Latin American pirate tape market in LA. "We had a raid on south Broadway that netted 12,000 tapes. We hit 20 stores in one day," said Robinson.

Robinson described the anti-piracy program as a "two-pronged effort." The initial phase was last year's crackdown on retail sales of pirated product and the adoption of Assembly Bill 712 marks the beginning of phase two.

"In the last year we have dried up all the major retail points of sale in the city of Los Angeles. There are no more major points of sale," he stressed. This effort to stamp out retail sales of pirated recordings, generally tapes, comprised the first phase of the anti-piracy program. Phase two will single out manufacturers and distributors to receive the ax.

Robinson said of this new emphasis,

"Our focus is now on the city of Los Angeles as a major point of manufacture and distribution. I don't think this city has been able to make the kinds of inroads to manufacture and distribution that we've made to sales. We've cut them down considerably by destroying their market, but now they're selling elsewhere. If there are manufacturers and distributors left in the city, it's just a matter of time until we get them."

"The original law which this bill amends classified the manufacture or sale of pirated tapes and records as a misdemeanor punishable by a fine of

\$500 and/or six months in jail per record or tape."

Robinson outlined the revision for **Cash Box**, "What we've done with the new law is we've split it up. That is, the manufacture or distribution is an alternative felony/misdemeanor. The jail sentence has increased from six months to a year and a day, which makes it a felony, or imprisonment in the county jail not to exceed one year with the fine not exceeding \$25,000 or both; this constitutes the misdemeanor sentence."

"This reclassification of the violation

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Top 20 Singles Maintain Their Punch In Post-Christmas Action

NEW YORK — An unusual and interesting chart development occurred on the top 100 singles list this week, as a result of the Christmas and New Year selling period, that deserves comment.

In great part as a result of radio station play patterns in combination with extremely heavy retail reporting on the top 20 records on the charts last week, **Cash Box** found that there was no change in the positioning of the records in the #5 thru #17 spots on the top 100 singles chart.

The top four records changed positions, with C.W. McCall's "Convoy" taking over the #1 spot, but none of the records from five to seventeen "fell apart" nor deteriorated enough to indicate that they are falling, nor did any of the records in that same area show stronger than the record above it, creating the "freeze" situation in this area.

In addition, with a two week lull on the part of radio stations across the country in adding new titles to their playlists (during which time many stations were playing the top 100 titles of 1975), heavy radio activity was noted during the past week on all of the titles in the top 20 area. Many stations jumped on records that were in this area if they had not been on them before, and almost all of the stations moved these titles in an upward direction, or kept them in "powerhouse" rotation, creating the unusual phenomenon of no upward or downward movement on the charts.

One factor is certain about these top 20 records: sales and airplay on all of them have been phenomenal during the past two week period, verifying (with a two week confirmation) that the titles mentioned are certainly the strongest in the nation.

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Post-Christmas Release Falloff Hurts Retailers

by Gary Cohen

NEW YORK — As the record industry heads into the post-holiday selling season, some of the nation's retailers have begun to voice an annual complaint; there is a lack of new album releases by heavy, established artists in the first two months of the year. This thought was expressed by Jim Schwartz, president of Schwartz Brothers, and Merrill Rose, president of Rose Records, among others, as **Cash Box** conducted its Christmas sales analysis roundup (**CB**, Jan. 10). "We need a steadier flow of product from the manufacturers," stated Schwartz. He added that in early 1975, the new release market was "very dry" and that with their first quarter business down, "the manufacturers had to play catch-up all year. But you can never recapture what you didn't get." Another retailer, who wished to remain anonymous, believed that after disastrous first quarters, manufacturers are forced to push out product to make their yearly figures, which leads to higher returns, not more sales. "Schwartz is right," he continued. "Once they start releasing, they push and push to try and make up what they didn't do in the first two months."

Manufacturer View

On the other side are the manufacturers, who wish to capitalize on the greatest extent possible on Christmas sales, when as much as 30 percent (according to some estimates) of all record business is done. Obviously, then, the manufacturers try to get out as many releases as they can in time for the holidays, at the possible expense of early-year releases. Still other industry observers believed the retailers were exaggerating, and that early year releases were just as numerous as late-year releases.

Chart Analysis

It appears that the retailers have a valid point. An analysis of the **Cash Box** top 100 album chart for January and February of the last three years reveals a declining number of albums that debuted on the top 100 in the first two months of the year: from nine in 1973, to five in 1974, to four in 1975. Last year, then, an average of one new album every two weeks came on the chart, for an overall three year average of two every three weeks, or less than one a week. (So far this year, three charts have contributed no top 100 debuting albums.)

On the other hand, **Cash Box** album charts for the nine-week period from Nov. 1 thru Dec. 31, from 1972 to 1975, show there were 19, 20, 19 and 22 albums debuting on the top 100, for an average of more than two a week. The highest individual week total occurred

Dec. 6, 1975, when 9 albums made the top 100 in one week: new releases from Joni Mitchell, Earth, Wind & Fire, Carly Simon, Cat Stevens, Helen Reddy, Ringo Starr, Harold Melvin & The Blue Notes, Deep Purple and The Band. In the January-February period, the largest number of albums debuting in the top 100 was three, once in 1975 and once in 1973.

Production

Another late-year release that is receiving significant attention in January is Elektra/Asylum's Queen. Joe Smith, newly-named president of E/A/N, explained that "by not having a new release, we are turning the entire energy of this company into busting Queen. We'll be doing in-store merchandising and promotion, FM radio promotion — in short, about everything I know how to do." Smith also addressed himself to the lack of January and February releases. "When I was at Warners, the philosophy was to get records out on the street soon after Christmas to work throughout the month of January. You've got to remember that after November you're not going to get many radio shots, that you're hitting an enormous market of releases coming out around Christmas time." He also believed that companies would not hold releases until after Christmas just so they could release them in January and that it is not always possible to accurately schedule releases by major artists. "I remember sitting at a production meeting at Warners where we were scheduled to release albums by a number of major artists. On one, the cover wasn't ready, on another a remix had to be done; eventually, none of them were ready for release. But every time I could, I would want to go with a release in January, and I feel that's the best time after November and December." He concluded by re-emphasizing that release schedules were not solely under the manufacturers' control "You run into logistics problems during the holidays. If a record isn't ready to go into production by Nov. 1, there is a tendency to let it slide." Warners, he felt, would love to have had a Maria Muldaur for post-Christmas release, but it wasn't ready. "And I would love to have an Eagles 'greatest hits' right now but it isn't ready."

Outlook

It would seem that manufacturers generally sympathize with the retailers' comments, but in many cases even long-range release schedules and planning go astray due to technical and contractual difficulties, in addition to production foul-ups. Spaced out releases could be considered somewhat idealistic; faced with various problems, manufacturers

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The Bottom Line's Success: Owners Discuss Reasons

by Phil DiMauro

NEW YORK — Can a rock club exist without the support of record companies in a major market area?

The question was raised at a meeting of the Music and Performing Arts Lodge of the B'Nai B'rith here last week when Allan Pepper and Stanley Snadowsky, owner-operators of the Bottom Line, one of New York's most successful contemporary music clubs, spoke about their operation.

Snadowsky replied: "We know that record companies support clubs by buying tickets, advertising and giving press parties. Allan and I had an important decision to make from the very beginning — that no record company would be able to 'buy' their way into the Bottom Line.

"We want to encourage record company business, but we would not let the integrity of the club be sacrificed for guaranteed dollars. We spend \$1800 a week on advertising, regardless of how much support the record company lends." He emphasized that any act soliciting a Bottom Line showcase must submit record product, which the owners review for suitability to the room, and the "sensible" programming spot with a headliner must be available.

Have you ever found it difficult to draw top name talent into a small club, with groups tending toward playing larger halls?

Snadowsky: "A lot of people told us that we'd never get name talent because of the economy of it — obviously, you'd have to play our place eight times to make up for one job in a three thousand seat hall. We answered that first of all, at the Bottom Line you get tremendous exposure. You have eight chances to do it; and there's no equalling the excitement of playing for 500 people in close quarters. An act can play Madison Square Garden, do very well financially, but emotionally they will not have had a sharing experience." Snadowsky used the example of Bruce Springsteen, an act they consider the Bottom Line to have been instrumental in breaking. The strong impression he made on all present resulted in a tremendous amount of good publicity all over the country.

Discussing his specialty at the club, Stanley Snadowsky stated firmly, "We knew from day one that we had to be very careful economically. I learned that most club owners across the country had not the faintest idea of economic principles, or the faintest idea of how much it took to run their operation." We emphasized the importance of accounting for taxes, a perfectly obvious expense which he found was often disregarded until it was too late. Snadowsky was able to present a complete financial profile:

It takes \$17,000 a week for the Bottom Line to break even. This includes talent, taxes, advertising, every conceivable expense. There are three possible means of profit: box office receipts, the sale of liquor and the sale of food. Optimally, the club attempts to meet the \$17,000 figure through box office receipts; if not, part of the liquor profit will be channeled to expenses. While talent costs, averaging about \$5,000 per week, have reached a sum of \$10,000 for a single act in special situations, the Bottom Line never ends a week without clearing a profit, they

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December Chain Sales Increase

NEW YORK — Many of the nation's largest department stores and chains reported substantial increases in December sales over the comparable December of a year ago, according to figures supplied by the stores themselves. Sears, Roebuck & Co. reported an 11.5 percent increase to \$1.77 billion, Kresge (operator of the K-Mart stores) was up by 28.3 percent to \$1.06 billion and Woolworth posted a 12.1 percent increase to \$723.3 million for the month. Other chains reporting increased sales and their percentage increases included J.C. Penney, up 18 percent; Montgomery Ward, up 10 percent; and Zayre, up 6.4 percent.

Rock Shows Debut On Cable TV

by Gary Cohen

NEW YORK — Rock shows on television, which have progressed in the last few years from "American Bandstand" and "Soul Train" to "Midnight Special" and "Rock Concert," have now found a new television medium. Beginning in December, and continuing throughout January, a series of five rock shows will be presented on Home Box Office, the Time-Life pay cable subsidiary. The package of five shows was sold to Home Box Office by the Video Tape Network, and they mark the first entry of HBO into the televised concert field.

According to John Lollo, president of the Video Tape Network, the five shows, featuring Labelle, Rod Stewart, Roger Daltrey, Jim Croce and Stevie Wonder, were "done at various times in various places by various people and ourselves." Lollo believed, but was not certain, that most of the shows (except for the Stevie Wonder) had not as yet been shown on commercial television in the United States. "We put together or acquired the shows, and sold the package to HBO about a month ago. And the next concert will be our own production." Lollo added that the network will continue to produce and acquire various tapes and film of rock concerts. The Stewart and Daltrey shows, for example, were recorded in England.

The Video Tape Network, which supplied the shows, distributes 300 hours of programs to 403 campuses, who broadcast the programs free of charge to the student body at various times throughout the week. VTN reaches a potential audience of 3,400,000 students. Home Box Office is a pay-TV service available to cable television subscribers at an extra monthly charge. It features unedited first-run movies and sporting events free of commercials involving approximately 70 hours of programming a week.



SOUL NOEL — RCA Records collaborated with radio station WWRL in busing 160 underprivileged children to Harlem's Apollo Theatre recently. The group was treated to promoter Sparkie Martin's "Main Ingredient Christmas



Spectacular" show which co-starred Faith, Hope & Charity and Lonnie Liston Smith, and were given records by the performers. Shown above are: (l) Ron Moseley, RCA's new division vice-president of r&b, de-busing with product



manager Doree Berg; (c) two Santas posing with Duke Du Bois, east coast regional promotion man and national r&b promotion manager Ray Harris; and (r) Lonnie Liston Smith toasts the holiday season.

1975 -

**What A Year
For The
Career
Launching
Company!**



TEN Major New



BARRY MANILOW

"Tryin' To Get The Feeling" Album Just Turned Gold!
 "I Write The Songs" Single Just Turned Gold!
 Over 4,000,000 Singles Sold In 1975!
 Over 1,600,000 Albums Sold In 1975!
 #1—Top New Male Vocalist Singles
 —Record World and Cash Box
 #1—Top New Male Vocalist Albums
 —Cash Box and Record World
 #1—Top New Male Artist—Music Retailer
 #1—Pop Artist Of The Year—Radio & Records



MELISSA MANCHESTER

#1—Top New Female Vocalist Albums—Cash Box
 #1—Top New Female Vocalist Singles—Cash Box
 #1—Top New Female Artist—Music Retailer
 #1—Top Easy Listening Singles Award
 "Midnight Blue"—Billboard

Mississa's new album "Better Days And Happy Endings" will be released in ten days. It's one word: "Magnificent." Melissa Manchester is now truly a major star!



PATTI SMITH

Best New Album Of The Year—Village Voice
 #2—Best Album Of The Year—New York Times
 Best New Female Artist Of 1975—Cash Box Editors
 "Her album is stunning and, in time, will become known as a classic!"—San Francisco Examiner
 "Horses" is an extraordinary disc and every minute of it is worth repeated rehearsals. It will shake you and move you as little else can do!"
 —New York Times
 "The Wild Mustang of American Rock!"
 —Village Voice



GIL SCOTT-HERON

#1—Top Jazz Duo (With Brian Jackson)
 —Record World
 #5—Male Vocalist Of The Year
 —Downbeat Readers Poll
 #6—Top New Male Vocalist Albums—Cash Box
 "Gil Scott-Heron has both the onstage magic and on-record originality that are the makings of stardom!"—Newsweek
 "The most important figure in black pop music to surface so far in the seventies!"—Minneapolis Star



THE HEADHUNTERS

#1—Best Instrumental Combo—
 —Playboy All-Star Jazz And Pop Poll
 "A group that will help change the course of and open up the possibilities for music of the seventies!"
 —Concert Magazine
 "An incredible powerhouse; they will leave you exhausted!"—Playboy
 "They aim for the mid-point of the brain and keep it coming!"—Aquarian



MONTY PYTHON

"The best humor records available!"
 —The New Yorker
 "Undoubtedly, the comedy discs of the year!"
 —Record World
 "Pythonmania—its six-man troupe flies to the nearest reaches of dementia!"—Newsweek
 The comedy stars of 1975 will appear live in the U.S. in 1976. Their invasion will have sensational impact!

Careers Launched!



ERIC CARMEN

"Eric Carmen has long deserved recognition as one of America's best rock minds. Now, his first solo album backs up that contention!"—Rolling Stone
"His First Solo LP puts Eric in a class by himself. It's one of the finest albums we've ever heard!"—Cleveland Press

"His musical stature remains unique in the seventies. This just may be the great Beach Boys' studio album we've all been waiting for!"—Phonograph Record

Eric Carmen will burst forth in 1976 as the industry's biggest new star!



BAY CITY ROLLERS

Their Debut Arista Album Just Turned Gold!
Their "Saturday Night" Single, A Number One Smash Hit, Is Zooming Over 2,000,000!

#1—Top New Male Group Singles—Record World
#3—Top New Male Group Albums—Record World
#4—Top New Group Albums—Cash Box

"The Bay City Rollers are a phenomenon—this is only the beginning!"—Melody Maker



THE BRECKER BROTHERS

#5—Randy Brecker—Trumpet Star Of The Year—Downbeat Readers Poll
#6—Mike Brecker—Tenor Sax Star Of The Year—Downbeat Readers Poll

"They certainly are the most interesting band heard in years and could easily become the best!"—Soho News

"Fusion music of the highest order. You'll want to really listen. You'll want to dance. You will, in other words, want to play The Brecker Brothers over and over and over!"—Radio Free Jazz



THE OUTLAWS

Their First Album Is Now At 400,000!
#2—Top New Male Group Albums—Record World
#2—Top New Group Albums—Cash Box

"This is the band to watch. The sky's the limit for them!"—Creem

"The concise and powerful image they produce is awesome. It's the mark of the very best kind of rock band!"—Phonograph Record

Arista Records

- Where An
Unprecedented Number
Of Careers
Were Launched In '75

...And More Are Coming In '76!

Executives On The Move

Don England To ABC National VP Posts — Don England has been appointed to the post of vice president of national sales and distribution, effective immediately, announced Jerry Rubinstein, chairman of the board for the label.

England will be based in Los Angeles. He comes to ABC Records from Phonodisc, the distribution arm of Polygram, where he was senior vice president of sales.

England's experience includes service as Columbia Records' vice president of national sales and distribution in New York, Capitol Records' vice president and general manager in Los Angeles, Warner/Elektra/Atlantic Records' east coast regional director.

Bullard, Siner Promoted At MCA — Joan Bullard has been appointed vice president, artist relations and publicity of MCA Records, Inc. it was announced by Rick Frio, vice president, marketing. Ms. Bullard will be responsible for press relations for the label and publicity as it relates to MCA artists and their product and will also act as liaison between MCA field offices and artists.

In another development Bob Siner has been appointed vice president, advertising/merchandising of MCA Records, Inc. it was also announced by Rick Frio. Reporting directly to Frio, Siner will be responsible for advertising in all media and will also act as liaison between the creative services and sales departments. Siner began his career in the music industry at Warner Brothers Records and joined MCA Records, Inc. as assistant creative director before being named director of advertising in 1973.

Arthur Braun Named National Professional Manager At DJM

— Arthur Braun has been named national professional manager for the Dick James Organization. Braun, who has been with the company for two years, will work out of the N.Y. office.

Rick Shoemaker To ABC Music Publishers — The appointment of Rick Shoemaker as associate professional manager has been announced by Hal Yoergler, creative director for the ABC Music Publishing complex. Shoemaker will be based in Los Angeles and will be involved in all aspects of the organization's professional activities. He comes to ABC after three years with the publishing arm of Schiffman Larson.

Phil Alexander To ABC International Division — Phil Alexander has been appointed to the post of assistant to the president of the International Division and begins work immediately, announced ABC Int'l. president Steve Diener last week. Alexander comes to ABC/International with former experience as the international editor of *Cash Box* and as a publicist for Gibson, Stromberg & Jaffe.

Wiesel To Polymusic Inc. — Abe Wiesel named president of Polymusic Inc., mail order division of Polygram, marketing classical music under the trade names of International Preview Society and Great Awards Collection. Wiesel has been vice president, general manager of Polymusic since July last year.

Serling Named Coordinator Of Business Affairs At Private Stock — Joseph Serling has been named coordinator of business affairs of Private Stock Records. Serling was formerly an assistant attorney general for New York state and a private attorney. He attended Vanderbilt University School of Law and the University of Denver.

Paul Bloch Named Principal At Rogers & Cowan — Paul Bloch has been named a principal and member of the executive committee of Rogers & Cowan, Inc., it was announced by chairman of the board Henry C. Rogers and president Warren Cowan. Bloch, located in the international company's Beverly Hills office, assumes his new position effective immediately.

For the past year, Bloch has been senior vice president in charge of R&C's contemporary music division. Prior to heading up the contemporary music division, Bloch had worked in an executive capacity at Rogers & Cowan for 14 years in all areas of entertainment.

Bruce Kramer Appointed Vice-President Of Timberlane Music — Bruce Kramer has been promoted to vice president and general manager of Timberlane Music Ltd., announced Dan Elliot, president of the firm. Prior to joining Timberlane at its inception one year ago Kramer had, for the past several years, been involved with various publishing companies in the United States, holding positions as professional manager for Screen Gems/Columbia Music and east coast managing director for 20th Century Music.

Timberlane Music Ltd. is located at 9229 Sunset Blvd., Suite 811. Telephone (213) 550-7427

Jim Pierce To Columbia Pictures Publications — James Pierce has been named educational director for Columbia Pictures Publications, the music print division of Columbia Pictures Industries. Pierce will direct the promotion and production of all books on method instruction used in schools, colleges and other educational institutions for stage bands, choral groups and concert groups and orchestras. He joins Columbia from Kendor Music, Inc., where he had served for 12 years, most recently as editorial assistant

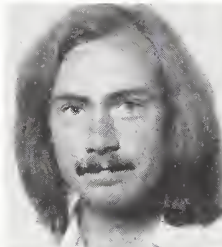
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Bullard



Siner



Braun



Shoemaker



Alexander



Serling



Bloch



Kramer

'Sat. Night' Writer-Producer Martin — 'Timing Counted'

by Ian Dove

NEW YORK — Bill Martin, co-writer and producer of "Saturday Night," the #1 chart hit and gold single for the Bay City Rollers, lays the record's success down to Arista president Clive Davis.

Martin, who is on a business trip to the U.S. (his publishing interests, Martin-Coulter Inc. are handled by Famous Music in this country), no longer produces the Scottish act, but was instrumental as writer and producer, with his partner Phil Coulter, at the beginning of the group's British career. "Saturday Night" was the first single by the Rollers, produced by Martin-Coulter two years ago.

Commented Martin: "We are no longer involved — they have other producers and writers now — but I think we made the success of the group in England through the records. The Rollers were a dead act when we picked them up and revived them. The hardest thing in the music business is to revive any act."

"I don't think the Rollers would have made it if it hadn't been for Clive Davis. When we were all clamoring to release Bay City Rollers singles, when they kept going gold in Britain and everywhere else, Holland and Germany, he still didn't put the records out. Everyone said 'he's blowing it' and left to us we'd have put record after record out and we might have them. It proves to me that you have to rely on people who know the American market to release product and know the timing."

Part of Martin's pleasure over Arista's success with the Bay City Rollers lies also in the fact that in the first album released by Arista, six out of ten tracks are Martin-Coulter written and produced. "The album is kind of the best of four British LPs so it is a great compliment that Davis picked six of ours," said Martin, adding that the split between his company and the Rollers was amicable. "No hassles," he said.

Martin and Coulter have been in the music business as a company for ten years, mainly successful in Britain and on the continent. Although "Saturday

Night" represents the first #1 in America for the company, both Martin and Coulter have had success on the U.S. charts in the past. Their most hit recent was country singer Bill Anderson's "Thanks" (a Martin-Coulter song) on the country charts.

Both Martin and Coulter see country music on the rise in Britain, basing their feelings on the success of country acts such as George Hamilton IV, Emmylou Harris and Slim Whitman touring the country as well as an increasing club scene. A Martin-Coulter singer, Kimberley Clarke, will be recording in Nashville for the British market in February and the duo have also had a #1 success with "D-I-V-O-R-C-E," which they produced for Scottish comedian-singer Billy Connolly. "A great success if he could, only be understood here — they could hardly understand him in London," said Martin.

Martin, Scottish himself, is somewhat of a booster for Scottish talent — "jockrock," he calls it. Ms. Clarke, the Bay City Rollers and Connolly all come from the country and Martin-Coulter have formed two joint venture companies, Unicorn Productions and Langsdown Leisure, with two Scottish en-

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Motown Sues CTI, Taylor For \$28M

LOS ANGELES — Motown Records has launched a 28-million dollar claim against CTI Records, Creed Taylor, Richie Salvador and 21 John Does in the federal court in New York.

Motown took this action to establish its legal and contractual rights to all CTI product and any other product produced by Creed Taylor. The "John Does" cited are prospective distributors who may attempt to distribute CTI product. According to the Motown action, any distributor of CTI product other than through Motown will automatically be enjoined and named a codefendant in the law suit.

Barney Ales executive vice-president of Motown told *Cash Box*: "It's a surprise that Motown is involved in any dispute whatsoever with CTI. We have been involved in an extensive campaign to promote CTI product and have gone a long way toward establishing it as a major crossover label. To the best of Motown's knowledge CTI and Creed Taylor are under exclusive contract to us through June, 1978. CTI has no right to enter into any agreement with any outside distributor."

On the nonlegal front, Mike Lushka, vp of sales, announced that the label will be releasing several new CTI albums. Lushka also stated that the label will launch an extensive campaign to promote the CTI catalog distributed by Motown.

CTI Comments

Commenting on the developments in the CTI-Motown legal action, CTI's Richie Salvador stated that Motown's claim is apparently "a tactical move. Motown is well aware that it has breached its agreement with CTI, and CTI is at liberty to independently distribute its product."

Salvador went on to say: "As to Lushka's comments about releasing new CTI products, Lushka knows that there is no new CTI product being released by Motown. Our independent distributors are very happy and optimistic with regard to our product, and anticipate substantial sales."

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Video Rock An Arena Extra

by Eric Rudolph

NEW YORK — Large screen projection and the subsequent video taping of rock concerts in large arenas is the latest offshoot of the proliferation of large arenas across the U.S.

Several of the arenas that have been built in the last few years have added video projectors and screens to the TV camera and control room setup that is found in almost every arena which broadcasts sporting events.

Currently, the Capital Centre Arena in Landover, Md., The Summit Arena in Houston, Texas, The Mid-West Coliseum in Cleveland and the Superdome in New Orleans have installed permanent video projection equipment, according to Joe Cohen, of the International Association of Arena Managers and Madison Square Garden. According to Cohen, the Garden has not yet added the projection equipment to its TV setup. When asked why, Cohen replied that "each system we see is better than the last one... we are looking into it."

Cash Box spoke with representatives of two of the arenas presently using the

She's not Lisa, she's

Jessi Colter

and her new single is

It's Morning (And I Still Love You)

(4200)

from her new album

Jessi

ST-11477



A Hometown Production

Produced and Arranged by Ken Mansfield and Waylon Jennings



AGAC, Warner Music To Court To Settle Dispute

NEW YORK — The American Guild of Authors/Composers (AGAC) has instituted proceedings against Warner Brothers Music "due to its failure to comply with the AGAC contract," according to Lewis Bachman, executive director of the society.

AGAC's issue is that additional royalties are due its members for sheet music — basically piano copies. The AGAC contract provides for an increase in the writer's royalties on the sales of sheet music when the publisher increases his wholesale price.

AGAC arbitrator is the composer Morton Gould and Warner Bros. Music was said to be picking its representative last week with a third arbitrator to be chosen by mutual consent.

Bachman stated that he thought that the affair would be "wound up" by mid February. He also said that arbitration proceedings would be brought up against two other publishers — he declined to name them — based on the same alleged contractual breach.

Bachman commented: "In the contract where a writer is being paid a flat cents rate it is up to the publisher, we believe, to personally increase the writer fee when the publisher increases his wholesale price. We have brought this matter up to many, many publishers and they have, in the main, agreed and settled the accounts — some going back as far as 14 years."

Speaking on behalf of Warner Music, Len Golove, administrative vice president and legal counsel, said: "We do not

feel that this is a proper controversy for arbitration. As we understand the situation, the monies in controversy are insignificant. We cannot understand why the action (by AGAC) is being taken, particularly in light of the fact that we have repeatedly offered to discuss any reasonable solution to this problem.

"We are going to New York State Court (Fri., Jan. 9) to enjoin the arbitration on the grounds that the controversy is insignificant. An audit of our company last year revealed that all monies due AGAC had been paid in full."

Song Fest Awards Program Scheduled

NEW YORK — The 1975 American Song Festival Awards program will be held Thurs., Jan. 22 in the reception rooms of the Continental Hyatt House, Los Angeles, at 8 p.m. The rough cut video tape of the television show, presenting the 12 semi-finalist songs, will be shown, and the announcement and presentation of the \$25,000 grand prize award will be taped. All twelve 1975 semi-finalists will be in attendance, as well as music publishers and record company executives.

Manilow Single Gold

NEW YORK — Barry Manilow's Arista single, "I Write The Songs" has been certified gold by the RIAA eight weeks after its release. Manilow earned three gold records during 1975.



ASLEEP AT THE WHEEL — Shown above at a party at the Bottom Line during their engagement there, are Capitol recording group Asleep at the Wheel. Left to right are: Bob Edson, national field promo and east coast artist relations; Don Zimmerman, senior vice president, marketing; Chris O'Connell and Link Davis Jr. of the group; Bob Young, Capitol's vice president of business affairs; Lucky Oceans, Ray Benson and Floyd Domino of the group.

Classical Infiltration Growing In Rock & Jazz Venues

NEW YORK — Without fanfare, this city has been showing signs of a new synthesis in entertainment, the performance of classical music in jazz-pop venues. Beginning in Dec., Brothers & Sisters, a New York midtown club, began Sunday evenings of chamber music, which will be continued well into this year.

Asked his reasons for beginning the series, David Vangen, the club's owner, told **Cash Box**, "To be honest, we originally began the concerts because the room was dark on Sunday nights, and I knew people who were interested in helping put the concerts on. Actually, we're doing really well financially. The last of the three we did last year was sold out, and we've booked 16 more. We'll probably be doing another 16 after that."

Vangen described the club as basically "Broadway show oriented," featuring artists such as Dolores Gray in a nightclub-singer style. He went on, "We found the room was acoustically incredible for chamber music. This summer I'm planning outdoor concerts in our garden." Questioned as to whether the chamber concerts were drawing an audience not normally attracted to classical music, he was able to state, "Some of the people who've come down for the music are definitely those who come to our regular shows. I think we're putting classical music into an atmosphere far less formal and forbidding than a concert hall."

Art D'Lugoff, owner of New York's Village Gate and Top of the Gate, has also been considering bringing chamber music into his club. He explained, "It's an opportunity — we ran a series of classical brunch concerts about eight years ago, and I'd like to get started again. I think there's a substantial audience, especially of young people, who would be drawn to classical concerts, with the help of record companies, and artists who would be willing to work in an intimate, informal atmosphere."

D'Lugoff stated that he hoped the club's reputation would draw new audiences to classical music. "It's a historically valid thing to do," he continued, "chamber music was first performed in taverns and coffee houses."

The Westchester Premiere Theater in New York state is including two opera concerts in its 1976 schedule, one with Renata Tebaldi and Franco Corelli, and a second featuring Cesare Sieppi. A spokesman for the Foundation for Classical Programs in Music and Dance, the nonprofit organization which is producing the opera concerts, stated the programs would be exclusively opera selections with some traditional material sung in Italian. The foundation will be making its home at the theatre, due to the acoustical possibilities it offers for or-

chestral presentations.

The proprietors of New York's Bottom Line, Alan Pepper and Stanley Snadowsky, are very excited about the forthcoming appearance of Tashi, featuring Peter Serkin, reported earlier in **Cash Box**. Although RCA, Serkin's label, will not be buying supporting advertising for the engagement, since the actual ensemble Tashi has no album product released as yet, the label will be bringing the press down for the performance. Snadowsky is confident enough of the booking to have stated that the record label would only be hurting itself by not supporting an appearance that would certainly sell records for Tashi.

Motown January LPs Kick Off 'Spirit Of '76'

LOS ANGELES — Motown has announced the release of its January album product, launching the company's "Spirit of '76" kick-off campaign. The release features new albums by Eddie Kendricks, Junior Walker, and a new volume in the label's "Disco-Tech" series.

The Eddie Kendricks package, "He's A Friend," marks Kendricks' first venture with producer Norman Harris, who has been associated with many acts originating from and recorded in Philadelphia. The album, produced at Sigma Sound in Philadelphia, includes a title-track, "He's A Friend."

Junior Walker and The All Stars' first new album in over three years, "Hot Shot," reunites Walker with Holland-Dozier-Holland Productions ("Road Runner," "What Does It Take?," "Shotgun," "These Eyes," etc.). The album is disco-oriented, featuring a guest vocal appearance by Thelma Houston.

"Disco-Tech #3" features the label's most current dance tracks, including contributions from The Commodores, Eddie Kendricks, The Jackson 5, The Miracles, Willie Hutch, The Temptations, Diana Ross, Marvin Gaye, Smokey Robinson, and The Supremes.

Hermits To Buddah

NEW YORK — Herman's Hermits have signed with Buddah Records. The British group's first single, "I'm In A Lonely Situation," will be released to coincide with a mid-February tour of the U.S. and Canada. With Peter Noone as lead singer, the group had a string of million sellers in the mid 1960s and their current line up is Karl Greene, Barry Whitwam, Lak Lackenby and Frank Renshaw.

RCM Global Telegram

Stig Anderson, Sweden
dear stig:

i am proud to be the first american publisher that you have exclusively represented in scandinavia these past sixteen fruitful years.

congratulations to you, your family and staff.

IVAN MOGULL

RCM Global Telegram

picks of the week

THE TEMPTATIONS (Gordy G7146F)

Keep Holding On (3:15) (Stone Diamond/Gold Forever — BMI) (E. Holland, B. Holland)

The Temptations take a turn for the terrific again as they throw the listener a hot potato. An on-your-feet, raucous number full of vocal rage aimed at the quitter. "Keep Holding On" has enough adrenalin to get a room full of mannequins dancing. Not that anybody would be standing still at the thought of The Tempts in the first place. Flip: No info. available.

GRAHAM CENTRAL STATION (Warner Bros. WBS 8175)

The Jam (Edited) (3:35) (Nineteen Eighty Foe — BMI) (L. Graham)

Lots of electronic music centered around wild keyboards, screaming guitars which dance across from one speaker to the other and a vocal of incredible intimacy from Larry Graham who croaks, gurgles, sings, provides the backbone with his bass and even takes a lead riff on that instrument. The whole thing is a fun jam, just like the title says. Flip: No info. available.

PILOT (EMI P-4202)

January (3:28) (Al Gallico — BMI) (D. Paton)

In its short span of existence on the U.S. pop scene, Pilot has established itself as aggressive and highly digestible to the ear. "January" exhibits the natural melodic appeal and finely-stacked harmonies that made "Magic" a superhit. Delivery similar to the Bee Gees. A firm foothold for Pilot. Flip: No info. available.

JETHRO TULL (Chrysalis CRS 2110)

Locomotive Breath (3:03) (Ian Anderson/Chrysalis — ASCAP) (I. Anderson)

From Jethro Tull's "Mu" "greatest hits" package, "Locomotive Breath" hasn't been a greatest hit yet, although it has garnered some airplay since its original release on an earlier album. Cut features more incredible flute work from Ian Anderson and a bleeped-out phrase for radio. Flip: No info. available.

DOBIE GRAY (Capricorn CPS 0249)

If Love Must Go (3:52) (Irving — BMI) (W. Jennings)

There's no doubt whatsoever about the potential of this record. Dobie Gray has hit a happy medium between his best-known hits, "In Crowd" and "Drift Away" — not too happy, this one, but emotional, hitting the listener right where he or she lives. Production just perfect around Dobie's velvet voice. Very moving song by Will Jennings. Will be covered by many; may become a standard, and Dobie is a standard-bearer. Flip: No info. available.

JR. WALKER (Soul S 35116 F)

I'm So Glad (3:18) (Gold Forever — BMI) B. Holland)

From his "Hot Shot" LP, Jr. lays out some of the hornwork that has made him master and model for other instrumentalists such as Tom Scott. But the real focal point on this side is Walker's vocal, which is pure essence of soul — not watered down one ounce, matching a funky, driving arrangement which should make us hear this record twenty times a day on the radio and hate it by the time May rolls around. Flip: No info. available.

ANNE MURRAY (Capitol P-4207)

The Call (2:34) (Beechwood — BMI) (G. MacLellan)

If Anne Murray's voice came in a jar, she'd put peanut butter out of business. This cut doesn't reach for theatrics; rather, it depends mostly on the vocal track which is full-throated, smooth, warm and commercial. Produced by Tom Catalano, arranged and conducted by Lee Holdridge. Flip: No info. available.

CREEDENCE CLEARWATER REVIVAL (Fantasy F-759-A-M)

I Heard It Through The Grapevine (3:58) (Stone Agate — BMI) (Whitfield, Strong)

"Grapevine" is one of the monster hits of all AM rock and roll time. Similarly, CCR was one of the most revered rock bands in American history until they broke up in October, 1971. An eleven-minute version of this song has been played via FM (because of its length) request steadily since its release on the group's "Cosmo's Factory" LP five years ago; this is an edit of that cut. A natural pairing of artist and material if there ever was one. Flip: No info. available.

ROGER DALTRY AND RICK WAKEMAN (A&M 1779-S)

Orpheus Song (3:10) (Almo/William Tell — ASCAP) (Liszt, Benson, Daltrey)

From the film, "Lisztomania," lyrics have been added to a public domain piece by Franz Liszt. Production/arrangement added by Rick Wakeman and voila; cross-pollination between classical and rock. A ballad of tender proportion with sweet vocal and the orchestration (if you can imagine) of a sunrise. Flip: No info. available.

FRANK SINATRA (Reprise RPS 1343)

Empty Tables (3:03) (Sergeant/Mercer/Van Heusen — ASCAP) (J. Mercer, J. Van Heusen)

Here is a classic melody and lyrics to match by Jimmy Van Heusen and Johnny Mercer, respectively, and interpreted by the master himself. This will obviously not cut the rock stations, nor is it designed to. It's Sinatra in his element, as if no other music ever existed. If this is a recent session, his voice isn't a day over thirty-five. Very mellow. Flip: The Saddest Thing Of All (3:24).

ZULEMA (RCA JB-10541)

Half Of Your Heart (2:44) (ZuGrace/Dunbar/Fobro — BMI) (Z. Cusseau, J. Gray, C.L. Maluts-By)

Zulema tears up, coming straight out in front with the admonishment that you can't take a woman's love and only give half of your heart in return — that's a rotten deal (but if that's all she can get, she'll take it, anyway). Lots of lock riffs going on underneath the singing and snares. Clean cut and raunchy at the same time. Flip: What Kind Of Person Are You? (2:48).

KING HARVEST (A&M 1761)

Hickory (3:09) (Kenny Nolan — ASCAP/Stone Diamond/Tanny Boy — BMI) (K. Nolan, B. Crewe)

This cut should be very big straight across the board, similar to "Brandy" some time back by Looking Glass. King Harvest is readily identifiable on record, has a large chunk of success behind it with "Dancin' In The Moonlight," and the fine team of Nolan and Crewe who have come up with another dandy here. Story revolves around a girl whose heart is full of sunshine and song; she's an inspiration to all who come near her. Lead vocals from this group get better with every cut. Big, big record. Flip: No info. available.

TOMMY JAMES (Fantasy F-761-A-S)

I Love You Love Me Love (3:19) (Leeds — ASCAP) (Glitter, Leander)

Never count Tommy James down and/or out. Everytime one thinks of his music in the past tense he pops back into the world of the radio living with a just-add-perspiration pop hit. This time he's cagily teamed with England's perennial wet dream, Gary Glitter (who co-wrote the song), the Earthquake band and — no mistake — the Tower of Power horn section. Tommy's hits seem to come three years apart and it's about time for another. Pop beauty. Flip: Devil Gate Drive.

HELLO (Arista AS 0166)

New York Groove (2:44) (Ackee — ASCAP) (R. Ballard)

Hello is an English group who have had top ten chart hits in England and on the continent with their last two releases. "New York Groove" features a subdued harmonica like the one found on the Stones' "Mona" and the same sparse instrumentation that spelled hit after hit in the 1950s. It's within the listeners' subconscious rock archives; a charter. Flip: No info. available.

FAITH, HOPE & CHARITY (RCA JH-10542)

Don't Go Looking For Love (3:31) (Van McCoy/Warner Tamerlane — BMI) (V. McCoy)

This tune was written by Van McCoy, so you know it's a moving piece, right off the bat. Faith, Hope & Charity take it into the stratosphere with a wailing vocal and from that point it soars around story lyrics: "love never comes too soon or too late/it's always right on time/don't go looking for love/it will find you." Could be a cut out of a musical — very widespread appeal. Flip: No info. available.

THE EDDIE BOY BAND (MCA 40507)

Mother Music (2:58) (Forbeetr/Rampo — ASCAP) (M. Goldenberg, R. Canoff)

Pumping drums lay out the basic drive which rolls this Chicago-like vocal along and presumably up the charts. Second cut out of the gate from this hot band which is big in the midwest. From a very well-balanced album, "The Eddie Boy Band," MCA knows where it's going to. Good pop. Flip: No info. available.

HERMAN'S HERMITS (Buddah BDA-516)

Lonely Situation (Love Is All I Need) (2:30) (Conn. — BMI) (P. Leka, B. Rose II)

It's been a long time since Herman's Hermits have trounced the charts — the mid-sixties. But at the very least they should be provided airplay by virtue of the curiosity aspect. It sounds like Peter Noone back at the singing helm, and if that's true, you can be sure of visual appeal for this once hot singles group. "Lonely Situation" is a bright pop cut. Flip: No info. available.

TIM CURRY (Ode 66117-S)

Baby Love (3:42) (India Music — BMI) (Holland, Dozier, Holland)

The Rocky Horror ties into a balladic cover of "Baby Love" and pretty much pulls it off. Curry's straight-ahead vocal delivery and faithfulness to the original make this a song for late at night or any other time. Flip: No info. available.

O.V. WRIGHT (ABC-12154)

Nobody But You (2:45) (Fi — ASCAP) (C. Hodges)

Not the "Nobody But You" by the late (or current) Turtles, but a slow, soulful rendition of an instant r&b classic with an AI Green-type background. O.V. Wright's voice wrings out torment, passion and all manner of feelings, illicit and otherwise. Should inspire a lot of movement in the bushes when spring fever hits all the young buds. Flip: Slow And Easy.

CHUCK MANGIONE (A&M 1773-S)

Bellavia (3:37) (Gates — BMI) (C. Mangione)

Title cut from Chuck's "Bellavia" LP, which features one of the most appealing covers of the last year. A classical, almost-Spanish sound (but more Italian by nature of Chuck's heritage) as Mangione blows heaven through a flugelhorn. Instrumental, sweeping theme. Simply beautiful. Flip: Listen To The Wind (3:40).

FRANKIE AVALON (DeLite DDJ 1578)

Venus (3:30) (Kirshner Songs/Welbeck — ASCAP) (E. Marshall)

Frankie Avalon cut this tune in the mid-fifties when a lot of today's pop listeners were cutting baby teeth. Nevertheless, or possibly on account of that, "Venus" (disco version) (why not?) becomes a nostalgia piece which has already caught the ear of some heavy MOR program tipsters as well as WIXY in Cleveland and the **Cash Box** staffers. A very good cover for Frankie, who just might pull a comeback. Flip: No info. available.

LAUREL AND HARDY (Mark 56 3-3-A)

The Trail Of The Lonesome Pine (2:15) (Shapiro, Bernstein & Co.) (B. MacDonald, H. Carroll)

Here's a delight and a surprise at the same time. You read the heading correctly: it's Stan and Ollie, singing a 56-year-old melody which has recently been revived in order to crack the British pop music charts — at the number two spot for the past two weeks, selling over 200,000 units in that country, qualifying the boys for a post-humorous gold record. Culled from the sound track of "Way Out West." Flip: Honolulu Baby (2:00).

ROGER GLOVER AND GUESTS (UK-DJ-1)

Love Is All (2:44) (Mauve — ASCAP) (R. Glover, E. Hardin)

Since leaving Deep Purple some three years ago, Roger Glover has concentrated on producing other artists. This cut was also produced by Roger and pulled from his conceptual LP, "The Butterfly Ball." The most readily identifiable "guest" is Ronny James Dio, formerly of Elf, who not only sings a clear, melodic lead here, but answers to that chore for Ritchie Blackmore's Rainbow also. Hot rock. Flip: No info. available.

CHARO (Capitol P-4203)

La Salsa (2:40) (Pemora — BMI) (X. Cugat, R. Angullo, T. Camillo)

With the tremendous focus on and influence of the disco scene, having emerged from the type of dance termed Salsa, it was inevitable that someone would come up with a dance called "La Salsa." Even more likely is the concept of Charo delivering it. She's a mover and a character, lending some conventional sex to the floor, upstaging Disco-Tex and having a great time. A natural with some TV appearance support. Flip: No info. available.

STUFF 'N' RAMJETT (Chelsea CH-3036-DJ)

It's Been A Long Long Time (3:10) (Sugar Tree — BMI) (Wilkins-Moore)

"It's Been A Long Long Time" is a straight-ahead soul-flavored ballad that makes maximum use of vocals and a honkytonk clear instrumental line. Overall production is as clear as the driven snow. Good AM and soul station possibilities. Flip: No info. available.

CASHBOX RADIO ACTIVE

Surveyed by radio stations in all major markets throughout the country to determine by percentage of those reporting which releases are being added to station play lists this week for the first time and to the degree of familiarity with releases from previous reports. Percentage figures on left indicate how many of the stations reporting this week have added the following titles to their play list for the first time. Percentage figures on right indicate that from left plus the percentage title received in week or weeks.

TITLE	ARTIST	LABEL	% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE
1.	Love Machine	Miracles — Motown	25%	65%
2.	Fanny	Bee Gees — RSO	24%	42%
3.	Love To Love You — Oasis	Donna Summer	24%	91%
4.	Take It To The Limit	Eagles — Asylum	20%	56%
5.	50 Ways To Leave Your Lover	Paul Simon — Col.	17%	90%
6.	Love Hurts	Nazareth — A&M	13%	67%
7.	Theme From S.W.A.T.	Rhythm Heritage — ABC	13%	54%
8.	Tracks Of My Tears	Linda Ronstadt — Asylum	12%	26%
9.	The White Knight	Cledus Maggard — Mercury	12%	24%
10.	December 1963 (Oh What A Night)	Four Seasons — W.B.	11%	21%
11.	Dream Weaver	Gary Wright — W.B.	10%	18%
12.	Slow Ride	Foghat — Bearsville	10%	28%
13.	Squeezebox	The Who — MCA	10%	66%
14.	Baby Face	Wing And A Prayer — Wing And A Prayer	10%	49%
15.	All By Myself	Eric Carmen — Arista	9%	50%
16.	Breaking Up Is Hard To Do	Neil Sedaka — Rocket	9%	81%
17.	Junk Food Junkie	Larry Groce — W.B.	9%	27%
18.	Evil Woman	Electric Light Orchestra — U.A.	8%	71%
19.	Love Or Leave	Spinners — Atlantic	8%	19%
20.	Paloma Blanca	George Baker — W.B.	7%	55%

vital statistics

looking ahead

#83
This Old Heart Of Mine (4:04)
Rod Stewart — Warner Bros. WBS 8170
 3701 Warner Blvd., Burbank, Ca.
 PUB: Jobete Music — ASCAP
 PROD: Tom Dowd
 WRITERS: Brian & Eddie Holland, Lamont Dozier

#84
Honey 1 (3:29)
George McCrae — T.K. 1016
 495 S.E. 10th Court, Hialeah, Fla.
 PUB: Sherlyn — BMI
 PROD: Harry Wayne Casey & Richard Finch
 WRITERS: H.W. Casey, R. Finch

#86
Renegade (3:15)
Michael Murphey — Epic 8-50184
 51 West 52nd St., N.Y., N.Y.
 PUB: Mystery Music — BMI
 PROD: Bob Johnston
 WRITER: Michael Murphey

#87
I Need You, You Need Me (3:07)
Joe Simon — Spring SPR 163
 7165 Sunset Blvd., Los Angeles, Ca.
 PUB: Pee Wee Music — BMI
 PROD: Joe Simon & Raeford Gerald
 WRITERS: Joe Simon, Raeford Gerald, Billy Kennedy

#88
Remember Me (2:50)
Willie Nelson — Columbia 3-10275
 51 West 52nd St., N.Y., N.Y.
 PUB: Vogue Music, Inc. — BMI
 PROD: Willie Nelson
 WRITER: T.T. Tyler
 FLIP: Time Of The Preacher

#94
Turning Point (3:29)
Tyrone Davis — Dakar DK 4550
 888 7th Avenue, N.Y., N.Y.
 PUB: Julio-Brian/Content Music — BMI
 PROD: Leo Graham
 WRITER: Leo Graham

#96
Loving Power (3:15)
Impressions — Curtom CMS 0110
 3701 Warner Blvd., Burbank, Ca.
 PUB: Jay's Enterprises/Chappell — ASCAP
 PROD: Chuck Jackson & Marvin Yancy
 WRITERS: C. Jackson, M. Yancy

#97
Quiet Storm (3:49)
Smokey Robinson — Tamla T 54265 F
 6464 Sunset Blvd., Hollywood, Ca.
 PUB: Bertram Music Co. — ASCAP
 PROD: Smokey Robinson
 WRITERS: W. Robinson, R.E. Jones
 FLIP: Asleep On My Love

#99
You (3:30)
Aretha Franklin — Atlantic 45-3311
 75 Rockefeller Plaza, N.Y., N.Y.
 PUB: Jay's Enterprises/Chappell — ASCAP
 PROD: Jerry Wexler & Aretha Franklin
 WRITERS: Chuck Jackson, Marvin Yancy, Jerry Butler

#100
Since I Fell For You (3:02)
Charlie Rich — Epic 8-50182
 PUB: Warner Bros. — ASCAP
 PROD: Billy Sherrill
 WRITER: B. Johnson

101 NURSERY RHYMES
 (Mighty Three — BMI)
 People's Choice (TSOP ZS 8-4773)

102 YOUNG LOVE
 (Lowery — BMI)
 Ray Stevens (Barnaby B618)

103 GROWIN' UP
 (McCauley — ASCAP)
 Dan Hill (20th Century TC 2244)

104 A FOOL IN LOVE
 (Chrysalis/Ackee — ASCAP)
 Frankie Miller Band (Chrysalis CRS2108)

105 I HAD A LOVE
 (Nick-O-Vol — ASCAP)
 Ben E. King (Atlantic 3308)

106 IF I ONLY KNEW
 (Lost Cabin — BMI)
 The Ozark Mountain Daredevils (A&M 1722-S)

107 WHERE THERE'S A WILL THERE'S A WAY
 (Chartwell — BMI)
 Bobby Womack (United Artists UA XW 735-Y)

108 MAMA COCO
 (Almo/Giva — ASCAP)
 Gino Vannelli (A&M 1760)

109 ONE FINE DAY
 (Screen Gems Columbia — BMI)
 Julie (Tom Cat PB 10454)

110 BREAKFAST FOR TWO
 (Alkatraz Corner — BMI)
 Country Joe McDonald (Fantasy F-758 A-S)

111 STRONG ENOUGH TO BE GENTLE
 (Far Fetched — ASCAP)
 Black Oak Arkansas (MCA 40496)

112 WALK RIGHT IN
 (Peer — BMI)
 Yvonne Ellman (RSO SO 517)

113 JUST YOUR FOOL
 (Jim Edd — BMI)
 Leon Haywood (20th Century TC 2264)

114 TEXAS
 (Kama Sutra/Rada Dara — BMI)
 Charlie Daniels Band (Kama Sutra KA 607)

115 HOLLYWOOD HOT
 (Heart's Delight — BMI)
 The Eleventh Hour (20th Century 2215)

116 SHAME ON THE WORLD
 (Incredible/Proud Tunes — BMI)
 Main Ingredient (RCA 10431)

117 (CALL ME) THE TRAVELING MAN
 (Incense — BMI)
 Masqueraders (Hot Buttered Soul ABC 12157)

118 LONG HAIRD RED NECK
 (Window/Lotsa — BMI)
 David Allan Coe (Columbia 3-10254)

119 THROUGH THE EYES OF LITTLE CHILDREN
 (Combine — BMI)
 Larry Jon Wilson (Epic ZS 8-8675)

120 CHILDREN OF THE RAIN
 (Strawberry Hill — ASCAP)
 Austin Roberts (Private Stock PS 45 051)

WABC — NEW YORK
Fly Away — John Denver — RCA
Evil Woman — ELO — UA
Love Machine — Miracles — Tamla
Breaking Up — Neil Sedaka — Rocket
50 Ways To Leave — Paul Simon — Columbia
Rock And Roll — Kiss — Casablanca
28 To 6 — Convoy — C.W. McCall
11 To 1 — I Write The Songs — Barry Manilow
19 To 12 — Sing A Song — Earth, Wind & Fire

WSGN — BIRMINGHAM
50 Ways To Leave — Paul Simon — Columbia
Love To Love You — Donna Summer — Oasis
Paloma Blanca — George Baker — WB
14 To 7 — I Love Music — O'Jays
15 To 9 — Sing A Song — Earth, Wind & Fire
19 To 10 — Slow Ride — Foghat
22 To 13 — All By Myself — Eric Carmen
20 To 14 — Tracks Of My Tears — Linda Ronstadt
25 To 18 — Take It To The Limit — Eagles

WBLI — LONG ISLAND
50 Ways To Leave — Paul Simon — Columbia
All By Myself — Eric Carmen — Arista
Love Machine — Miracles — Tamla
10 To 6 — Sing A Song — Earth, Wind & Fire

WJET — ERIE
No new additions

WFIL — PHILADELPHIA
Wake Up — Harold Melvin — Phila. Int'l.
Love To Love You — Donna Summer — Oasis
Times Of Our Life — Paul Anka — UA
We Can't Hide It Anymore — Larry Santos — Casablanca

WIBG — PHILADELPHIA
Fanny — Bee Gees — RSO
14 To 8 — Theme From SWAT — Rhythm Heritage
23 To 16 — 50 Ways To Leave — Paul Simon
30 To 21 — Dec 63 — Four Seasons
Extra To 28 — All By Myself — Eric Carmen
Extra To 30 — Junk Food Junkie — Larry Groce

WEDO — PITTSBURGH
Tracks Of My Tears — Linda Ronstadt — Asylum
Take It To The Limit — Eagles — Asylum
Tell It Like It Is — Andy Williams — Columbia
Back To The Island — Leon Russell — Shelter

WPGC — WASHINGTON
Dream On — Aerosmith — Columbia
50 Ways To Leave — Paul Simon — Columbia
Love Machine — Miracles — Tamla
Winners And Losers — Hamilton, Joe Frank & Reynolds — Playboy
Love Hurts — Nazareth — A&M
6 To 1 — Convoy — C.W. McCall

WRKO — BOSTON
Somewhere In The Night — Helen Reddy — Capitol
Money Honey — Bay City Rollers — Arista
Junk Food Junkie — Larry Groce — WB
Love Hurts — Nazareth — A&M
26 To 21 — Evil Woman — ELO
18 To 10 — Over My Head — Fleetwood Mac
19 To 7 — Love To Love You — Donna Summer
23 To 17 — 50 Ways To Leave — Paul Simon

WCAO — BALTIMORE
Fanny — Bee Gees — RSO
Golden Years — David Bowie — RCA
Love Or Leave — Spinners — Atlantic
Tracks Of My Tears — Linda Ronstadt — Asylum
7 To 2 — Convoy — C.W. McCall
14 To 7 — Fly Away — John Denver
23 To 10 — Breaking Up — Neil Sedaka

WDRG — HARTFORD
Squeeze Box — The Who — MCA
Dream On — Aerosmith — Columbia
Theme From SWAT — Rhythm Heritage — ABC
Baby Face — Wing And A Prayer — Atlantic
27 To 7 — Convoy — C.W. McCall
23 To 10 — I Love Music — O'Jays
21 To 12 — Hurricane — Bob Dylan
26 To 18 — Love Rollercoaster — Ohio Players
29 To 21 — Breaking Up Is Hard To Do — Neil Sedaka

WPRO — PROVIDENCE
Love To Love You — Donna Summer — Oasis
Rock And Roll — Kiss — Casablanca
Bohemian Rhapsody — Queen — Elektra
Dec 63 — Four Seasons — WB
18 To 10 — Times Of Our Life — Paul Anka
28 To 21 — 50 Ways To Leave — Paul Simon
Extra To 27 — Hurricane — Bob Dylan

WLEE — RICHMOND
Deep Purple — Donny & Marie Osmond — MGM
Dec 63 — Four Seasons — WB
13 To 7 — Love To Love You — Donna Summer
25 To 15 — 50 Ways To Leave — Paul Simon

WROV — ROANOKE
Love To Love — Donna Summer — Oasis
Dec 63 — Four Seasons — WB
Fanny — Bee Gees — RSO
That's Why I Love You — Andrew Gold — Elektra
Knocking On Heaven's Door — Eric Clapton — RSO
31 To 15 — Dream On — Aerosmith

WKWK — WHEELING
Till It's Time — Jonathan Cain — October Records
Theme From SWAT — Rhythm Heritage — ABC
Love Machine — Miracles — Tamla
Baby Face — Wing And A Prayer — Wing & Prayer Records
Love To Love You — Donna Summer — Oasis
Breakaway — Art Garfunkel — Columbia
11 To 5 — Convoy — C.W. McCall
36 To 30 — Love Hurts — Nazareth
34 To 28 — Fanny — Bee Gees
33 To 27 — Somewhere In The Night — Helen Reddy
32 To 26 — Take It To The Limit — Eagles

WLS — CHICAGO
Evil Woman — ELO — UA
Over My Head — Fleetwood Mac — Reprise
14 To 9 — Love To Love You — Donna Summer
18 To 12 — Rock And Roll — Kiss
22 To 15 — I Love Music — O'Jays
28 To 19 — Sing A Song — Earth, Wind & Fire

KSLQ — ST. LOUIS
The White Knight — Cletus Maggard — Mercury
Breaking Up — Neil Sedaka — Rocket

WCFL — CHICAGO
Over My Head — Fleetwood Mac — Reprise
Fly Away — John Denver — RCA
Squeezebox — The Who — MCA
50 Ways To Leave — Paul Simon — Columbia
Yesterday's Hero — JP Young — Ariola
Take It To The Limit — Eagles — Asylum
Paloma Blanca — George Baker — WB
8 To 1 — Convoy — C.W. McCall
12 To 6 — Love Rollercoaster — Ohio Players
14 To 7 — Theme From Mahogany — Diana Ross
20 To 11 — I Love Music — O'Jays
21 To 14 — Walk Away From Love — David Ruffin
26 To 15 — Breaking Up — Neil Sedaka
24 To 16 — Evil Woman — ELO
29 To 19 — Love To Love You — Donna Summer

WIXY — CLEVELAND
Take It To The Limit — Eagles — Asylum
Let The Music Play — Barry White — 20th Century
Dec 63 — Four Seasons — WB
Venus — Frankie Avalon — DeLite
31 To 21 — Theme From SWAT — Rhythm Heritage
25 To 18 — Love To Love — Donna Summer
18 To 13 — All By Myself — Eric Carmen

KXOK — ST. LOUIS
Breaking Up — Neil Sedaka — Rocket
All By Myself — Eric Carmen — Arista
Love Machine — Miracles — Tamla
Winners And Losers — Hamilton, Joe Frank & Reynolds

WMPS — MEMPHIS
Golden Years — David Bowie — RCA
50 Ways To Leave — Paul Simon — Columbia
Love To Love — Donna Summer — Oasis
Extra To 22 — All By Myself — Eric Carmen
Extra To 23 — Paloma Blanca — George Baker

WHBQ — MEMPHIS
Theme From SWAT — Rhythm Heritage — ABC
Slow Ride — Foghat — Bearsville
All By Myself — Eric Carmen — Arista
Bullet In The Gun — Elton John — MCA
27 To 18 — Breaking Up — Neil Sedaka
28 To 22 — Fanny — Bee Gees
18 To 14 — Evil Woman — ELO

WMAK — NASHVILLE
Theme From SWAT — Rhythm Heritage — ABC
Walk Away From Love — David Ruffin — Motown
11 To 5 — Take It To The Limit — Eagles
13 To 6 — You Sexy Thing — Hot Chocolate
20 To 14 — Evil Woman — ELO

WBBQ — AUGUSTA
Fanny — Bee Gees — RSO
Tracks Of My Tears — Linda Ronstadt — Asylum
The White Knight — Cletus Maggard — Mercury
Love Or Leave — Spinners — Atlantic
Golden Years — David Bowie — RCA
Extra To 29 — Love Is The Drug — Roxy Music
23 To 13 — Love Machine — Miracles
29 To 22 — Love To Love — Donna Summer
Extra To 27 — Dec 63 — Four Seasons

KILT — HOUSTON
Walk Away From Love — David Ruffin — Motown
Tracks Of My Tears — Linda Ronstadt — Asylum
Dec 63 — Four Seasons — WB
Renegade — Michael Murphy — Epic
21 To 12 — Sing A Song — Earth, Wind & Fire
26 To 18 — Evil Woman — ELO
23 To 19 — Back To The Island — Leon Russell
28 To 23 — Love To Love — Donna Summer
40 To 27 — 50 Ways To Leave — Paul Simon

the big three

1. Love Machine — Miracles — Motown
2. Fanny — Bee Gees — RSO
3. Love To Love You — Donna Summer — Oasis

profile of the giants

1. **50 Ways To Leave Your Lover — Paul Simon — Col.**
KFRC 19-10, WFIL 26-18, WQXI 28-20, KJR Ex-19, WRKO 23-19, WGAM 26-18, KILT 40-27, WCFL 25-18, WBQ 23-16, WAKY 10-4, WLEE 25-15, WNOE 17-12, WERC 17-10, WBBQ 28-21, KISN 30-15, WKLO 22-14, WIRL 28-14, WFOM 31-21, WPRO 28-21, WBLI Ex-10
2. **Love To Love You Baby — Donna Summer — Oasis**
WLS 14-9, WRKO 19-7, WQXI 29-22, WCFL 29-19, WIXY 25-18, KLIF Ex-16, KILT 28-23, WBQ Ex-26, KIMN 20-4, WAPE 22-9, WLEE 13-7, WFOM 38-29, WERC Ex-22, WBBQ 29-22, WSAI 9-5
3. **Convoy — C.W. McCall — MGM**
WABC 28-6, WCFL 8-1, WHO 6-1, WDG 6-1, WSAI 10-1, WLAV 7-1, U-100 11-2, KNOW 19-1, WCAO 7-2, WKWK 11-5, WDRG 27-7

WCOL — COLUMBUS
The White Knight — Cletus Maggard — Mercury
Only Sixteen — Dr. Hook — Capitol
If I Only Knew — Ozark Mountain Daredevils — A&M
13 To 6 — Theme From SWAT — Rhythm Heritage
23 To 13 — Love Machine — Miracles
25 To 18 — 50 Ways To Leave — Paul Simon
34 To 23 — All By Myself — Eric Carmen

WIRL — PEORIA
Theme From SWAT — Rhythm Heritage — ABC
Fanny — Bee Gees — RSO
Dec 63 — Four Seasons — WB
Slow Ride — Foghat — Bearsville
Love Machine — Miracles — Tamla
28 To 14 — 50 Ways To Leave — Paul Simon
26 To 15 — Breaking Up — Neil Sedaka

WOKY — MILWAUKEE
Squeezebox — The Who — MCA
Love Hurts — Nazareth — A&M
Venus I Frankie Avalon — DeLite
21 To 13 — You Sexy Thing — Hot Chocolate

WAYS — CHARLOTTE
Fanny — Bee Gees — RSO
Junk Food Junkie — Larry Groce — WB
9 To 5 — Love To Love — Donna Summer
18 To 11 — Theme From SWAT — Rhythm Heritage
17 To 12 — Squeezebox — The Who
24 To 18 — Let The Music Play — Barry White
29 To 19 — Take It To The Limit — Eagles

WDGY — MINNESOTA
50 Ways To Leave — Paul Simon — Columbia
Love Machine — Miracles — Tamla
6 To 1 — Convoy — C.W. McCall

U-100 — MINNEAPOLIS
Take It To The Limit — Eagles — Asylum
Dream Weaver — Gary Wright — WB
11 To 2 — Convoy — C.W. McCall
12 To 5 — Slow Ride — Foghat
16 To 9 — Squeezebox — The Who
18 To 12 — All By Myself — Eric Carmen

KLEO — WICHITA
Squeezebox — The Who — MCA
Love Hurts — Nazareth — A&M
Country Boy — Glen Campbell — Capitol
20 To 15 — Slow Ride — Foghat
22 To 17 — Breaking Up — Neil Sedaka
26 To 21 — Wake Up — Harold Melvin

WLAC — NASHVILLE
Only Sixteen — Dr. Hook — Columbia
Birmingham Blues — Charlie Daniels — Buddah
Extra To 26 — Winners And Losers — Hamilton, Joe Frank & Reynolds
20 To 11 — Squeezebox — The Who

KNOE — MONROE
Baby Face — Wing And Prayer — Wing And Prayer Records
Fanny — Bee Gees — RSO
That's Why I Love You — Andrew Gold — Asylum
Love To Love — Donna Summer — Oasis
21 To 13 — Slow Ride — Foghat
19 To 1 — Convoy — C.W. McCall
29 To 23 — Back To The Island — Leon Russell

WTIX — NEW ORLEANS
Take It To The Limit — Eagles — Asylum
Slow Ride — Foghat — Bearsville
All By Myself — Eric Carmen — Arista
Somewhere In The Night — Helen Reddy — Capitol
Baby Face — Wing And Prayer — Wing And Prayer Records

WNOE — NEW ORLEANS
Evil Woman — ELO — UA
13 To 7 — Squeezebox — The Who
17 To 22 — 50 Ways To Leave — Paul Simon

WAKY — LOUISVILLE
Slow Ride — Foghat — Bearsville
Squeezebox — The Who — MCA
Love Or Leave — Spinners — Atlantic
16 To 10 — The White Knight — Cletus Maggard
10 To 4 — 50 Ways To Leave — Paul Simon
12 To 6 — Take It To The Limit — Eagles

KLIF — DALLAS
Fanny — Bee Gees — RSO
Slow Ride — Foghat — Bearsville
Dream Weaver — Gary Wright — WB
19 To 12 — Over My Head — Fleetwood Mac
21 To 14 — Take It To The Limit — Eagles
Extra To 16 — Love To Love — Donna Summer
Extra To 20 — Theme From SWAT — Rhythm Heritage

WHB — KANSAS CITY
50 Ways To Leave Your Lover — Paul Simon — Columbia
Love Machine — Miracles — Motown
6 To 1 — Convoy — C.W. McCall

KHJ — LOS ANGELES
Dream Weaver — Gary Wright — WB
Theme From SWAT — Rhythm Heritage — ABC
Love Hurts — Nazareth — A&M
28 To 21 — Fanny — Bee Gees
Extra To 24 — All By Myself — Eric Carmen

KIIS AM/FM — LOS ANGELES
No new additions
16 To 7 — Breaking Up — Neil Sedaka
21 To 8 — You Sexy Thing — Hot Chocolate
19 To 10 — I Love Music — O'Jays
20 To 12 — Evil Woman — ELO
22 To 15 — Sing A Song — Earth, Wind & Fire
23 To 17 — Baby Face — Wing & A Prayer

KFRC — SAN FRANCISCO
Junk Food Junkie — Larry Groce — WB
Dream Weaver — Gary Wright — WB
Money Honey — Bay City Rollers — Arista
All By Myself — Eric Carmen — Arista
17 To 9 — Fox On The Run — Sweet
19 To 10 — 50 Ways To Leave — Paul Simon
14 To 8 — You Sexy Thing — Hot Chocolate
24 To 15 — Theme From SWAT — Rhythm Heritage

KYA — SAN FRANCISCO
Let The Music Play — Barry White — 20th Century
Fanny — Bee Gees — RSO
Times Of Our Life — Paul Anka — UA
18 To 12 — Fly Away — John Denver
27 To 17 — Breaking Up — Neil Sedaka
28 To 22 — Golden Years — David Bowie

KCBQ — SAN DIEGO
No new additions
13 To 6 — I Write The Songs — Barry Manilow
16 To 9 — Evil Woman — ELO
19 To 5 — You Sexy Thing — Hot Chocolate

KISN — PORTLAND
Baby Face — Wing & A Prayer — Atlantic
Love To Love You Baby — Donna Summer — Casablanca
Paloma Blanca — George Baker — WB
Love Or Leave — Spinners — Atlantic
If I Only Knew — Ozark Mtn. Daredevils — A&M
Breakaway — Art Garfunkel — Columbia
Wake Up — Harold Melvin & Bluenotes — Phila. Int'l.
Sing A Song — Earth, Wind & Fire — Columbia
30 To 5 — 50 Ways To Leave — Paul Simon
27 To 3 — You Sexy Thing — Hot Chocolate

KRIZ — PHOENIX
Love To Love You — Donna Summer — Casablanca
50 Ways To Leave Your Lover — Paul Simon — Columbia
14 To 5 — Theme From Mahogany — Diana Ross
26 To 8 — Over My Head — Fleetwood Mac

KJR — SEATTLE
Take It To The Limit — Eagles — Asylum
If I Only Knew — Ozark Mtn. Daredevils — A&M
Dream Weaver — Gary Wright — WB
20 To 13 — Fly Away — John Denver
24 To 14 — Theme From SWAT — Rhythm Heritage
23 To 17 — Sing A Song — Earth, Wind & Fire
Extra To 19 — 50 Ways To Leave — Paul Simon
16 To 11 — Love Hurts — Nazareth
14 To 8 — Evil Woman — ELO

KIMN — DENVER
Paloma Blanca — George Baker — WB
Inseparable — Natalie Cole — Capitol
Feelings — Morris Albert — RCA
Theme From SWAT — Rhythm Heritage — ABC
Let It Shine — Olivia Newton John — MCA
20 To 4 — Love To Love You — Donna Summer
18 To 13 — Dec 63 — Four Seasons

CKLW — DETROIT
The Call — Anne Murray — Capitol
24 To 15 — Dream Weaver — Gary Wright
Extra To 16 — Sweet Thing — Rufus
30 To 21 — Dream On — Arrosmith

WDRQ — DETROIT
Dream Weaver — Gary Wright — WB
15 To 7 — Sweet Thing — Rufus
21 To 16 — Fox On The Run — Sweet

WLAV — GRAND RAPIDS
Love Machine — Miracles — Tamla
50 Ways To Leave — Paul Simon — Columbia
Dream On — Aerosmith — Columbia
Love To Love You — Donna Summer — Oasis
Take It To The Limit — Eagles — Asylum
7 To 1 — Convoy — C.W. McCall
13 To 7 — Sing A Song — Earth, Wind & Fire
20 To 12 — Breaking Up — Neil Sedaka
24 To 18 — Love Hurts — Nazareth

WSAI — CINCINNATI
Tracks Of My Tears — Linda Ronstadt — Asylum
The White Knight — Cletus Maggard — Mercury
10 To 1 — Convoy — C.W. McCall
15 To 4 — Love Rollercoaster — Ohio Players

WQXI — ATLANTA
Wake Up — Harold Melvin — Phila. Int'l.
Love Hurts — Nazareth — A&M
Take It To The Limit — Eagles — Asylum
23 To 18 — Evil Woman — ELO
28 To 20 — 50 Ways To Leave — Paul Simon
29 To 22 — Love To Love — Donna Summer
Extra To 25 — Theme From SWAT — Rhythm Heritage

WQAM — MIAMI
Take It To The Limit — Eagles — Asylum
Love Machine — Miracles — Tamla
Country Boy — Glen Campbell — Capitol
Love Hurts — Nazareth — A&M
26 To 18 — 50 Ways To Leave — Paul Simon

WPIX — NEW YORK
Evil Woman — ELO — UA
Grow Some Funk — Elton John — MCA

station breaks

Earth News, San Francisco-based news service, has announced an audio feature service. This service is in addition to daily dispatches they provide to over 400 radio stations in the U.S. The audio service will be formally unveiled at an Atlanta convention on Feb. 19. But details are that each installment will be a "timely, self-contained magazine-like feature rather than a current hard news story." In preparation for the special service, Earth News is asking for input from stations, periodicals, and individuals of raw and produced material which will be listened to and returned. Questions or ideas about the new service should be directed to Larry Yurdin at (415) 362-3045.

Tom Yates, pd at **KLOS**, Los Angeles says the most recent Pulse hypes in the LA area (Aug.-Sept.) (Oct.-Nov.) showed **KLOS** beating **KHJ** in total persons 12 plus Monday thru Sunday 6-midnight, although the ARB ratings of comparable period (Oct.-Nov.) still shows **KHJ** ahead of **KLOS**. **KHJ** and **KLOS** program rock and progressive rock in the city respectively.

KUDL, Kansas City's **Pete Gabriel** talked with **Cash Box** about the station's recent format change. The AM is now all news 24 hours a day. The **KUDL** AM air staff moved to the FM side with a format of disco, gold, and adult rock. Single product is primarily used, although on Sunday nights, the station is doing a disco show with **Kirk Vanballa** from **Faces**, a local disco in the city and **KUDL**'s **Jim Carneige**. They do a two-man disco show utilizing the long disco cuts from LPs plus newest disco product out of the clubs.

68/WCBM, Baltimore's "Interface" show had **Sylvia Kronstadt** as guest on a recent Sunday nite public affairs show. The prison reform expert discussed prisons and people who run them. The "Interface" series on correctional institutions continues on January Sundays (18 & 25) when the program will focus on Maryland's penal institutions with representatives of community-centered correctional programs and of the state prison's administrative hierarchy.

Two west coast Metromedia affiliates ... **KMET** — LA and **KSAN** — SF aired a live concert with **Dave Mason** and **Santana** on New Year's Eve. It was the first live, full stereo broadcast to be aired in the two cities simultaneously using full equalized broadcast lines. The concert originated from San Francisco's Cow Palace.

KMPC, Los Angeles notes that **Captain & Tennille** scored the most impressive sweep in the history of their year-end music poll. Voting is done by station music personalities. Captain and Tennille placed first as 1975's best new artist, artist most played, and disk jockeys' favorite artist. Their recording of "Love Will Keep Us Together" took top honors as best record and best vocal of the year. Previous winner of the year-end balloting at the station was **Roberta Flack**. **Mark Blinoff** is pd at **KMPC**.

Pink Floyd's "Wish You Were Here" LP won **WXRT**, Chicago's listeners approval as the number one favorite album of 1975. The listeners poll was a telephone survey in which over 800 people participated by calling the studio line. **WXRT** air staff's favorite choice was **Bob Dylan's** "Blood on the Tracks."

Freddy Fender's "Before The Next Teardrop Falls," and "Wasted Days" ranked number one and three respectively on the **KLAC** top 100 hits of 1975 year-end survey. **Hal Smith** is pd at the Los Angeles Metromedia affiliate.

Mike Lee, **KIMN-FM** Denver, will host an all-talk show with listeners on any topic Sunday mornings 6-8 am. **KIMN** md

Scott Kenyon says the show will even be open to long distance calls from around the country. The show will only be broadcast on the FM signal of the outlet.

Two air staff additions at **KLOS**, L.A. ... **Patti Glick** and **Keith Lowe** are in as weekend and vacation relief. Both come from **KLVE**, Los Angeles.

Trip Reed moves to **WYSP**, Philadelphia from **WSHE**, Ft. Lauderdale. Reed will be doing the 6-10 pm slot on the Philly progressive outlet.

Chuck Roberts, pd at **KCBQ** San Diego has left the station ... **Jerry Peterson** formerly of **KHJ**, Los Angeles assumes pd chores as of January 15.

Ross Adkins named AM sales manager of **KSOM**, Ontario, California.

Tom Webb joins news staff of **WSHE**, Ft. Lauderdale coming from **WORJ**, Orlando. **Paul Yeskel**, continuity director and director of the Southern programming radio network, has left the station also and is looking. He's available at 1 (305) 894-7731.

Ken Calvert and **Lynne Woodison** to **WABX**, Detroit as weekend relief. Calvert comes from **KOME**, San Jose. Woodison, from **WDRQ**, Detroit, will assist in programming and music at **WABX**.

WBAB, Babylon, New York is busy on their "cosmic revelation" t-shirt promotion.

Steve Clean to **KWST**, from **KMET**, both Los Angeles. Steve will be doing weekends for the progressive rock station.

j. b. carmicle

STATION BREAKS FROM NEW YORK

Only one personnel change this week: **Jimmy Nettleton**, a well traveled jock to say the least, left **WFIL** in Philadelphia four years ago and came to **WABC** in the big apple. From there he went to Philly's **WCAU-FM** and finally he is back at **WFIL**. Nettleton will be working in the capacity of part time disk jockey and assistant program director. ... **WNYU-FM**, NYU's progressive radio station, is making attempts to overcome their current financial difficulties. They'll be running a marathon week from Jan. 26 to 30 during which time volunteers will be accepting pledge calls. All gifts to **WNYU** are tax deductible. Included in this week will be live recorded performances from **The Bottom Line** each day from 8:30 to 9:30. Chronologically it will be **David Essex**, **Outlaws**, **Dr. John**, **Nils Lofgren** and **Eric Anderson**. On the same dates, from 9:30 to 1:00 a.m. will be **Jazz Festival '76**, featuring the highlights from three different European jazz festivals. Among the featured artists will be: **Mingus**, **Stan Getz**, **Dave Liebman**, **Elvin Jones**, **Freddie Hubbard**, **Chet Baker** and **Norman Connors**. ... **Lindsay Patterson** and **Orde Coombs**, co-hosts of **WRVR's** Sunday night "Celebrity Hour," will now be seen on the first Sunday of every month on their new TV series "Black Conversations." The show will be carried on **WPIX-TV**, Channel 11, New York. The program will focus on personalities of particular importance to metropolitan NY. ... **Earth News**, San Francisco's alternative news service which provides news dispatches to over 400, has announced the creation of an Earth News Audio Feature Service. This service "will provide the dispatch service with a much-needed audio equivalent" says **Larry Yurdin** who has joined Earth News to develop this particular project. ... **WIXY** in Cleveland and **Belkin Productions** are presenting **Bette Midler** in concert Feb. 6, 7, 8, at 8:30 p.m. at the Music Hall. ... **WIXY** is also running a "Scramble Song" contest. They'll be playing ten songs scrambled up. Listeners are invited to call in and name the tunes. Winners will receive a cassette player and a tape of the entire eight hour top 100 countdown show. There will be only one grand prize winner.

bob speisman

XPRS - Programming 50 KW Automation From Mexico

LOS ANGELES — "I don't think AM automation is ever going to exist," says **Rick Ward**, pd/gm at **XPRS** radio here in Los Angeles. "Right now everything is too pre-planned in AM to be automated." Ward spoke about **XPRS** heading toward total automation and automation as opposed to live programming on stations throughout the country. Of course in the past few years the FM outlets have been used to program "good music" in a market or just considered standby for the AM signal ... the primary outlet. It's been a room that pd's point to and say, "there's our FM" or a room of curiosity for visitors to stations who inquire, "what's that?" But FM is now really coming of age as it has been in the last few years. Stations are starting to explore how to use FM signals — for what purposes, for what demographics, and how to make even the automated FMs much more appealing to their listeners.

Programming "good music" FMs as opposed to rock FMs is a story in itself. And especially programming these FMs to automation specifications certainly makes the story more interesting. There's the point that "good music" automated stations will possibly not sound as repetitive as rock automated stations. The reason mainly is that not as much voice work is used in the former ... at least not as much is required as in the latter. In most systems you find all the elements that shape programming variety — news, weather, time checks, music, and commercials. It's a matter of fewer interruptions on "good music," not by choice, but by design. Rock automated FMs feed more intro/outros, and more commercial material usually and much more voice work is necessary. Voice work is a very important factor ... how much to use, and when to use it. And here is where the whole concept of "an automated sound" is concerned.

Ward at **XPRS** fits in 3-4 hours of new material a week, not only consisting of new music but of necessity new intro and outros to that music. These of course are augmented with older programming tapes but the sound — the total sound — of the station is kept much fresher than a "good music" FM system where maybe one or two new tapes are changed over a longer period of time than a week. **XPRS** doesn't sound like the "automated sound" even though a man is a actually

feeding tapes on the air and the system is choosing what goes when and where.

So automation at **XPRS** is not really automation as such. It still takes one man to actually change voice work and one man to actually feed that work on the air in a given and appropriate order. "What we're hoping for in the future," says **Ward**, "is a live broadcast line across the border to **XPRS**," that station being physically located in Rosarita Beach just south of Tijuana, Mexico. It would be a matter of live feed from Los Angeles offices to the transmitter in Mexico instead of the taped method now used between LA and Rosarita Beach. **XPRS** is a 50 kw station beaming straight north and programming Mexican rock daytime and English rock nighttime. The station is owned by International Americana Radio, and operates sales and programming offices in Los Angeles. But back to automation ... **Ward** says, "until automation becomes much more inexpensive AM radio as we know it today can't use it." **Ward** discussed an IBM computer automation system which was quite expensive. The system is so complete it can program a station with personality, maybe even the live disc jockey personality radio we know today on AMs.

"Up to about 120,000 pieces of information can be fed into it as opposed to about 200 on the Shaefer system that **XPRS** now uses," **Ward** said. "The computer may not even have to use tape decks or weather decks individually. It may just be a matter of one continuous sound source with all kinds of variety and format being fed on the air. Certainly with the way computers are today, the system could sound almost totally flawless on the air, leaving the listener to be entertained in the same personality style he has been accustomed to. In some respects I'm sure that most of the listeners would never even realize the fact that they are listening to a computer-operated format and signal. What's important is what is appealing to their ears, anyway ... and that's the music/info that pleases and informs them of what's happening in their lives. It's the format and programming of the future, and "as soon as the expense factor is overcome many more stations will probably go the automated route, whatever the system."

j. b. carmicle



CRUSADIN' — After completing their final engagement of the year at San Francisco's Circle Star Theatre, ABC Records' hit instrumental group, the Crusaders, are in a celebrating mood. Crusaders this year have performed in over 70 concerts, including their stand this summer with the Rolling Stones. Group now heads for the recording studio to prepare a new ABC album. Shown above are (l to r) keyboard ace **Joe Sample**, guitarist **Larry Carlton**, Crusaders' manager **George Greif** of Greif-Garis Management, **Wayne Henderson** who plays all the horns, and percussionist **Stix Hooper**.

BEAST FROM THE EAST

MANDRILL



**WATCH
OUT!
"BEAST
FROM
THE
EAST"
IS
LOOSE...
AND IT'S
MIGHTIER
THAN
KING
KONG!**

UA-LA577-G

"Mandrill's latest, "Beast From The East", combines polyrhythmic percussion with sensual brass to make this a superb LP for dancing or listening.

Mandrill is into 'roots' music and takes you on a musical odyssey of sights and sounds.

Get back to the bush with Mandrill!"

—Jess Levitt
Cashbox

**ON
UNITED ARTISTS
RECORDS & TAPES**

UA

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behind the counter

Fan Clubs Spur Sales

Fan clubs have always been around in one form or another. Sometimes they function only as a place to receive mail — just an address on the back of an album jacket. Some, however, are more elaborate, and publish a newsletter on a regular basis, providing concert itineraries, release dates of albums, detailed personal news, and even laminated membership cards. Retailers should recognize this concept as a sales powerhouse.

As a source of information for albums (the sidemen, the tunes, funny stories about the sessions), fan newsletters no doubt account, in part, for all the people waiting in record stores on the shipping day of a major release.

The **Grateful Dead** has quite an active fan club, called **Deadheads**, with the 65,000 member roster increasing at a steady rate of 200 a week. "Everybody that belongs to the Deadheads buys the new albums. They write to us all the time. Whenever a record comes out our mail is incredible; we can barely handle it," said the Grateful Dead Record Company office in San Rafael, California.

Contributing to these high percentage club member sales are the seven inch LP disks the company includes in their mailings, previewing upcoming releases. "Sometimes a group of people in one town will get together and throw a party to listen to the new records, and then they'll call or write us to say what they think," the company said.

The spokesman for **David Bowie's** fan club is Mike Olsen, and he had some things to say about clubs in general. "The purpose of a fan club is to create a wave of excitement for the hard core fans," Olsen said. "Then they will get the news out and attract new members. Newsletters must be timed right. The die-hard Bowie freak should get his information in advance; people love to tell 'inside' news."

The big problem with running a fan club, according to Olsen, is that the club can change as often as the artist changes management. When Bowie left Main Man Productions, about a year ago, the club lay dormant. People who paid money to join in Nov., 1974, received only one December newsletter, and no further word. The Bowie club is working again, and Olsen plans to keep it that way. Membership currently grows at the rate of ten per day, with perhaps four times that number of inquiries: people asking about the fan club, and what happened to it last year. As the fans are re-educated, so to speak, Olsen feels the membership will jump.

Elton John's fan club is run by Bautwell Enterprises, and they have recruited 25,000 members so far, adding, on the average, 75 new people every day. It costs four dollars a year to join this club, and fans get newsletters and posters for their money. And while Bautwell thinks advertising in the stores is a good idea, they are concentrating mostly at concert locations. They pulled in 4,000 new members on John's last American tour. Some publicity work is done through the albums themselves, with inserts placed in a million copies of the "**Captain Fantastic**" LP. Bautwell is now organizing a **Kiss** fan club with a preliminary list of 5,000 names obtained from letters people sent to an address on Kiss' last album.

Gladys Knight and the Pips recently started a fan club, inserting an announcement in their recent Buddah re-

lease "**2nd Anniversary**." Along with the club, the Pip management (Sidney A. Seidenberg, Inc.), is running an Old Hollywood style promotion: an "Honorary Pip for a Day" contest. All entrants receive automatic membership in the fan club. There are three drawings for the contest. (Two have already taken place, and the third will be on January 15.) The first prize is the Pip for a Day deal, with the top winners from each drawing traveling to Las Vegas to spend three all-expense paid days with Gladys and the band. The second prize winners get a complete gift package of all the fan club's special Pip merchandise, belt buckles, t-shirts, posters, watches, and souvenir books. The third prize winners get the three records Knight has recorded with Buddah Records.

Buddah also gave the contest and club flyer to its distributors throughout the country so that they would be placed in retail outlets. This is important, because it means free advertising for the retailer. The consumer picks up the flyer at the record store, fills it out, and is mailed the newsletter, which tells him about advance releases. It is only natural, then, that he will go back to the **same** store to buy the record. The retailer has made a sale without spending a cent for advertising, just by placing a stack of paper at the point of purchase. It is in the store manager's best interests, obviously, to let his customers know about as many fan clubs as possible. Why not let the record companies and management firms do the work and get the newsletter together? Selling records is their goal, too; if that's accomplished, everybody's happy.

Perhaps there could be a bulletin board placed near the cash register, or somewhere near the front of the store, that has names and addresses of all the fan clubs. Customers would appreciate the extra service, and the advertising they'd receive would be on a much more personal level — through the mail, addressed to **them**. Fan clubs would be receptive to the idea because they would get their merchandise, belt buckles and the like, to a lot more people.

The actual newsletter, and related materials, should **not** be available from retailers, so that the information retains its exclusivity. Fans should get something extra for the trouble they take in filling out the cards and keeping in touch with the club.

Christmas Comedy?

It used to be that comedy records moved primarily during the Christmas season. **Nichols and May**, **Tom Lehrer**, **Carl Reiner** and **Mel Brooks**; they all sold well during the eight week holiday period. The trend may still be there, according to some rack jobbers and retailers, but the new crop of releases by younger comics like **Richard Pryor**, **George Carlin**, **Lily Tomlin** and the **Firesign Theatre** make the old buying patterns almost invisible. These sell well throughout the year. Albums by **Redd Foxx**, **Carlin**, and **Pryor**, for example, hold steady positions on the **Cash Box** charts. The general feeling is that these releases obscure the Christmas trend. Additionally, what with the increasing influx of new product in areas other than comedy, many retailers have phased out their comedy sections.

"The bulk of my sales are pop," said Stan Rosenberg, buyer for SMG distributors in New York. "A lot of my accounts just don't have room for catalog comedy albums. It's the X-rated albums that do well, like Redd Foxx and Richard

Pryor. These have good steady sales all year round, and increase at Christmas like any other record."

Warner Brothers has two Richard Pryor records, and the new one, "Is It Something I Said," released last summer, has already been certified gold and is perhaps three months away from selling a million units. The record company certainly pushed sales along with an innovative retail idea WB promotion head Gary Davis explains it.

"It was hard to get airplay for the Richard Pryor album because of the nature of his material, just not permissible on radio. So we set up listening booths in the stores, and people listened to a cassette of the record through earphones. We coupled this with a lot of in-store display, and it was a very successful campaign. We did it everywhere we could," Davis said.

Warners also came up with "clean" material for ten- and thirty-second radio spots; additionally, they got Pryor to make up an original radio message. Some of the ads were teasers — they took out the punchlines of jokes and left listener frustrated, so that in order to find out why the audience was so hysterical he would **have** to buy the album.

The Tower Records chain carried the Richard Pryor listening booths, and they agree with Warner Brothers' estimation. "It did real well," said Stan Goman of the San Francisco head office. "We carried it for two months." Tower is a big chain, has the biggest record store in San Francisco, and they have room for a large comedy section.

"It's building all the time," Goman said. "We sell some older stuff, Nichols and May, things like that, but their sales really can't compete with the hip humor, like the Richard Pryor LPs. People seem to like the offbeat, bizarre and the avante garde."

Perhaps no one was ever more avante garde than **Lenny Bruce**. Fantasy Records in Berkeley has seven Bruce packages that sell steady all the time. "We had a real good upswing when the movie was released. ("Lenny," a story of Bruce's life). "We also got more accounts because of the film. But aside from the time of the movie tie-in we have found no real surge in sales at any one time of the year," said Dave Luccesse at the Fantasy office.

Madison, Wisconsin's Discount Records, on the other hand, experienced a rather heavy rush on comedy albums this past Christmas. They sold a lot of the perhaps more esoteric humor — **P.D.Q. Bach** and **Tom Lehrer** records. They sold out in the Lily Tomlin department. "P.D.Q. Bach is very big here," Discount salesman Rob Bronstein said. "Professor Shickele came to Madison after the campus riots and really cooled things out."

Discount is also involved in a buying system that should be interesting to other retailers. Each salesman is assigned to a couple of labels, and he does all the ordering for those labels. That way, he gets to know the product a lot better, and becomes familiar with different ordering procedures. Now the store plans to rotate the assignments on a semi-regular basis, so that salesmen get to deal with all the companies. Bronstein is currently in charge of import orders, and he has been concentrating, in part, on traditional Irish music. He is stocking four **Chieftains** records that were released in Ireland on Island Records. The records are selling extremely well; in fact, after Discount got the records in and moved them so fast, the Chieftains got a straight half-hour of airplay on the local progressive FM station, WIBA. Another Irish band that sold out its first order of fifteen copies is called **Planxty**. They're from Dublin and record for Polydor.

Discount is also doing a heavy cut out business in obscure items like Columbia's first recording of **Big Brother and the Holding Company**, with **Janis Joplin** listed only as a back up singer. **Grace Slick** apparently made a record with her sister, a very long time ago, and it's been leaving the Discount bins with some regularity.

Peaches Record Store, in Atlanta, "showed a definite increase in comedy sales over the Christmas season," said store manager Lee Berman. "There's a three record set of Reiner and Brooks that usually sells about one a month. We sold five during December. I think comedy attracts people who normally don't buy records, people who aren't aware of the music scene, and they need to buy records for gifts."

Peaches has one entire wall devoted to comedy album display. But what about record company advertising support for these records? "We don't have any," said Berman. "Except for the newer releases, like the Richard Pryor, companies just make the records available."

Atlantic Records, however, is doing a little work for its current Redd Foxx release, "You Gotta Wash Your Ass." Similar to the Warner Brothers promotion for Richard Pryor, Atlantic is developing plans to place twelve listening booths in key west coast accounts. Display on the outside of the booths will read "X-Rated, Under 18 Not Allowed." There will be a continuous 8-track tape playing selections from the album. Tom Davies, promotion man at Atlantic, also says that there will be radio spots for the Foxx LP, "if we can find some airable selections."

Moving In 3D

More holographic news — "The important thing to remember about holography, especially in a commercial use, is that it requires a new set of ideas. It really can't be approached from a photographic standpoint, because holography yields a totally different image," said Jamie Snyder, who took the pictures of the Russell Morris Cinegraph published in last week's **Cash Box**. "Holography is really a new art, and must not be limited by the precepts of another."

People with such diverse interests as **George Harrison** and the **Bank of America** are thinking about holographic displays right now, according to Jerry Fox at People Stopper's, manufacturer of the Cinegraph. Also **Helen Reddy**, **Jose Feliciano**, **Home Savings and Loan**, and **Disneyland** have been talking with Fox about possible development. Definite plans will be revealed in this column within the next few weeks.

john mankiewicz



ON THE HORIZON — Horizon Records has re-signed Thad Jones & Mel Lewis. Their latest album, "Suite For Pops," is a tribute to Louis Armstrong. They will celebrate their tenth anniversary of playing together on Feb. 2 at the Village Vanguard. Shown above are (l to r) Lewis, John Snyder of Horizon and Jones.

FM OUTLETS REPORT THE:

- **ALBUMS ADDED**
- * **MOST REQUESTED LP CUT(S)**
- † **P.D./M.D. PREDICTED HITS**

KWST — LOS ANGELES

David Perry

- Desire — Bob Dylan — Col.
- We Be Sailin' — B.W. Stevenson — WB
- Struttin' My Stuff — Elvin Bishop — Capricorn
- Sunburst Finish — BeBop Deluxe — Cap.
- Aftertones — Janis Ian — Col.
- Lovin' And Learnin' — Tanya Tucker — MCA
- Volume Three — American Graffiti — MCA
- * Another Man's Woman — Supertramp — A&M
- * My Girl — Elvin Bishop — Capricorn
- * Ships In The Night — BeBop Deluxe — Harvest (IMP)
- * After The Thrill Is Gone — Tanya Tucker — MCA
- † Sunburst Finish (entire LP) — BeBop Deluxe — Cap.

WXRT — CHICAGO

John Platt

- Struttin' My Stuff — Elvin Bishop — Capricorn
- G.T. Moore — Merc
- Spoonful — Jimmy Witherspoon — Blue Note
- Elite Hotel — Emmylou Harris — WB
- Desire — Bob Dylan — Col.
- Fish Out Of Water — Chris Squire — Atlantic
- Short Cut, Draw Blood — Jim Capaldi — Island (IMP)
- Waiters Live — Island (IMP)
- Counterpoint — Argent — RCA (IMP)
- * Wild One/Fighting — Thin Lizzy — Merc.
- * Gloria — Patti Smith — Arista
- † Horses (entire LP) — Patti Smith — Arista
- † Hymn For The Children — Barclay James Harvest — Polydor
- † Child Of Innocence — Kansas — Col.

WYSP — PHILADELPHIA

Sonny Fox

- Aftertones — Janis Ian — Col.
- Desire — Bob Dylan — Col.
- Storm At Sunup — Gino Vanelli — A&M
- Head On — BTO — Mercury
- A Night At The Opera — Queen — Elektra
- Horses — Patti Smith — Arista
- * Find Out About Love — BTO — Merc.
- * You're My Best Friend — Queen — Elektra
- * Acadian Driftwood — The Band — Cap.
- * Meeting Across The River — Bruce Springsteen — Col.
- * Strange Magic And Poker — ELO — UA
- * Stupid Girl — Neil Young — WB
- * Take The Money And Run — Crosby/Nash — ABC
- * Centerpiece/Harry's House — Joni Mitchell — Col.
- * Hello Jeff — Stanley Clarke — Nemperor
- * One More Cup Of Coffee — Bob Dylan — Col.
- * Surf City — Crack The Sky — Lifesong
- † Take The Money And Run — Crosby/Nash — ABC
- † World Turning — Fleetwood Mac — WB
- † Roll 'Em Easy — Linda Ronstadt — Asylum
- † Whistle Star — Cat Stevens — A&M
- † Your Kind — Paul Simon — Col.
- † In France They Kiss On Main St. — Joni Mitchell — Asylum
- † Steppin' In It — Herbie Hancock — Col.

WBRU — PROVIDENCE

Jeremy Butler

- Desire — Bob Dylan — Col.
- Struttin' My Stuff — Elvin Bishop — Capricorn
- Teaser — Tommy Bolin — Nemperor
- Kate And Anna McGarrigle — WB
- Elite Hotel — Emmylou Harris — WB
- The Grind — Tommy Bolin — Nemperor
- * My Girl — Elvin Bishop — Capricorn
- * Desire (entire LP) — Bob Dylan — Col.
- † — (None)

WNOE — NEW ORLEANS

Brian Nichols

- Tropea — John Tropea — Marlin
- Desire — Bob Dylan — Col.
- Back It Up — Nils Lofgren — A&M
- Horses — Patti Smith — Arista
- Crisis — Supertramp — A&M
- * All By Myself — Eric Carmen — Arista
- * Hurricane — Bob Dylan — Col.
- * Once I Had A Woman — Jimi Hendrix — WB
- * Sweet Bird — Joni Mitchell — Asylum
- † Tropea (entire LP) — John Tropea — Marlin
- † Rhianon — Fleetwood Mac — WB

KSML — LAKE TAHOE/RENO

Bill Ashford

- Desire — Bob Dylan — Col.
- Elite Hotel — Emmylou Harris — WB
- Struttin' My Stuff — Elvin Bishop — Capricorn
- Rusty Weir — 20th Century
- Spoonful — Jimmy Witherspoon — Blue Note
- Stephen Stills Live — Atlantic
- Let This Melody Ring On — Carlos Garnett — Muse
- Kate And Anna McGarrigle — WB
- Old And New — Norman Blake — Flying Fish
- * Renegade — Michael Murphy — Epic
- * I'm A Man — Ace — Anchor
- * Brothers Of The Road — Hank Williams, Jr. — MGM
- * Fly Away — Rusty Weir — 20th Cent.
- * Lady — Supertramp — A&M
- * Wild Dogs/Marching Powder — Tommy Bolin — Nemperor
- * When I'm Wrong — BB King — ABC
- † Hank Williams Jr./Friends (entire LP) — MGM
- † Teaser (entire LP) — Tommy Bolin — Nemperor

WBCN — BOSTON

Bob Slavin

- Desire — Bob Dylan — Col.
- Crack The Sky — Lifesong
- Kickin' — Mighty Clouds Of Joy — ABC
- Ego Is Not A Dirty Word — Skyhooks — Merc.
- † — (None)
- † — (None)

CHUM — TORONTO

Benjy Karch

- Touch — John Klemmer — ABC
- * — (None)
- † Cate Brothers (entire LP) — Asylum

KSHE — ST. LOUIS

Mark Cooper

- Desire — Bob Dylan — Col.
- MU-Best Of Jethro Tull — Chrysalis
- Struttin' My Stuff — Elvin Bishop — Capricorn
- * — (None)
- † — (None)

KZEW — DALLAS

Mark Christopher

- A Night At The Opera — Queen — Elektra
- Desire — Bob Dylan — Col.
- Fish Out Of Water — Chris Squire — Atlantic
- G.T. Moore — Merc
- Struttin' My Stuff — Elvin Bishop — Cap.
- * Strangle Hold — Ted Nugent — Epic
- * Bellavia — Chuck Mangione — A&M
- * Day Or Night — Little Feat — WB
- † Desire (entire LP) — Bob Dylan — Col.
- † Sister Moonshine — Supertramp — A&M
- † Struggle In Darkness — Tom Jans — Col.

WORJ — ORLANDO

Mike Lyons

- Desire — Bob Dylan — Col.
- Elite Hotel — Emmylou Harris — WB
- Struttin' My Stuff — Elvin Bishop — Capricorn
- Rusty Weir — 20th Cent.
- Fish Out Of Water — Chris Squire — Atlantic
- We Be Sailin' — B.W. Stevenson — WB
- * 50 Ways — Paul Simon — Col.
- * Disney Girls — Art Garfunkel — Col.
- * Never Been Any Reason — Head East — A&M
- * Hurricane — Bob Dylan — Col.
- * Breakfast For Two — Country Joe — Fantasy
- * Love To Love You — Donna Summer — Oasis
- * One Summer Dream — ELO — UA
- * Dream On — Aerosmith — Col.
- * Mother Of Love — Nitty Gritty Band — UA
- * Nightrider (entire LP) — Charlie Daniels — Kama Sutra
- * Last Record Album (entire LP) — Little Feat — WB
- * Pressure Drop (entire LP) — Robert Palmer — Island
- † Teaser (entire LP) — Tommy Bolin — Nemperor
- † Head On (entire LP) — BTO — Merc
- † Acadian Driftwood — The Band — Cap.
- † Tongue Tied — Ace — Anchor
- † Tower — Angel — Casablanca
- † Crossroads/You Can't Catch Me — Stephen Stills — Atlantic
- † Enjoy It — Brian Protheroe — Chrysalis
- † No More Lookin' Back — Kinks — RCA

WNEW — NEW YORK

Dennis Elsas

- Desire — Bob Dylan — Col.
- Mutha Live — Black Oak — MCA
- Elite Hotel — Emmylou Harris — WB
- Barry Lyndon Soundtrack — WB
- Fish Out Of Water — Chris Squire — Atlantic
- Beserkeley Chart Busters — Various Artists — Beserkeley
- * — (None)
- † — (None)

WLIR — NEW YORK

Gil Colquitt

- Desire — Bob Dylan — Col.
- Back It Up — Nils Lofgren — A&M
- Paris — Cap
- Kate And Anna McGarrigle — WB
- MU-Best Of Jethro Tull — Reprise
- Rusty Weir — 20th Century
- We Be Sailin' — B.W. Stevenson — WB
- Dan McCafferty — A&M
- Struttin' My Stuff — Elvin Bishop — Cap.
- * No Woman, No Cry — Waiters — Island (IMP)
- † Desire (entire LP) — Bob Dylan — Col.
- † Paris (entire LP) — Cap

KMET — LOS ANGELES

Raechael Donahue

- Elite Hotel — Emmylou Harris — WB
- Desire — Bob Dylan — Col.
- Sunburst Finish — BeBop Deluxe — Harvest
- Paris — Cap
- * Desire (entire LP) — Bob Dylan — Col.
- * Wind On The Water (entire LP) — Crosby/Nash — ABC
- * Wish You Were Here — Pink Floyd — Col.
- * Last Record Album — Little Feat — WB
- * Face The Music (entire LP) — ELO — UA
- † Waiters Live (entire LP) — Island (IMP)

WMMR — PHILADELPHIA

Paul Fuhr

- Desire — Bob Dylan — Col.
- Aftertones — Janis Ian — Col.
- Fish Out Of Water — Chris Squire — Atlantic
- * Night At The Opera (entire LP) — Queen — Elektra
- * Stephen Stills Live (entire LP) — Atlantic
- * Beginnings (entire LP) — Steve Howe — Atlantic
- * Horses (entire LP) — Patti Smith — Arista
- † Desire — Bob Dylan — Col.
- † Aftertones — Janis Ian — Col.

WABX — DETROIT

Bob Burch

- Aftertones — Janis Ian — Col.
- Paris — Cap
- Struttin' My Stuff — Elvin Bishop — Cap.
- MU - Best Of Jethro Tull — Chrysalis
- Desire — Bob Dylan — Col.
- Fish Out Of Water — Chris Squire — Atlantic
- Rusty Weir — 20th Cent
- * All I Need — Eric Carmen — Arista
- * Looking Out For No One — BTO — Merc.
- * Love Is All — Roger Glover — UK
- * Bohemian Rhapsody — Queen — Elektra
- * Renegade — Michael Murphy — Epic
- * A Fool In Love — Frankie Miller — Chrysalis
- * Dream Weaver — Gary Wright — WB
- * Evil Woman — ELO — UA
- * Hurricane — Bob Dylan — Col.
- * Light Up — Styx — A&M
- * Sister Moonshine — Supertramp — A&M
- * Love Is The Drug — Rory Music — Atlantic
- * Squeeze Box — Who — MCA
- * Kitsch — Randy Pie — Polydor
- † Take Me — Grand Funk — Cap
- † Hold Out Your Hand — Chris Squire — Atlantic
- † Isis — Bob Dylan — Col.

KISW — SEATTLE

Lee Michaels

- Dan Hill — 20th Cent.
- Dreamboat Annie — Heart — Mushroom
- Struttin' My Stuff — Elvin Bishop — Cap.
- Desire — Bob Dylan — Col.
- * Find Out About Love/Take It Like A Man — BTO — Merc.
- * Never Been Any Reason — Head East — A&M
- * Walk This Way — Aerosmith — Col.
- † Magic Man — Heart — Mushroom
- † Landslide — Fleetwood Mac — WB

KSAN — SAN FRANCISCO

Christie Marcus

- New Ray Of Sunshine — Dobie Gray — Capricorn
- Jail — Big Mama Thornton — Vanguard
- Struttin' My Stuff — Elvin Bishop — Capricorn
- Fish Out Of Water — Chris Squire — Atlantic (IMP)
- Reach For The Sky — Southerland Bros./Quiver — CBS (IMP)
- Voyage Of The Acolyte — Steve Hackett — Charisma (IMP)
- Mustard — Roy Wood — Jet (IMP)
- * — (None)
- † — (None)

KPFT — HOUSTON

Bruce Litvin

- Waiters Live — Island (IMP)
- Elite Hotel — Emmylou Harris — WB
- Ray Of Sunshine — Dobie Gray — Capricorn
- Beast From The East — Mandrill — UA
- Havana Daydreamin' — Jimmy Buffett — ABC
- Mango Sunrise — John Lee & Jerry Brown — Blue Note
- Struttin' My Stuff — Elvin Bishop — Capricorn
- Brass Construction — UA
- Hidden Strenth — UA
- * Celestial Chants — McCoy Tyner — Fantasy
- * Knockin' On Heaven's Door — GT Moore — Merc.
- * Fool's Paradise — Rufus — ABC
- * Savannah Woman — Tommy Bolin — Nemperor
- † Blue Eyes And A Bad Reputation — Peter & John Isaacson — Fretless
- † Ships In The Night — BeBop Deluxe — Harvest
- † Pressure Drop — Robert Palmer — Island (IMP)
- † Inflation Blues — Jimmy Witherspoon — Blue Note

KLOS — LOS ANGELES

Dabar Hoorelbeke

- Desire — Bob Dylan — Col.
- Time For Another — Ace — Anchor
- * — (None)
- † Struttin' My Stuff (entire LP) — Elvin Bishop — Capricorn
- † Crisis, What Crisis? (entire LP) — Supertramp — A&M

KIMN — DENVER

Scott Kenyon

- Desire — Bob Dylan — Col.
- * Titles — Barclay James Harvest — Polydor
- * Chase The Clouds Away — Chuck Mangione — A&M
- † Bohemian Rhapsody — Queen — Elektra

Most Added LPs

1. **Desire — Bob Dylan — Columbia**
2. **Struttin' My Stuff — Elvin Bishop — Capricorn**
3. **Elite Hotel — Emmylou Harris — WB**
4. **Fish Out Of Water — Chris Squire — Atlantic**

Most Requested Cuts

1. **Hurricane — Bob Dylan — Columbia**
2. **Evil Woman — ELO — United Artists**

Most Predicted Hits

1. **Desire (entire LP)/Isis — Bob Dylan — Col.**
2. **Sunburst Finish (entire LP)/Ships In The Night — BeBop Deluxe — Harvest**
3. **Teaser (entire LP) — Tommy Bolin — Nemperor**
4. **Take Me (single cut) — Grand Funk — Capitol**

WKTK — BALTIMORE

Steve Cochran

- Desire — Bob Dylan — Col.
- Elite Hotel — Emmylou Harris — WB
- Back It Up — Nils Lofgren — A&M
- Struttin' My Stuff — Elvin Bishop — Capricorn
- * Hurricane — Bob Dylan — Col.
- * Tiles — Barclay James Harvest — Polydor
- * Acadian Driftwood — The Band — Cap.
- * Bohemian Rhapsody — Queen — Elektra
- † I Think It's Gonna Last — Ace — Anchor
- † Love Bones — Duke and the Drivers — ABC

WBAB — BABYLON, NEW YORK

Bernie Bernard

- Fish Out Of Water — Chris Squire — Atlantic
- Mystic Voyage — Roy Ayers — Polydor
- Desire — Bob Dylan — Columbia
- Struttin' My Stuff — Elvin Bishop — Capricorn
- Elite Hotel — Emmylou Harris — WB
- MU-Best Of Jethro Tull — Chrysalis
- Back It Up — Nils Lofgren — A&M
- Lovin' And Learnin' — Tanya Tucker — MCA
- Mandalaband — Chrysalis
- We Be Sailin' — B.W. Stevenson — WB
- * Back Streets — Bruce Springsteen — Col.
- * Eric Carmen (entire LP) — Arista
- * Numbers (entire LP) — Cat Stevens — A&M
- † Love's Not Good Enough — Skyhooks — Merc.
- † Oh Lucky Many — Montrose — WB
- † My Girl — Eric Carmen — Arista

WYDD — PITTSBURGH

Steve Downs

- Desire — Bob Dylan — Col.
- Fish Out Of Water — Chris Squire — Atlantic
- Struttin' My Stuff — Elvin Bishop — Cap.
- Rusty Weir — 20th Cent.
- * Recycled — Nektar — Passport (IMP)
- * Two Guitar Lovers — Dave Mason — Col.
- * Evil Woman — ELO — UA
- * Naked In The Rain — Crosby/Nash — ABC
- * Shades Of Scarlet Conquering — Joni Mitchell — Asylum
- * Souped Up Ford — Roy Gallagher — Chrysalis
- † Fish Out Of Water (entire LP) — Chris Squire — Atlantic
- † Take Me — Grand Funk — Cap.

KNAC — LONG BEACH, CALIF.

Bobby Blue

- Sunburst Finish — BeBop Deluxe — Harvest (IMP)
- Struttin' My Stuff — Elvin Bishop — Capricorn
- Mutha Live — Black Oak — MCA
- Michael Polnareff — Atlantic
- Desire — Bob Dylan — Col.
- Elite Hotel — Emmylou Harris — WB
- Paris — Cap.
- Ego Is Not A Dirty Word — Skyhooks — Merc
- * Hurricane — Bob Dylan — Col.
- * Ain't Nobody But Me — Supertramp — A&M
- * Free Money — Patti Smith — Arista
- * Rocky Mountain Way — Stephen Stills — Atlantic
- * Evil Woman — ELO — UA
- * Child Of Innocence — Kansas — Columbia
- † Sunburst Finish (entire LP) — BeBop Deluxe — Harvest (IMP)

MCA's Pricing 1r 7

cess was proceeding smoothly, with difficulty arising in classifying the "hybrid" accounts, who are involved in more than one facet of the business. "In what category do you put an account that is involved in retailing, rack jobbing and one-stopping? You might have a guy who is a one percent one-stop and a 99 percent rack jobber, all the way to one who is 99 percent one stop and one percent rack jobber. Then you might have a guy who is a 10 percent rack jobber, a 10 percent retailer, and an 80 percent one-stop. There are a hundred different categories in any one level, and thousands of different possible classifications overall." And each one of those different classifications, he reiterated, do not necessarily mean different prices. "If you're talking about the difference between a \$3.36 price and a \$3.38 price, you're talking about a difference of pennies, or fractions of pennies. You can't bill a guy \$3.35 and 2 mils. They have to be even." Those final prices have not been worked out as of yet.

Hybrids

Lieberman had an answer for Frio's rack jobber/retailer situation. "If more than 50 percent of a guy's business comes from rack jobbing he would get the rack jobber price. And if more than 50 percent came from retailing, he would fall into the fifth category, the hybrid group. You could get that information from the public firms, and the private ones could get an accountant to certify what percent of his business came from rack jobbing and what percent from retailing." The rack jobbing executive then compared the record business with the auto parts supply business, where distributors are sometimes retailers, and that the FTC allows distributors to operate as retailers, provided they do two things. "One, they have to sell their own stores at the same price that they sell everyone else. Second, they can't use their wholesale profit unfairly, to damage competition in the marketplace. And that would seem to apply to the record business, too."

There are some unwieldy parts in Lieberman's category framework, it was pointed out. But Frio seems to be hinting that there may not necessarily be differences in price between the different types of account, and furthermore, it might turn out that centrally distributed retailers will buy cheaper than one-stops! If so, it would not be advantageous for a retailer to call himself a one-stop (what Lieberman calls "Sham one-stops") to qualify for what he thinks might be lower prices. Which would appear to revert back to what Frio has been maintaining. "We're not talking about price, we're talking about categories. We're getting the accounts nailed down as to what they are and who they are. We don't want them coming to us saying, 'we'll be in any category you want, just so we can get the lowest price.'"

Problems

There are still legal and technical problems that have to be worked out before the program is implemented; Frio indicated that MCA has been working on the institution of this program for close to two years. And after defining who is in one category, there is also the matter of deciding who will get what price, and if prices should be increased for some accounts, for whom and how much. "You can't just raise prices without taking into effect what will happen in the marketplace," one source noted. But he also assumed that a rise in wholesale prices to even a few accounts might bring in sufficient revenue to preclude a further price

continued on pg. 22

Different Price Categories — Retail Turmoil 1r 7

Analysis Of The Situation

NEW YORK — The impetus behind the current drive to implement different price categories for various record selling accounts gained momentum from the spate of \$2.99 and \$3.99 prices offered by a number of record retailers during the past year. Rack jobbers sensed impending danger, should price-conscious mass merchandisers, who were buying records at prices higher than some retailers were selling them for, halve the size of their record departments or chuck them altogether. And that, most industry executives agree, would be a severe blow to record industry volume, as rack jobbers and their mass merchandised outlets still account for approximately 70 percent of the record business. "The record marketplace is not very healthy when some retailers are selling records for \$3.99, which is less than what other people are paying for their merchandise," is how David Lieberman, president of Lieberman Enterprises, summed up the problem.

The mass merchandiser, Lieberman continued, historically has been concerned with two points: profit and price image. "But the mass merchandisers started using loss leaders to a greater degree than they had in the past and soon they found few departments in the store were making money. But more important was their price image. If consumers see that a department store has high record prices, they'll think to themselves, 'well, if their record prices are higher, their other prices must be high too.' And if the mass merchandiser downplays or drops records, the whole industry is in trouble."

Jay Jacobs, president of Knox Record Rack, believed that the new categories, with what he hoped would be higher

prices for accounts other than rack jobbers, "are the only salvation for the industry."

"If they don't widen the spread they're going to kill the goose that laid the golden egg. The rack jobber is still 70 percent of their total volume, and tonnage is still done by the rack jobber." The result of the current price situation could be "J.C. Penney saying 'we don't want records anymore.' And that would mean 1000 stores not carrying records." Jacobs emphasized that mass merchandisers attract the impulse buyer, who would not go into a record store to buy his product. "These 'giveaway' retail stores are not going to make up the volume nationwide that would be lost if the mass merchandiser drops records." And he added that the record industry seems to be coast-oriented, and that in many small towns across the country, the racked account is the only place where people can and do buy records. "Rack jobbing is not dying. My volume was up last year, and every rack jobber I've spoken to in the last few weeks told me his volume was up too. But the record market overall seems to be shrinking instead of growing." He pointed out that while some new record stores are opening up, others are closing.

It is the rack jobbers' and the mass merchandisers' precarious price position that has forced at least one manufacturer, MCA, to restudy their price structure and categories. The actual prices and categories, which have yet to be announced, will hopefully have a stabilizing effect on the record industry, it is hoped by the jobbers, who would prefer not to think what would happen should Sears or Penney's drop their record departments nationwide, as some department stores in isolated areas have already done.

Chi Lites, Distributor, Dee Jay Plead Guilty On Charges

NEW YORK — Three members of Brunswick Records group, the Chi Lites, pleaded guilty to failing to file tax returns before federal district court judges in Newark, New Jersey last week.

Owner-president of the Record Shack Second Avenue Corporation, a record distributor Edward Portnoy pleaded guilty before the same judges, again on tax

evasion charges, and disk jockey Paul Burke Johnson, former program director of WAOK, Atlanta, pleaded guilty to receiving money, goods and clothing for playing certain records, without disclosing the payments to the station.

All the charges arose out of a federal investigation of the record industry when

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MEANWHILE, AT THE ROCK SHOW — 10cc (minus Lol Creme) paid a visit to Paul & Linda McCartney backstage on the occasion of Wings' performance at London's Hammersmith-Odeon Theatre. Seated (l to r), one finds 10cc's Eric Stewart with Paul and Linda; and standing (l to r) are 10cc's Kevin Godley, Graham and his wife, Sue, and Stewart's wife, Gloria.

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all times, for all albums in the store.

Regular Price

There is one major difference though between the New York City and California pricing situations: regular selling price in New York stores is substantially higher than in their California counterparts. Goody's, for example, has a regular in-store selling price of \$1 below list, or \$5.98 on \$6.98 list product, while Jimmy's is \$4.99. In California, regular selling price on new product is generally under \$4, down to \$3.88 and other similar figures.

Nonetheless, New York's pricing equilibrium was upset when Jimmy's began a series of \$2.99 and \$3.99 specials on a group of hot titles. King Karol, who for many years remained aloof and stayed out of the discounting fracas, instituted a "top 10 for \$3.99" policy, while Korvettes pushed their own \$2.99—\$3.99 specials, and Alexander's responded to DiscoMat's \$3.69 price. Maybe the result can not realistically be called a price war, but it certainly caused a lot of tumult. An executive of one of the major labels in New York believed "the established retailers have been hurt by the Jimmy's and DiscoMat operations. But at least the everyday selling price has remained realistic."

Sanity in Pricing

On the subject of pricing, John Cohen, president of Disc Records, saw a need for "some semblance of order in the industry in pricing." Cohen, who had 8 stores in California, found he could not compete with Tower, Warehouse, or Licorice Pizza and sold his California stores. Barrie Bergman, president of Record Bar, commented that "it's obviously a cliché at this point, but there must be a return to sanity in the area of pricing. The prices at street level are incredible." Jim Schwartz, president of Schwartz Brothers including the Harmony Hut retail chain, declared that "these \$2.99 and \$3.29 prices are an abomination" and that they must go up. Max Silverman, president of Waxie-Maxie, noted that "things haven't changed in the past 20-30 years. We've always had to contend with newcomers and oldtimers giving their product away. If you can't make a profit you can't stay in business." Meanwhile, "it does damage to the existing stores." Cohen added that "the industry has already seen the budgets and Americans come and go." On the other side, though, is Russ Solomon, president of the Tower Records operation, who maintains that "record prices are too high. It would be nice if the price of records would go down so we could sell more and more." A different yet parallel view was expressed by Dave Rothfeld, vice-president of Korvettes, who noted that one of the hottest and fastest selling categories during Christmas "was the mid-price \$4.98 line that can be sold at \$2.99 at a reasonable markup."

California, where Warehouse opened 16 stores for a total of 70, Licorice Pizza opened 8 stores for a total of 20, and Tower Records opened three for a total of 12, is leading the way nationally in terms of retail expansion. And there seems to be a greater trend toward retail stores nationwide, not necessarily limited to the two coasts. Tom Heiman took his supermarket-style, Tower-like Peaches operation across the country in 1975, into markets that were away from the keen Los Angeles retail competition. Heiman told **Cash Box** that he, too, has expansion plans for 1976, but that he would prefer not divulging his plans at this time. And there are dozens of other

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**Quicksilver Messenger Service
Fanny**

THE ROXY, L.A. — One of the major reasons for the mid-sixties rise of the San Francisco sound was the ability of the musicians to create and present music in an absolutely loose way. No uptightness on stage or in the studio. Music born of the street could be played no other way.

Quicksilver Messenger Service's recent Roxy gig showed off perfectly the concept of being as a goose and making it work.

Quicksilver (Capitol's reformed blast) provided a deft mixture of old and new material that benefited equally from the party atmosphere they projected. Newer songs set creative in an economic way as punchy guitar passages and a taut vocal stance by Dino Valenti made each song move and get its point across at a well-defined pace.

The aforementioned axe job was most evident on stripped-down versions of "Whatcha Gonna Do About Me" and "Fresh Air" as exotic progressions made the rounds of the club. Always the quiet innovator John Cipollina broke through for some tasty chord changes while the dual chops of Valenti and Gary Duncan made for music of strength within the party din.

Valenti's voicings were in a constant state of transit as first a rock and roll pout; then some blues pure and finally balladic shadings took respective turns at the fore.

Quicksilver at The Roxy It was the street giving instead of taking away

Show opener Fanny went a long way towards leaving behind the tag of novelty act. The latest edition of Fanny draws on an interesting mixture of Latin and funk influences that made for a somewhat subdued but moving set. An underlying layer of what can only be described as fast jazz added substantially to the melodic quality of each song

Fanny is doing something different

m.s.

Vassar Clements

PALOMINO CLUB, NORTH HOLLYWOOD — Mercury recording artist Vassar Clements turned the Palomino Club into his own living room for one night only, kicking off a month long tour that will take him to Northern California and parts of the midwest.

Clements has few peers when it comes to playing the fiddle. He pulled a lot of different tricks out of his bag at the Palomino — Texas swing, blues, and bluegrass breakdowns were all played beautifully and with great feeling. Clements has long ago transcended the reputation of some studio musicians, who play perfectly but with all the warmth of a computer. His lines were wonderfully non-linear, injected with soul, and showed the tasteful influence of many styles. (A swooping jazz lick was discretely inserted in a super-fast version of "Black Mountain Rag.")

Vassar has assembled a tight backing band, and he doesn't mind letting his audience know it. To his credit, in this case, Clements was generous with solos. The Palomino went wild when the leader of the band squared off with his steel player, Jim Murphy, and traded exciting and inventive riffs. The night was topped when Bryon Berline, John Hartford, and Doug Dillard joined the band for the last three numbers. Berline and Clements played a couple of breakdowns, and they shared more than a few solos, switching harmony mid-phrase; they were reading each other's minds.

j.m.

**Black Oak Arkansas
Foghat
Ruby Starr and Grey Ghost**

LONG BEACH ARENA, L.A. — Dec. 31 was a good night for those into something more musically potent than Guy Lombardo.

For the eccentrically inclined there was Zappa and Beefheart while the downhome salivated to the sweet strains of The Flying Burrito Bros. But if your New Year's resolution was something akin to hot and horny, you were at Long Beach where the music and the vibes were liquor and libido.

Black Oak Arkansas (MCA's hey little girl) proved their raunch and privates oriented approach to rock and roll still an effective one as movable metal overkill rained on the Long Beach parade.

As usual, Jim Dandy (who in the disguise of a phallic symbol in human form) spearheaded the assault as his vocal stance on "Hot And Nasty" and "Fighting Cock" came across with all the subtlety of chalk being forced across a blackboard. "Bump And Grind" and "When Electricity Came To Arkansas" showed the power of BOA's triple guitar renderings as crunching riffs and a thundering bass-drums ground made it plain that there's more to rock than the chords of E and A.

"Jim Dandy To The Rescue" (with a vocal assist from Ruby Starr) furthered the band's persona of sex and sauce. I mean you know a band is getting an audience off when Jim Dandy's urgings of "get it on and get high" were met by glassy eyes and cries of "keep your

hands off me!"

Foghat (Warner Bros. roll another one) were one hundred percent barroom brawl from the word go as their patented "music to uproot trees" boogie bent went straight for the crowd's drinking throat

In Foghat's rock and roll hands assorted tales of the road, wine, women and the proverbial song came across as genuine pieces of quickie music. Highlights in the band's journey through the basic were "Fool For The City" and the whiskey-stained riffer "I Just Wanna Make Love To You." Foghat is one band whose records should be available in liquor stores. It isn't alcoholic but it'll get you there just as quick.

Ruby Starr and Grey Ghost (a Capitol where you live) offered up a tough rock and roll stand that answered the burning question of why the band's music is popular with truckers on interstate five. Ruby's strutting sexuality and a fine set of screaming blues pipes led the band through a non-stop series of body-movers; liberally laced with no frills raunch.

As an adjunct to Ruby's upfront presence; The Grey Ghost proved themselves one of the most underrated of rock units. Their fiery, straightforward runs contained blues, funk and some deft classical keyboard lines.

December 31-January 1. The Long Beach Arena.

Condition: In heat

m.s.

**Roto
Ed Begley, Jr.
Sandy Bull**

TROUBADOUR — The boys with the brass got together the other night at the Troubadour just below the flashing "Roto" neon sign. The horns were great, but Roto's 1976 show, as they tagged it, lacked much in the stage presence category as far as cohesiveness was concerned. But many of the numbers individually compensated for that. Roto's movement on stage never stops, that part appeals to audiences. . . it's just that the movement from intro to performance is not put together well. The body movements, though, are poetry to loud brass through the whole show. The guys sleazed their way through numbers like "Night Train" and "Purple Haze" and did an outrageous "Jungle Boogie" and "Martian March" complete with proper attire for each song. Standouts were a bonafide "Mack The Knife" and the final song of Roto's show — a salute to Party '76. The show built well to the end and proved their music was well worth the time and effort to get to the Troubadour.

Ed Begley Jr.'s takeoffs on everything from an atomic kids' show of the future to a rock star were fun. The entire show was put together well utilizing a giant screen for visuals on the show takeoffs. Some of the jokes were done too quickly and at times the jerkiness came through but most of his show went smoothly. Begley's imitation of a rock star who plays organic music with his body was hilarious and done very well.

In a category all by himself, Sandy Bull's improvisations were well received through a very short show. In a very comfortable semicircle of electronic instruments Sandy introduced his inanimate backups. Teac to provide rhythm and other tracks, accompanying his Oud and steel guitar improvs. Standout tune of Sandy's show was a song called "Steel Tears" which showed the versatility of this man on the instrument. It had the Lloyd Green Nashville effect and it was intriguing to see and hear this

instrument intertwined so well with Teac backup. Making a comeback from a bad drug scene the past few years, the performer mentioned the drug program he had been in, telling a story about growing up in Florida's reptile lands. Seems he used to watch men wrestle alligators and Sandy compared this memory to some of the times and people he had seen in his drug program. He picked up a bright red lead guitar and said, "We've all got our alligators in life we must wrestle and now I'm gonna wrestle this one." The Sandy Bull show was minimal talk and mostly music. It seemed the only time he was unsure of himself was in direct audience contact. He almost looked like he was appealing for some response. But deep down you could see Sandy Bull wants to get it all back together and he has. With his entire body moving to most tunes, with his head swaying back and forth, not wildly but intensely, as he played one got to know and enjoy this performer, whatever the performer-to-audience vocal contact flaw.

j.b.c.

**Elephant's Memory
Rachel Faro**

OTHER END, NYC — Elephant's Memory first came into the public eye when they were sponsored heavily by John Lennon as his back-up band several years ago. As a solo unit they never really made it but have now reformed and taken on a different approach.

The current version of the group is a five piece unit with leanings towards soul music rather than rock. They also embrace reggae, touch on jazz (the kind of jazz that was popular in the mid 1950s, heavy on conventional rhythm), and if at times they seem to be galloping off into every direction at the same time, the sheer exuberance of the group pulls them together again.

i.d.

Jiva

THE STARWOOD, L.A. — Once upon a time you musically had to have a gimmick. You know the trip — mine the first six rows, blow up the stage and end your set with a sacrifice to the gods. But nowadays it is conceivable that a band can get up on stage, play their music, exit and actually live to tell about it. Jiva at the Starwood was a case in point.

Jiva (a Dark Horse ride) turned in a fundamentally sound mixture of rock and pop whose more intricate passages succeeded on a level of subtlety. The expectation of a jagged rock assault was replaced by a smooth-flowing exchange between vocals and guitar runs.

The more laidback nature of Jiva's move music was shown off in the band's guitar work. Long distorted runs gave way to clipped, fuller riffs. A sure sign of improvisation and departure from the norm surfaced at mid-set as an underlying melodic layer of latin and muted strains of jazz made their presence felt.

Vocally the band continued in that even vein as middle ground registers played an even trade off with the music.

Jiva at the Starwood was a group of professional musicians doing what they do best.

m.s.

McCoy Tyner

VILLAGE VANGUARD, NYC — This capacity crowd had little choice but to start the new year off on high notes, those of McCoy Tyner's piano and high energy band. Tyner's music is both intricate and simple, physical as well as spiritual, and uplifting as well as introspective. Appearing with some different band members for the first time in quite awhile, the band remained strong. Among the new members were Eric Gravatt (formerly of Weather Report) on drums, and Marvin Peterson on trumpet.

Tyner, after many years of productivity, is finally achieving due recognition. His latest Fantasy/Milestone release, "Trident," has just hit the **Cash Box** charts at 184 with a bullet. It has also been awarded the Modern Jazz Prize 1976 by the Academie du Jazz in Paris as "the best jazz accomplishment of the year." Also this month Tyner was named jazzman of the year by the Downbeat reader's poll. No matter where your musical mind might be located, Tyner can elevate it to points unknown.

b.s.

It takes a specific kind of attitude to take the signature tune of the Duke Ellington orchestra, "Take The A Train," perform the somewhat obscure vocal on it and then do a crossover with the chugging soul that belongs to Sly Stone. And what do you make of a soul version of a latin standard, "Brazil?" It is all pumped out with a verve that flattens any sort of criticism and the whole group has a distinct awareness of the value of dancing on the current music scene. The Other End plays to seated patrons however.

Rachel Faro plays piano, dulcimer and guitar and sings, and so is better suited to the usual format of the club. Her songs are in the folk idiom but talk of conventional attitudes (alone in the crowd meeting a former lover) that have been done in tighter format by some of the better songwriters working in the straight pop idiom.

Joni Mitchell World Tour To Follow U.S. College Gigs

Asia, Australia, UK, Europe Scheduled

LOS ANGELES — Joni Mitchell will step out onto the international road shortly for her first world concert tour. Following her first solo American dates in a year-and-a-half (aside from her involvement in Bob Dylan's Rolling Thunder Revue), Ms. Mitchell is scheduled for appear-

ances in Asia, Australia, Great Britain and Europe.

Joni Mitchell's current tour will begin in Minneapolis (16) and concentrate on college and minor markets not normally touched upon by major artists. For these, and the remainder of the global dates, Mitchell will appear with members of the L.A. Express, the same band that toured twice with her in 1974 and has recorded with her, as well, on both her popular "Court And Spark" LP and her current "The Hissing Of Summer Lawns," which is establishing itself, according to Asylum, as her fastest-selling studio album to date.

The tour is being coordinated by Elliot Roberts of Lookout Management and Jeff Franklin of ATJ. It will open at the University of Minnesota (16) and continue at Purdue University (18); Keil Opera House, St. Louis (20); Sam Houston College (22); San Antonio Municipal Auditorium (23); University of Oklahoma (25); Memorial Auditorium, Dallas (26); the Austin Coliseum (28), L.S.U. Assembly Center (29); and the Charlotte, N.C. Coliseum (31). February will find Ms. Mitchell at the University of Alabama (1); University of Georgia (3); the Memphis, Tenn. Mid-South Coliseum (4); William & Mary College (6); Duke University (7); University of Kentucky (9); University of Ohio (10); University of Dayton (12); the Cleveland, Ohio Public Hall (13); Pittsburgh's Civic Arena (16); Providence, Rhode Island Civic Center (18); the Music Hall in Boston (19); Nassau Coliseum (20); Cole Field House in College Park, Maryland (22); New Haven Coliseum (23); Syracuse War Memorial (24); University of Michigan (27) and University of Wisconsin (29).

Finally, Kass Corp. Owns Buddah

NEW YORK — The Art Kass Media Corporation has purchased 100 percent of the stock of Buddah Records, Kama Sutra Records, Buddah Music, Kama Sutra Music, Kama Rippa Music and Tender Tunes Music.

Kass, president of the Media Corporation, completed the deal last Wednesday after several months of negotiations with the former parent company of the Buddah Group, Viewlex Inc.

Kass stated: "The Media Corporation is me — 100 percent. The money (for the purchase from Viewlex) came from various borrowings. I own 100 percent of Art Kass Media which in turn owns 100 percent of the Buddah Group."

Originally in September of last year Kass announced that Viewlex Inc. had agreed in principle to sell the Buddah Group to Kass' Media Group for approximately \$3 million in cash, or cash equivalents. Additionally the sum of up to \$1,500,000 was mentioned as payments based on future performances to be paid to Viewlex.

At that time the Kass Media Group was newly formed. Kass was one of the founders of the Buddah group and is currently its president.

"It's been a tough fight," he told **Cash Box** last week.

Viewlex president Andrew O. Galef said the sale was for cash and notes "in excess of \$2.5 million," adding "a substantial portion of the almost \$2 million cash received from the sale has been used to reduce the company's secured indebtedness. An additional \$617,000 in notes will be paid for the benefit of Viewlex at the rate of \$417,000 during the first year following the sale and the balance over the succeeding three years."

A four year exclusive contract for Viewlex to press Buddah Group product had also been signed, said Galef.



SPIRIT OF 134 — Ferrante & Teicher have just recorded their 134th album. Entitled "Spirit of 176" (not a bicentennial misprint, but the sum of the number of keys on two pianos, F&T's medium of sound), this is their 108th on United Artists Records.

Seen at the New York recording session are (l to r): Nick Perito, conductor; Ferrante & Teicher; Ron Rose, road manager; and George Butler, vice president of Blue Note Records and producer of Ferrante & Teicher's LPs.

Dennis Wilson Arrest Cleared; Charges Dropped

LOS ANGELES — A complaint against Beach Boy Dennis Wilson is being dropped, following his arrest in Malibu, January 2.

According to Wilson, an argument with girlfriend, Karen Lamm, ended in his leaving her home in possession of her .38 caliber pistol. "I took the gun," he explains, because "she was very distraught and I was afraid she might attempt to hurt herself." Wilson placed the gun in the trunk of his automobile and headed towards the Malibu sheriff's sub-station to turn it in but was intercepted on the way, arrested and immediately released.

Attorney Marvin Sears, who represents Wilson, says the sheriff's department has advised his office that Ms. Lamm intends to withdraw the complaint.

Arista Releases 12 Jan. Albums

NEW YORK — Arista Records is releasing 12 albums this month, including efforts by Melissa Manchester, David Pomeranz, the Brecker Brothers Band, Hermann Szobel and the original movie soundtrack from "Lucky Lady."

The new album from Melissa Manchester is entitled "Better Days And Happy Endings." The first Arista album by David Pomeranz, "It's In Everyone Of Us," was produced by Vini Poncia (who also produced the Melissa Manchester LP). Pomeranz is also the author of the title tune from Barry Manilow's newest album, "Tryin' To Get The Feeling Again." New from the Brecker Brothers Band is "Back To Back," featuring Randy and Michael Brecker on trumpet and sax respectively.

"Szobel" is the title of the premiere album by 18-year-old pianist Hermann Szobel, whose group plays his original instrumental music. The original soundtrack from the 20th Century Fox film "Lucky Lady," features the original score composed by the team of Fred Ebb and John Kander ("Cabaret," "Funny Lady," "Chicago") and is highlighted by the performance of Liza Minnelli. In addition, featured in Arista's Jan. release are seven new albums in the Arista/Freedom jazz series. Included are works by fusion group New York Mary, Cecil Taylor, trumpeter Ted Curson, pianists Hampton Hawes and Andrew Hill, saxophonist Marion Brown and The Human Arts Ensemble.

The new albums are supported by Arista's national sales and marketing campaigns, featuring preview information kits, special display materials, posters and merchandising aids for in-store use.

Abkco Profits Up

NEW YORK — Abkco Industries has announced revenues for the year ended Sept. 30, 1975 amounted to \$8,676,775 with a profit of \$39,383 or three cents a share, as compared to revenues of \$8,048,230 and a loss of \$469,847 for the year before period. Operations for the fourth quarter ending Sept. 30 resulted in a loss of \$170,054 compared to a loss of \$244,816 the year before. The fourth quarter loss was primarily due to film write-downs which amounted to \$325,000. Abkco also announced that litigation costs for the year amounted to \$840,000; for the previous year litigation expense amounted to \$498,000. Since Feb. 28, 1973, Abkco has not received commissions from the Apple Companies, the subject of the litigation.



HE WRITES THE SONGS — Arista artist Barry Manilow recently signed a new contract with New York publishing man Al Altman, under which Altman will handle all professional work with Manilow's publishing firm, Kamakazi Music. Pictured at the inking are: (seated, l to r) Manilow and Altman; (standing, l to r) Peter Thall of the law firm Casper and Thall, and Miles J. Lourie, Manilow's personal manager and counsel. Thall and Lourie negotiated the deal on behalf of their respective clients.

Industry Charges *fr 20*

19 music business executives and six corporations were indicted on a variety of charges from income tax evasion to illegal payments to June last year.

Lead singer of the Chi Lites, Eugene Records, also a writer and producer for the group, admitted failing to file 1974 tax returns after he had grossed more than \$100,000 for the year. Chi Lites members Marshall Thompson and Robert Lester pleaded guilty to failing to file 1972 tax returns on incomes in excess of \$60,000.

Portnoy, who does business in New York, was stated to have sold records for around \$300,000 in cash during 1971 to 1974 without reflecting this in his 1973 tax return.

The three members of the Chi Lites face sentences of one year in prison and a \$10,000 fine. Portnoy faces three years in prison, plus a \$5,000 fine with his corporation facing a further \$5,000 fine. Johnson faces one year in prison and a \$10,000 fine. His sentence will be pronounced Feb. 20 and the second group of sentences will be handed down within 45 days.

MCA Pricing *fr 20*

increase at the manufacturer level. And one independent distributor, who already has four selling prices, thought it was "no big deal" that the manufacturers would institute additional categories of accounts on their level.

Categories

In closing, Frio cautioned again against reading any specific up or down moves into MCA's categorization of accounts. "Just because there may be six categories, and there is already a six percent spread between the two prices, that doesn't mean there will be a one percent spread between each of them. He advised the industry to wait until MCA's official announcement for more specific information.

Turmoil *fr 20*

chains and mini-chains making inroads in several other markets around the country, and they all feature competitive discount pricing.

Cecilio & Kapono — Bubbling Under

In his novel, *Hawaii*, James Michener spends sixteen pages — the entire first chapter — on a detailed account of the eons that went into the formation of the islands. The idea that a chain of land could emerge from the depths of the ocean, thousands of miles from the nearest continent, and support life at the mercy of typhoons and spectacular volcanoes no doubt lent a mystical touch to the religions of the natives. To this day, superstition punctuates thoughts of that Pacific paradise. For instance, the casual nature of the Hawaiian lifestyle was broken up recently as Hilo did a hula to the music of "earthquakes" measuring 6.5 and 7.1 on the Richter scale. Scientists speculate these disturbances were volcanic in nature; the island people know better. They suspect it was the work of the gods, sending a message to favorite sons. Cecilio & Kapono: "Come back."

So C&K go back, to headline a pair of sold-out concert dates at the Honolulu International Center and what do you suppose? The mainland raises its head above the steel and glass, looks to the islands and echoes, "Come back."

Cecilio & Kapono. Fans from Ebbets Field in Colorado to the Cellar Door in Washington, D.C. will have to wait until March to catch another glimpse of the pair for, at the moment, they're taking a well-deserved break, bubbling under the Hawaiian sun.

And bubbling under in more ways than one.

Since mid-October, until last week, C&K and their small entourage (Wendell Ing, keyboards; Kevin Daley, drums; Wally Suenaga, bass) have subjected themselves to the rigors of a sour-motel, rubber-chicken, wake-up-we're-here-already-and-it's-time-to-pack-for-Pittsburgh tour in support of their second Columbia album, *Elua*, and single, *Goodnight And Good Morning*. During that two-and-a-half month stint, they visited a couple-dozen cities, sharing stages with acts like the Beach Boys, Melissa Manchester, Muddy Waters, Jim Stafford, Emmylou Harris and Bachman-Turner Overdrive. Beyond the co-billings, C&K headlined a few shows of their own, such as the Troubadour in L.A. where turnaway sales reportedly forced the management to deny the curiosity of both Bob Dylan and Neil Diamond: "sorry, no more room."

Of course, the ego satisfaction involved in such immediate feedback can be great, but the real payoff to this rolling see-and-be-seen comes in the form of listener demand after an audience has gotten a dose of live performance. In this instance it is ironic that the one city C&K *didn't* visit houses one of the key radio stations in the U.S. in terms of "breaking" a record. Nevertheless, KLIF in Dallas has pulled such strong reaction from record stores, community surveys and phone requests that, after several weeks of play, *Goodnight And Good Morning* has climbed to the upper reaches of that station's playlist. Music director Mikie Baker says "the Cecilio & Kapono single is definitely a hit."

And although the two missed a command performance, their single somehow caught the attention of one Bill Gavin as well. He says it's a pick and play.

All of this might tend to boggle the brains of a couple of guys used to placid beaches and south-sea breezes. Cecilio & Kapono, however, are ready for just about anything, given the nature of their experiences thus far in the music business.

It wasn't quite three years ago that

Henry Kapono was singing for his supper in places like the Sand Castle in Honolulu, while Cecilio Rodriguez was paying *his* dues in a Santa Barbara, California bar. At some point in time a third party managed to hear them both, on separate occasions, and began to calculate. After a long period of phone calls over the span of three thousand ocean miles, this angel (who remains anonymous throughout our interviews) bought a one-way plane ticket and persuaded Cecilio to fly to Hawaii and "check out" the blend that was to become Cecilio & Kapono.

It's been said that everyone has a double; a twin. While Cecilio & Kapono resemble each other *fairly* closely on the outside, they were both amazed at what happened, musically, the first time they got together. "It sounded as though we'd rehearsed it and, of course, we hadn't," Cecilio recalls. "Both of us had guitars and we sang whole songs from one end to the other. Our breathing was the same ... intonation was the same ... blend was the same."

Henry (Kapono) continues, "We didn't really discuss, 'should we be a group?' I think we both just wanted to keep going with what felt good."

What felt good to C&K *really* felt good to the people they crooned to. Wherever they went around the Hawaiian islands they accumulated a following which eventually grew so large as to qualify the duo an institution of sorts.

After only a few months together, response to the pair intrigued Columbia branch manager Carl Smith enough to light a fire under his labelmates on the continent. It took him some time.

"The minute you say an artist is from Hawaii, everyone thinks 'Hawaiian music.' This had to be overcome," Smith (whose job is to distribute and promote Columbia product on the islands) wasn't

isn't even counted when the national charts are made." (Subsequently, the group's second LP, *Elua*, has sold — in the Hawaiian market — a purported 43,000 copies.)

Over the course of the next several months, C&K made another kind of history in Hawaii. In two nights' time, at the Waikiki Shell, Cecilio & Kapono drew, according to Billboard magazine, 18,000 people. Routine, you say?

On the first night 4,500 fans sat through the outdoor performance oblivious to the fact that it was raining.

The second night offered some more token resistance, as 9,000 spectators patronized another concert, elsewhere on Oahu. That enterprise, which offered mainland acts, drew violence as well. Back at the Shell, however, 13,000 *more* folks showed up for a tranquil night under the stars with Cecilio & Kapono. Ten thousand sat within the Shell proper, while the remaining 3,000 thousand spread out blankets in the adjacent park, to listen.

The C&K audience that night was stroked by the powerful dynamic abilities of the two — one of the primary impressions this reviewer drew from the group in live performance. Not only are their vocals strong, but they have command of themselves in a way that many rock groups never seem to grasp: they have the ability to bring things to a peak and follow with a near-whisper. In recent months we've seen only two other performers come close to Cecilio & Kapono in this respect. They are Al Jarreau (Reprise) and Columbia's Bruce Springsteen. That's heady company.

"We've been told that our voices are strong. We can still sing above the band, no matter what," answers Kapono.

"Our music, however," says Cecilio, "isn't based on the frenzy that say, the Stones create. I think it's exciting to have

"Of course," Cecilio adds with a grin, "I couldn't resist telling him that we really appreciated that, in spite of the fact that he had short hair."

Part of the special appeal C&K put forth is in their very loose stage manner. Aside from a barrage of smiles back and forth during their music, they field the cranks, as it were, very nicely.

According to Cecilio, the two had "plenty of practice" when they first appeared as a team, playing small bars on the mainland. "They weren't all fun-type remarks; a lot of them were really digs."

Cecilio, especially, has a quick, sharp wit which can be devastating. "I would swoop down immediately," he remembers, "on whoever dared speak in a negative tone up at us. Just swoop down for the kill. But that changes the feeling in the room and doesn't accomplish anything. After awhile we learned to ignore it or turn it around so that the whole room is laughing."

The snide remarks Cecilio refers to usually had to do with the physical, racial appearance of the singers. As one musician put it, they look "more like wrestlers than anything else. Then they start singing and you can't relate the two. Here are these big brown bodies and these beautiful voices coming out."

The politics of racial differences are really light-years away from the purpose of Cecilio & Kapono, though. "We think of ourselves as human beings," Cecilio reasons. "There's no race involved when it comes to our music. It's from the heart: if it makes you feel good then that makes us feel good, and we'll all go away feeling good."

These remarks may or may not bring us full circle back to Hawaii, but at the writer's discretion, they do. It is here that C&K are a *huge* success, with an *album cut* (the obvious followup to *Goodnight And Good Morning*) blowing out of every radio station several times an hour. It is here the two literally cannot walk down the street without being recognized and approached or whispered about. Hawaii is also the divine respite; the perfect place to refuel, to think things over. While Cecilio & Kapono have made their initial impact into the larger portion of the American market, they know they have a long way to go. *Goodnight And Good Morning* has just now broken onto the **Cash Box** singles charts at number 96. Like the islands themselves, much still lies beneath the surface.

Hawaii offers one other thing in this story.

Whether or not these two fellows had the capacity to go this far without one another to lean on, to harmonize with, is a moot question. Part of the rhetorical answer lies in the fact that Hawaii was warm enough in the hospitable sense, to allow Cecilio & Kapono to realize that music is not only a pleasure in their lives, but a necessity.

"It's really a release," muses Cecilio. "If I'm feeling low or lonely, it's still a release. I'm venting the loneliness by really feeling it. A lot of guys go out and break heads, that's their release. I'm glad I can sing." Kapono, the quiet one, nods in agreement.

Knowing that about the two, and knowing they'll be back again soon to spread that philosophy around, we find it immensely easy to allow them their forty winks — and a little bubbly — under the Hawaiian sun.

stephen fuchs



regarded as an a&r man, but he could recognize traditional Hawaiian music — and this wasn't it. He finally persuaded Columbia that Hawaii was as much attuned to pop music as Toledo, Ohio, and why not take a chance recording two guys who sing pop songs? New York eventually gave its blessing to the west coast which gave its okay to forge ahead.

No one was prepared for what was to follow.

According to Smith (and substantiated by the wide smiles on the faces of record store proprietors we visited) that initial LP, *Cecilio & Kapono*, sold more than 60,000 copies in Hawaii alone.

"Nobody in the record business thought there could be that many people over there," Cecilio exclaims, "Hawaii

fans who love us just as much without that frenzy. When you've got 10,000 people out there and you come to the middle of one song and the volume comes down ... for an instant, before we begin the next verse ... *we're listening*. And when 10,000 people are silent, it's beautiful."

Having managed to distill the euphoria from the frenzy, it becomes obvious that the Cecilio & Kapono image reaches across a diverse audience.

Kapono marvels over the fact that "one older man just had to come up and tell us that, in spite of the fact we had long hair, he really enjoyed the music. He might have always had a bad taste in his mouth for anybody with long hair, but hopefully he went away thinking, 'those guys really are just regular guys.'"

pop picks

M.U. THE BEST OF JETHRO TULL — Jethro Tull — Chrysalis CHR 1078 — Producers: Ian Anderson and Terry Ellis — List: 6.98

Ian Anderson's music has, over the years, always offered something new to delight the ear. Sometimes it's been overt, sometimes subtle. But always there. On this best of package we glimpse all segments of Jethro Tull's musical magic via rockers and introspective blasts from the past. FM and AM stations should have a field day with this package. Top picks from the best are "Locomotive Breath," "Nothing Is Easy," "Aqualung" and that subtle mover lyric-wise "Teacher."



LIVE MUTHA — Black Oak Arkansas — Atco SD 36-128 — Producer: Black Oak Arkansas — List: 6.98

A Black Oak Arkansas live performance is the definitive meeting ground of raunch and roll. There's something about playing before a packed house that brings out that performing extra in them. "Live! Mutha" is a pretty good slice of the aforementioned. Die-hard fans have heard it all before but captured live it's suddenly something new. It's an instant party record and a couple of cuts could find their way to brave AM playlists. This record lets you know what you might have missed.



ELITE HOTEL — Emmylou Harris — Warner Bros. MS 2236 — Producer: Brian Ahern — List: 6.98

Emmylou Harris has one of those perfect country oriented voices that can't help but do right by any song she tries. On "Elite Hotel" said vocals run effectively through influences and tempos of various levels. The thick country sound and instrumentation is supported by subtle strains of rock, blues and ballad melody. Easy country and AM outlets while easy listening stations and juke boxes should also pick up on selected cuts. Top listens include "Amarillo," "Sin City" and "Till I Gain Control Again."



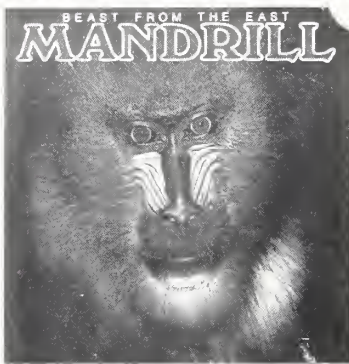
SUNBURST FINISH — Be-Bop DeLuxe — Capitol ST 11478 — Producers: John Leckie and Bill Nelson — List: 6.98

Racing rock and roll with a melodic base is the overriding power on Be-Bop DeLuxe's "Sunburst Finish." Distorted guitar riffs and vocals coming at you from outer space prove a driving spearhead while a majestic quality on instrumental breaks adds body and dimension to each song. All cuts on this album, especially in the case of classically touched numbers, are sure bets for FM play while "Fair Exchange" would be a good AM shot for a brave outlet. Top listens also include "Life In The Air Age" and "Crying To The Sky."



BEAST FROM THE EAST — Mandrill — United Artists UA LA 577-G — Producers: Malcolm Cecil and Mandrill — List: 6.98

Mandrill's basic approach to earth funk has been supplemented this time out by some decidedly latin roots. Said soundings, when combined with a movable disco tone and some clean soul lines, make for an album of strong music in the motion in motion category. Various cuts should find their way to soul and disco oriented stations as well as to every party on the block. Top listens include "Peaceful Atmosphere," "Love Is Happiness," "Livin' It Up" and a whole lot of shakin' on "Honey-Butt."



WE BE SAILIN' — B.W. Stevenson — Warner Bros. BS 2901 — Producer: Tommy LiPuma — List: 6.98

B.W. Stevenson has always had a knack for getting good music out of the country-rock-blues mix. His success continues on "We Be Sailin'" as downhome vocals and a genuine funky instrumental backing carry each song to a logical and entertaining conclusion. Easy access to AM and loose country playlists while some easy listening shots are also in the offing. Top listens include "Jerry's Bar And Grill," "Way Down By The Ocean," "Cold, Cold, Winter" and "East India Company."



LOVIN' AND LEARNIN' — Tanya Tucker — MCA-2167 — Producer: Jerry Crutchfield — List: 6.98

"Lovin' And Learnin'" by Tanya Tucker is a gutsy yet gentle excursion into pop oriented country. Tanya's little girl/big girl vocal qualities are a continuous factor in the success of blues numbers as well as softer ballads and pop textured numbers. Backing instrumentals invoke the proper atmosphere but it is Ms. Tucker's vocals that make it musically count. Equally good chances on country, pop and easy listening playlists. All cuts are worthy of attention.



HE'S A FRIEND — Eddie Kendricks — Tamla T6 343S1 — Producer: Norman Harris — List: 6.98

Eddie Kendricks' mellow approach to soul works to the proverbial T on "He's A Friend" as his vocal stance puts together powerful presentations of uptempo and laidback numbers. There's a majestic quality to Kendricks' interpretation of material and, in all cases, this aura prevails. AM and soul stations will have the hots for these cuts. Top listens include "Never Gonna Leave You," "The Sweeter You Treat Her," "I Won't Take No" and "It's Not What You Got."



PALOMA BLANCA — George Baker Selection — Warner Bros. BS 2905 — List: 6.98

The George Baker Selection have gotten themselves into a bouncy, easy listening musical trip that just won't quit. All selections take on a dimensional pop quality that succeeds by way of tight arrangements and musical subtleties. The hit title cut is proof positive that there's AM potential, while easy listening stations are likewise susceptible. Top cuts include "Send Me The Pillow You Dream On," "As Long As The Sun Will Shine" and "Take Me Home."



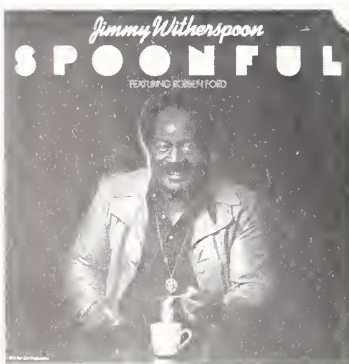
MANGO SUNRISE — John Lee and Gerry Brown — Blue Note BNLA 541-G — Producer: Skip Drinkwater — List: 6.98

The elements of purest jazz combine with an earthy jungle beat and blasts of cultured space for something totally progressive on "Mango Sunrise." Distinctive runs and progressions stand apart and then together in an undulating wave of sound. A ton of FM play in this album's future while soul and jazz stations of all persuasions are sure to take a ride. Top journeys include "Breakfast Of Champions," "Her Celestial Body," "The Stop And Go" and "Keep It Real."



SPOONFUL — Jimmy Witherspoon — Blue Note BNLA 534-G — Producer: George Butler — List: 6.98

Jimmy Witherspoon is a wailing kind of blues man. His twelve bars may be the same ones but he sure does something different to them. "Spoonful" is Witherspoon at his finest as his plaintive vocals and tortured riffs blend for a blues sound that you know is right. Good for soul and blues outlets along with some imaginative FM possibilities. Top listens include "The Moon Is Rising," "Take Out Some Insurance," "Reds And Whiskey" and an all out after hours job on "Nothing's Changed."



HOT SHOT — Junior Walker and the All Stars — Soul S6 745S1 — Producers: Brian Holland and Lawrence T. Horn — List: 6.98

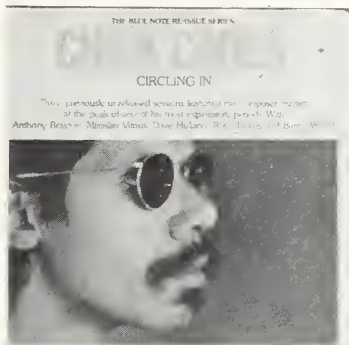
Some hot and nasty sax runs and high powered soul are the mainstays of "Hot Shot" as clean professional runs and progressions make this album an even listen and a disco delight. Taut instrumental production and intelligent use of harmonies give the album a vocal plus in the soul column. Easy access to soul and disco oriented stations while progressive FM outlets might want to take a listen to the more involved cuts. Top cuts include "I Need You Right Now" and "You Ain't No Ordinary Woman."



pop picks

CIRCLING IN — Chick Corea — Blue Note BNLA 472-H2 — Producer: Michael Cuscuna

Chick Corea has long been a giant in the field of jazz and now, with the release of previously unreleased material, Corea's rep is further enhanced. These cuts showcase the exploratory nature of Corea's music as creative and little used musical ways are hit on with successful results. Progressive jazz and FM outlets are a cinch for these compositions. Top listens include "My One And Only Love," "Starp" and "Danse For Clarinet And Piano, Parts 1 And 2."



MANDALABAND — Mandalaband — Chrysalis CHR 1095 — Producer: John Alcock — List: 6.98

"Mandalaband" combines a mixture of influences that, to this reviewer's knowledge, has never been attempted before. Through the cuts of this record run strains of Indian, space music, classical and opera. All of which is effectively drawn together into a compelling and emotionally uplifting musical experience. Songs from this album would do any FM or progressive playlist proud. Top listens include "Roof Of The World," "Song For A King," "Looking In" and "Om Mani Padme Hum."



KATE AND ANNA MCGARRIGLE — Warner Bros. BS 2862 — Producers: Joe Boyd, Greg Pres-topino — List: 6.8

If there is such thing as pop/folk blues then the discovery might wind up belonging to Kate and Anna McGarrigle. Light, plaintive vocals over a honky tonk backing gives each song an uncluttered base from which to direct each musical message. Very subtle shades of country and bar blues help round out the music's sphere of influences. Good blues and AM possibilities with various cuts sure to find homes on creative easy listening formats. Top cuts include "Blues In D," "Foolish You" and "Go Leave."



MOTOWN DISCOTECH #3 — Various Artists — Motown M6-853S1 — Producer: Various — List: 6.98

Most of the music naturally conducive to doing a disco thing has come from the dancing feet of Motown. This third in a series of movement oriented packages should prove it once and for all. Each cut works as a valid piece of music as well as a vehicle for moving feet. All cuts have proven radio reputations while this package as a whole will get a whole lot of partying down. Top cuts include "Keep On Truckin'," "Don't Knock My Love," "Where Do I Go From Here" and "Love Power."



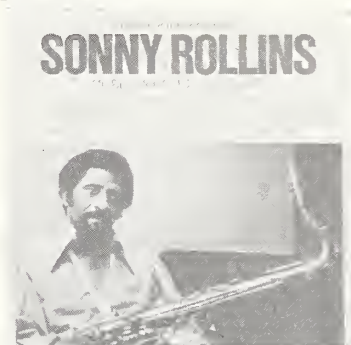
HIDDEN STRENGTH — Hidden Strength — United Artists UALA 555-G — Producer: Michael Cuscuna — List: 6.98

Funk. Latin and music to beat feet to. It's all here in abundance on the debut effort of Hidden Strength. Taut instrumentals and down in the dirt vocals combine for an overall sound that is satisfyingly of the street. Instant soul and dance oriented action should be forthcoming while discos should pick up on the action also. Top listens include "Why Does It Feel So Good To Me," "I Wanna Be Your Main Man," "It Didn't Have To Be This Way" and "Angel Of Love."



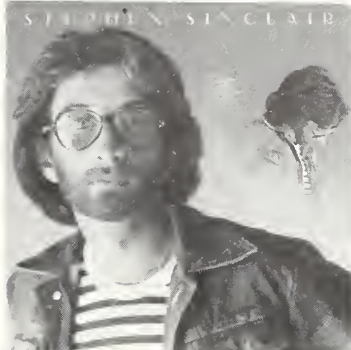
MUSIC FROM THE SOUNDTRACK OF BARRY LYNDON — Warner Bros. BS 2903 — List: 6.98

Of late traditional classical music is making strong inroads into soundtracks. The soundtrack for the movie "Barry Lyndon" showcases this via a series of compositions by the masters. The overall power of the songs enhance the emotional highs and lows of the movie while still standing tall as valid pieces of music. Top cuts include "Tin Whistles," "Sarabande Duel," "Concerto For Two Harpsichords And Orchestra In C-Minor" and "Piano Trio In E-Flat."



MORE FROM THE VANGUARD — Sonny Rollins — Blue Note BNLA 475-H2 — Producer: Michael Cuscuna

These previously unreleased sessions showcase the work of Sonny Rollins as something both powerful and improvisational. With the aid of talented sidemen Rollins weaves a spell of jazz progression that shows how true it is that the talented survive. Easy jazz and FM progressive outlets for this one. Top listens include "I've Got You Under My Skin," "What Is This Thing Called Love," "I'll Remember April" and "All The Things You Are."



SAD AND LONELY SATURDAY NIGHT — Stephen Sinclair — MCA 2171 — Producer: Artie Butler — List: 6.98

Easy flowing uptempo ballads are a joy to listen to when they're done right. On "Sad And Lonely Saturday Night" Stephen Sinclair poses a straightforward approach to said music and is the better for it. Sinclair's simplistic lyrical and instrumental elements combine for an overall smooth sound that entertains while getting the song's message across. Easy listening and AM stations can't pick a loser on this disk. Top-listens include "Song And Dance Man," "Don't Believe In Fairy Tales," "You're The One Who Called Me Lover" and an excellent cover of Tom Snow's "You."



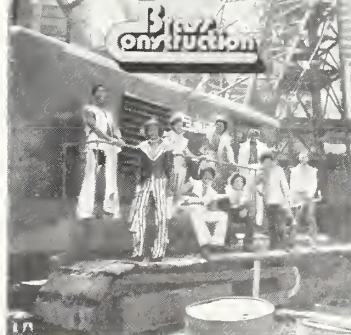
AMERICAN GRAFFITI, VOL. III — Various Artists — MCA 28008 — Producer: Various

Songs from the fifties and early sixties always seem to have something about them that keeps them around for all eternity. Volume III of the "American Graffiti" series centers on these early sixties classics as the likes of "Hey Little One" by Dorsey Burnett and "The Birds And The Bees" by Jewel Akins weave their magic spell. Other top cuts include "Wake Up Little Susie" by The Everly Brothers and "For Your Precious Love" by Jerry Butler. Songs from a time when the only heavymetal around was a 56 roadster.



THE ESSENTIAL OF ROD MCKUEN — Warner Bros. PRO 616 — Producers: Rod McKuen, Wade Alexander — List: 6.98

The poet. The storyteller. It's all Rod McKuen and it really shows on "The Essential Rod McKuen." Light instrumental backings prove the perfect foil for McKuen's stoic readings. He cuts emotion to the quick. Good AM and easy listening possibilities. Top cuts include "I Have Loved You In So Many Ways," "We Will," "Listen To The Warm," "A Cat Named Sloopy" and a heart rendering "Moment To Moment."



BRASS CONSTRUCTION — Brass Construction — United Artists UALA 545-G — Producer: Jeff Lane — List: 6.98

Brass Construction is a big band sounding into the world of space funk. Through each move oriented cut runs hypnotic instrumental passages as a riveting rhythmic anchor holds court over musical darts and runs. It's a good dance or a good listen. All cuts are suitable for disco and soul outlets and should make a welcome inducement to any dance floor. Top movers include "Movin'," "Love" and a monster 9:36 workout on "Dance."



SOUNDTRACK FROM THE MOVIE THE MAN WHO WOULD BE KING — Maurice Jarre — Capitol SW-11474 — Producer: Maurice Jarre — List: 6.98

All the spirit and adventure that highlights the movie is equally present on this soundtrack as Maurice Jarre invokes an undulating series of exotic musical movements that prove faithful to the emotional ups and downs of the movie while standing alone as valid pieces of music. Top listens include "The Man Who Would Be King," "Journey To Kafiristan," "Dravot's Farewell" and an enticing "The King's March."

POINTS WEST — Roy Clark has been invited to do a tour of the Soviet Union. Clark, the first country and western singer to have this invitation extended, will do fourteen dates during the 18-day tour. . . . **The Dave Mason-Carlos Santana** New Year's gig at the San Francisco Cow Palace was broadcast in stereo between the bay area and Los Angeles. **The L.A. Express** has been signed to Caribou records. . . . The new **Jeffrey Comanor** album is almost here. . . . Among those in attendance at **Black Oak Arkansas'** New Year's bash in Long Beach was **Ritchie Blackmore**.

By the time you read this **The Doobie Bros.** will have kicked off a tour of Australia and Japan. . . . Capitol has signed former **Blood-rocker James Rutledge**. His working title will be singer-songwriter-inventor. . . . A record breaking 5,837 people crowded in-



BRAND NEW KEY — In conjunction with their December 29 concert at the Savannah, Georgia Civic Center, **The Allman Brothers Band** was presented the key to the city of Savannah by alderman Leo Center. The show, which was co-sponsored by radio station WSGA and also featured **Grinderswitch**, was a complete sellout with officials turning away 2000 people at the door.

to **The Starwood** for the **Buddy Miles/Sons Of Champlin** engagement. Among those in varying states of attendance were **Sly Stone, Billy Preston, Chaka Khan, Bonnie Bramlett, Tommy Bolin,** members of **Fleetwood Mac, The 5th Dimension** and **Foghat**. **Gary Hill** has just completed a two day gig at Vandenberg Air Force Base. For the uninitiated the base lies deep in the heart of Lompoc.

Governor Brown got down at the Palomino engagement of **Spanky and Our Gang**. . . . It's been a long hard struggle but Fantasy has finally signed **Angelo** to a recording contract. . . . **Gary Wright** has the road in his future. . . . **Pilot's** new album, entitled "January," will be released in February. . . . **Sammy Hager's** debut solo effort is called "Nine On A Ten Scale". . . . Members of **The Doobie Bros.** recently laid down some tracks for an upcoming **Carly Simon** project. . . . **Scorpions** are one of only two German groups to break onto the English charts.

Lou Reed's next album, entitled "Coney Island Baby" is about to hit the racks. . . . **John Prine** and **Steve Goodman** are in various degrees of completion of their latest albums. . . . **Donny Gerrard**, former lead singer with **Skylark**, has been signed to Greedy Records. . . . **Keith Olson** is set for production chores on the upcoming **Sons Of Champlin** album. Olson turned the knobs on the album by **Back Street Crawler**.

10 cc's new album "How Dare You" will be released on time despite a temporary, in transit, loss of the album's tapes and artwork. . . . **Rush's** "Fly By Night" recently went gold in Canada. Also on Rush, the band, playing second on the bill at an Ohio date, sold out the auditorium before a headlining act was added to the bill. Hence they were elevated to that spot. . . . **Skyhooks** is set to pounce on the U.S. Initial dates will include appearances with **Kiss** and **Uriah Heep**.

Could this be the next big thing? **United Artists** has signed **American Flyer** to their label. The band consists of former members of **Blood, Sweat and Tears, Pure Prairie League, The Velvet Underground** and **The Blues Magoos**. . . . **The Miracles** are back at some familiar places courtesy of a recent engagement at The Apollo Theater in New York. . . . **Killer Max** sold out **The Matrix**. . . . Will **David Bowie's** recent split with his attorney affect his upcoming tour? Only time will tell. . . . **Jose Feliciano** has been experimenting with a prototype guitar that offers the musician a wider range of sound.

Word from the word underground has it that **Patti Smith** has added "My Generation" to her stage act. Her producer **John Cale** has also joined her on stage at back east gigs. . . . The Southern California Disco D.J. Association crowned **Bob Crewe** at their January 8 meeting. . . . Soon from Arista are new albums by **David Pomeranz, Melissa Manchester, The Brecker Bros.** and **Herman Szobel**. . . . **The Outlaws** are in the studios getting their next together. **The Brecker Bros.** are set for an upcoming tour with **The Average White Band**.

The Bay City Rollers will tape the final **Howard Cosell Show**. . . . **Little Feat** are in the recording studios. . . . Look for the thundering riffs of **Robin Trower** to touch these shores in March. . . . **Anne Murray** set for the **Howard Cosell Show**. . . . Recent additions to the **Cash Box** album charts are disks by **John Denver, Crack The Sky, Archie Bell and The Drells, McCoy Tyner, The Isaac Hayes Movement, Bohannon, Rusty Weir** and **J.P. Rampal**.

In the seemingly down but not quite out dept. are albums by **Carole King** and **Kiss** which are moving up and down the charts with great frequency.

QUOTE OF THE WEEK: From the lips of **Stephen Sinclair**, a businessman who made the transition to recording artist in the space of one year. "I can play better than that."

marc shapiro

EAST COASTINGS — **In & Out:** **Led Zep's Jimmy Page** is in town these days, mixing the soundtrack to the long-in-preparation **Zeppelin** film. While no firm deal has been made, the flick should be out in '76. Page will begin production work shortly on the **Detective LP**, which will be recorded in the New York area. Meanwhile, Zep's **John Bonham** and **Robert Plant** are also in the area, for primarily social purposes. The new **Zeppelin** studio album, recorded in Munich, is complete, and the cover art is now being worked on. As yet untitled, it'll be out by March. . . . **The Jefferson Airplane/Starship's RCA** contract is up after the next LP, needless to say, the offer rumors are flying fast and furious. . . . The single from **Joni Mitchell's "Summer Lawns"** album will be "In France They Kiss On Main St." . . . **The Bette Midler** album is finally complete and will be out next week (really). . . . We hear that **Peter Frampton's** upcoming double live LP (**A&M**) is one of the best live sets ever preserved on disk. . . . Will **Dr. Feelgood's** U.S. concert debut be as opener for **Lou Reed** spring dates? . . . **Russ and Ron Mael** have apparently abandoned the vehicle known as **Sparks** in their bid for stardom. The question is, without the Maels can one even consider the remainder a continuing band? Anyway, **The Mael Brothers** is probably the nom de musique being adopted. . . . **CBS in England** has released a live **Santana LP** recorded some time ago in Japan. It's a three-record set, with no U.S. release expected. . . . **Chris Stainton**, formerly **Joe Cocker** band organizer, has linked up with **Ian Hunter** in New York as the latter begins work on his second solo LP. Stainton was most recently in **Leo Sayer's** band.

GENESIS RISING — If there has been any doubt, we note that **Genesis** is far from inactive, recording or tourwise. The new album is due Feb. 12 and is entitled "A Trick Of The Tale." More as we get it. . . . **Vangelis Papanthassious**, the Greek keyboard wizard who was in the news well over a year ago as the expected replacement for **Rick Wakeman** in **Yes** (varous difficulties aborted the plan), will have his newest album, "Heaven And Hell," released by **RCA** in several weeks. One track features **Yes' Jon Anderson** on vocals. . . . **Replay Dept.** — **Crosby, Stills & Nash** are (hold on) in the studio again (again) (again); who knows anymore. . . . With the **Faces** breakup in the news these days, it is with some interest that we note the re-emergence of the old **Small Faces** hit "Itchycoo Park" on the British charts. This is especially timely, considering the rumored reunion of the original **Small Faces** — which, by the way, does not seem imminent due to **Steve Marriott** and **Ronnie Lane's** involvement in solo projects. However, those who seem to know are suggesting that there will be some sort of get-together, perhaps on a limited scale, within the year. . . . **Don Kirshner's Rock Concert**, airing 1/17 (NY & LA), features **Gary Wright, the Atlanta Rhythm Section, Esther Phillips** and **Abba**.



EXECUTIVE ACTION — When **Atlantic** opened their new studios at 1841 Broadway recently, one of the first to explore the sound possibilities was none other than label president **Jerry Greenberg**, who is not inexperienced on the proverbial skins.

WORLD VISITOR — **Cash Box New York** had a pleasant visit this week from **Ryoko Hirata Russon**, the pop music critic for **FM Tokyo** in **Japan**. In the course of our conversation, Hirata noted that English and American bands are bigger than ever in Japan, with the likes of **Deep Purple, Eric Clapton** and **Queen** doing landmark business. More bands seem to be realizing the potential of the Japanese market, and Hirata was pleased to report that the concert scene is very good there these days. Jazz also, of course, is huge in her land. What about native Japanese rock bands? Hirata commented that these bands started out carbon-copying Western bands, and while certain styles of Japanese popular music have been popular among an older age group, it has only been recently that Japanese bands have begun to have their own sound. However, she predicted that the upcoming months should show the emergence of a rock sound with a Japanese identity. **FM Tokyo**, by the way, runs a mix of programming which is about 30% rock and the rest devoted to news, special programming and other forms of music.

DISCO DURATION — **Hamilton Bohannon** was in town recently, and he discussed the disco scene, of which he said, "I'm shocked that it's lasted as long as it has." He says he doesn't write his music for disco audiences intentionally, but he feels that his experience as a drummer may help to make his music danceable. "I play simple drums on my records, but I write very syncopated parts — drum-type parts — for the other instruments." . . . **Hospital Audiences, Inc.**, the New York charity that benefited from the special **Barry Manilow** free performance New Year's Eve at the **Bacon Theatre** here, was offered 15,171 tickets for rock concerts during 1975 for distribution. 9,687 tickets for classical music concerts were offered the organization during the same period. . . . **Eno, Phil Manzanera** and **Robert Wyatt** going in together on a studio. . . . Finally, there seems to be something of a squabble going on between major labels and record importers. Seems that while labels often favor importing of certain LPs as a kind of test market device, they are upset by the importer's servicing of radio stations with releases which are due for American release.

bob kaus

Island Sets 5-LP Release

NEW YORK — Island Records has set five albums for release to kick off the label's activities for 1976, including new LPs from Jim Capaldi, Speedy Keen, Mike Harrison and Burning Spear, plus a reissue of an album by Jimmy Cliff.

Jim Capaldi's new album, entitled "Short Cut Draw Blood," is the third solo effort on Island for the singer, who first came into prominence as a member of Traffic. Capaldi recorded the LP at Muscle Shoals studios in Alabama, and the disk includes the hit single, "Love Hurts." Speedy Keen was the prime mover of Thunderclap Newman. His new album, "Y'Know Wot I Mean," is his second solo work (his first for Island) and the self-produced LP features eight original compositions. Mike Harrison was the lead vocalist of Spooky Tooth, and his "Rainbow Rider" is his first solo effort after a long period of relative inactivity.

Burning Spear has their American debut LP with "Marcus Garvey." The group follows Bob Marley & the Wailers and Toots & the Maytals as Island's newest Jamaican reggae release in the U.S. Finally, Island is reissuing Jimmy Cliff's "Struggling Man" album, first out a couple of years ago.

Island plans a major merchandising campaign in support of the release, including advertising buys and in-store marketing devices.

Sutton-Miller To Distribute Aquarican Label

LOS ANGELES — Negotiations have been finalized for the distribution of Aquarican record product through Sutton-Miller Ltd., according to Gene Russell, president of Aquarican and Joe Sutton, president of Sutton-Miller, which is also the parent company to Shadybrook and Sound Bird Records. The deal is set for world-wide representation.

Russell will produce all acts on the Aquarican label, including Kellee Patterson, a female vocalist, and a twelve-member pop/rock disco band called Cheyenne.

Russell, a former Downbeat Jazz Poll winner as top pianist of 1967, has produced over 40 albums on the Black Jazz label. He will also work in conjunction with Sutton-Miller marketing director David Knight in the areas of promotion and advertising.

Miles Promo Gets Underway

NEW YORK — London Records has begun a marketing campaign for John Miles, starting with three weeks of ads in the trade publications, scheduled to appear in mid-January followed by thousands of eight by eleven inch John Miles flyers that have been printed and will be circulated with his single "Highfly." The campaign will also cover radio stations, print media, college campuses, store windows, distributors and record stores.

More than 5000 12 inch gliders, with "Highfly" imprinted on the wings have been prepared by London's promotion staff for tie-in with radio at all levels.

A John Miles album is currently in the works, with plans underway for the British singer's debut American tour early in 1976.

Black Oak Sales Catch Up With Touring, LP Gold

NEW YORK — Black Oak Arkansas just received certification from the RIAA on the second and third gold albums of their five year recording career, "High On The Hog" and "Raunch 'N' Roll." Manager Butch Stone commented to **Cash Box** that "Our record sales have now caught up with the success that we've had for five years as a touring band." Stone continued that on New Year's Eve the group completed a 50 date tour with Foghat which grossed more than two million dollars and sold out every date. They have also released their second live album, "Live Mutha," on Atco.

Black Oak had gained a reputation as a group whose popularity on the concert circuit did not show in their record sales and Stone attributes this to several factors. "The charts are designed to reflect a situation in which a company ships half a million units and it goes gold and everyone says whoopee! for a month and three months later you get 350,000 returns." Stone says that the certification of the two albums shows that their sales pattern is steadier: "We're still moving 3000 units a week on the first album, which could go platinum."

Stone also said that the group was hurt heavily on its second and third albums by bootlegged eight track tapes. Black Oak was hurt more than most groups because their original base of popularity was in the south, where the tapes are sold



DOUBLE GOLD — Black Oak Arkansas is seen receiving gold records for two of their Atlantic albums, "High On The Hog" and the live "Raunch 'N' Roll." This makes three of their five currently available Atlantic albums gold. Seen above (l. to r.) are: Tommy Aldridge, Pat Daugherty of Black Oak; Hal Kaplan, mid-west regional director of sales for Atlantic; Stanley Knight, Jim Dandy of Black Oak and the group's manager, Butch Stone. Also Ricky Lee Reynolds, Jimmie Henderson of the group; David Glew, Atlantic's senior vice president of marketing; Ron Counts, Atlantic promo man and Ron Smith, Black Oak's road manager.

openly in stores and gas stations for several dollars below what the real records and tapes sell for. Stone received accountings from the bootleggers (in some states if bootleggers paid mechanicals they were not prosecuted) which accounted for sales of over 130,000 on their second album alone. He feels that they may have lost up to 50% of their sales on the second and third albums to bootleggers. The

bootlegging has now lessened due to tighter laws.

Stone summed up by saying "Black Oak Arkansas has survived and grown through every fad of the past five years, and we've opened markets that were never even on the map. We feel that a lot of radio in this country is out of touch with what is happening on the streets and we offer our record sales and concert success as examples."

USSR Invites Roy Clark Tour Country Music Star To Headline 18 Days

LOS ANGELES — Roy Clark, twice named country entertainer of the year, has been invited to headline his show in the Soviet Union. Clark leaves for an 18-day concert tour of that country next week, leading the first group of state department-sponsored entertainers to travel this bicentennial year.

Clark's invitation from the U.S. state departments's bureau of affairs reportedly met with ready Soviet acceptance.

Featured in the Soviet appearances will be the Oak Ridge Boys, an eight member grammy-award-winning group; Buck Trent, banjoist; and Sugah, a female back-up trio. They depart from Las Vegas (15) for Tulsa immediately after Clark concludes his current engagement at the Frontier Hotel. The cast will fly on to Washington, D.C. (17) for a connection out of Dulles International Airport.

The first series of 14 concert ap-

pearances will debut in Riga, in the Republic of Latvia, Jan. 20. From there the party moves on to Leningrad (24) and Moscow (28), where the tour will end after concert dates in the capital city. Speaking engagements by Clark, before several groups of Soviet university students on the subject of country music as an original American art form are also anticipated. The entourage is expected to return to the United States Feb. 3.

The idea for the concert tour was a result of Clark's hosting 15 Soviet dignitaries in Las Vegas in June 1974. With special U.S. state department clearance, they became the first official group of Soviets ever to visit Las Vegas.

The Roy Clark show is one of 10 performing arts groups which have, or will, tour the Soviet Union under the current three year U.S./USSR cultural exchange agreement.

Queen Announces American Tour

LONDON — Queen has confirmed plans for a 19-city American tour in support of its latest Elektra album, "A Night At The Opera." The tour, announced by manager John Reid, president of John Reid Enterprises, and booked through Howard Rose of the Howard Rose Agency, Ltd., exclusive American/Canadian agents for Queen, will begin Jan. 27 at the Palace Theatre in Waterbury, Connecticut and conclude March 9-11 at the Santa Monica Civic in Los Angeles. Following the road trip, Queen will take a brief rest and then embark on a Japanese concert stint, details of which will follow.

Irving Kaufman Dead At 85

LOS ANGELES — Irving Kaufman, pioneer record and radio artist of the early '20s and '30s, died Jan. 3 at the Indio Community Hospital in Indio, Calif. from heart complications at age 85.

He made his first recording for Thomas Edison personally in 1912, after which he recorded for many record companies including Columbia, Victor and Brunswick under such names as Singing Sam/Lazy Dan, Frank Harris, Noel Taylor, George Beaver, etc. He made over six thousand recordings in his career. He was a member of ASCAP.

He is survived by his widow, known professionally as Belle Brooks, and two daughters, Eleanore Suchman and Caryl Powell. His only son Larry was killed in the Battle of the Bulge.

U.K. Group To GWP

NEW YORK — British singing trio, MPD has signed Jerry Purcell of GWP Associates for personal management. Purcell has signed the group to RCA in the U.K. for a one album, unlimited singles deal over three years.



HARLEY MAKES 'EM SMILE — Steve Harley and Cockney Rebel returned to Los Angeles last month for several well-received SRO performances at the Roxy Theatre following an extensive six-week U.S. tour in larger auditoriums with the Kinks. Here Harley receives congratulations backstage from Capitol's Don Zimmermann (left), senior vice president, marketing, and Rupert Perry (right), Capitol's A&R general manager.

r&b ingredients

Well, the holidays are over and it's back to business. Things look like they will be cooking as new releases loom on the horizon for the new year.

Big news in record business this week is that **B.T. Express** has now joined the **Columbia** stable. The group currently has a super smash on **Scepter/Roadshow** "Close To You." So now look for the B.T. Express on Columbia. More on this later. Producer **Ed Townsend** for years doing things for other artists has an LP on his own out. It's on **Warners** and is entitled "Now." This one should be a killer for this talented producer and arranger. **Blue Note** has two delightful re-issue LPs out that are going to make a lot of people's mouths water. **Sonny Rollins** has a new two record LP entitled "More From The Vanguard," a collection of previously unreleased material. **Chick Corea** also has a new Blue Note release entitled "Circling In." This is also a re-issue. **Chick** and the **Return To Forever** will be recording a new LP shortly and it will be released by Columbia.

Donne Warwick has a smash with "Once You Hit The Road," and that's just what the silky songstress will be doing the middle of the month. She will be on a midwest and eastern tour along with fellow Warner's artist **Al Jarreau**. **Joel Dorn** is producing an LP with alto-saxophonist **Robin Kenyatta** which will be released on Dorn's label **Wolf Records**. **Juggy Murray Jones** has been receiving plenty of phone calls recently regarding his single "Inside America." Looks like Juggy has a monster on his hands with the bicentennial hit. The **Staple Singers** are really doing it now. Pops is fully recovered now and the group is set to make a lot of TV appearances this month. Scheduled for the group are appearances on **Dinah Show**, **Rock Concert**, **Soul Train**, **Midnight Special** and **American Bandstand** and back for Dinah when she takes her show on location to Las Vegas later in the month. The **Staple Singers** (**Pops**, **Mavis**, **Cleo** and **Yvonne**) recently were awarded a gold record for their title song from the soundtrack of the comedy hit "Let's Do It Again."

Marriages were in the news on New Year's Day. **Bobby Womack** hot on the charts with his LP on **U.A.**, "Safety Zone," and single, "Where There's A Will, There's A Way" got married to **Regina Banks** of New Rochelle, New York. Gospel singer, the **Reverend James Cleveland** married the couple. Another marriage was **War's B.B. Dickerson** to **Teresa Hollinger** in a double ring ceremony.



TAKIN' A BREAK — Shown above is Mary Wilson of the Supremes relaxing with her daughter Turkessa Ferrer, between takes of a film made recently by the Supremes singing the official 1976 fund-raising song of the American Heart Association. This year the girls are the American Heart ambassadors. The film will be shown throughout 1976 on U.S. television stations.

Salsa music is making its bid into the world of pop music as **Ralph Mercado** and **Ray Aviles** are presenting **Mongo Santamaria**, **Cal Tjader**, **Willie Bobo** and **Bobby Rodriguez** at the **Beacon Theatre** on Jan. 16. The concert will be called "A Night In Latin Jazzland." **McCoy Tyner** is coming on very strong. His latest LP "Trident" on **Fantasy** is moving up the charts. McCoy has recently been honored by the **Academie du Jazz** in Paris with the Modern Jazz Prize for 1976. The yearly honor is bestowed by the academy to an album which it feels is the best jazz accomplishment of the year. Also Down Beat magazine's Reader's Poll named McCoy their jazzman of the year.

Blues great **Lowell Fulson** had a hit on his hands with "Do You Love Me." An LP is due shortly and will be entitled "Old Blues Singer." Found out that the dude playing the funky guitar on the single is none other than **Steve Cropper**. **A&M Records** is entering 1976 with two fine releases. The **Brothers Johnson**, **George & Louie**, will be releasing an LP next week. The LP was produced by **Quincy Jones** and is entitled "Look Out For #1." Both these guys are young but they are very 'bad' on the guitar and bass. Look for this to be a winner. **Dark Horse** also has a new group and a new LP coming out. The group is called **Attitudes** and the LP is also called "Attitudes." It is a very fine group with enormous potential.

Papa John Creach will be coming to L.A. this week to do a gig at the **Troubadour**. Papa John will have **Midnight Sun** backing him up and the soulful fiddle player will be doing his latest single releases "I'm A Fiddle Man," and his disco dandy "Joyce." The **Commodores** are set to do a 60 day tour with the **O'Jays** commencing Feb. 1 in Canton, Ohio. Should be one of the best shows to happen in awhile because both groups are red hot. The O'Jays have a monster LP with "Family Reunion" and their single "I Love Music." The Commodores are moving on up with their single "Sweet Love" and their LP "Movin' On." The **Apollo Theatre** in Harlem had a great show last week. My spies in the city said that **Eddie Kendricks**, **David Ruffin** and the **Miracles** put on a sensational show at the theatre. Hope this package moves around the country. By the way, Eddie has just released a new LP on Motown entitled "He's A Friend." All that can be said is that Eddie has come up with another winner. **Jr. Walker and the All Stars** have just released a new LP and it looks to be a screamer. It has been too long since his last release and this one should more than make up for the lost time. The title of the LP is "Hot Shot." The **Blackbyrds** have a big LP on their hands in the states with "City Life," however the **Fantasy** recording group is currently over in England for the month of January doing a ton of personal appearances. The **Dramatics**, hot with

"You're Fooling You," are back on the road and will be doing two gigs at the **Circle Star Theatre** in San Carlos starting Jan. 23 along with **David Ruffin**. Heard from a reliable source that **Island** recording artist **Bob Marley** will be back in the states in April for a tour. **Ralph Baccardi**, my spy in Jamaica cabled in to say that **Marvin Gaye** and some local Jamaican businessmen are personally financing a youth recreation center in Kingston. The facilities are currently in construction and it should be quite a place when completed.

Stanley Turrentine will be at the **Roxy** starting Jan. 23. The soulful sax player will be doing some of his latest stuff off his Fantasy release, "Have You Ever Seen The Rain." Gary Gotham called in from New York and said the chill factor is driving everybody into the discos. One record that is burning up the clubs is the latest on **Roulette** by **Poison** entitled "Get Up And Move Your Body." Gary said this one will definitely do it to your body. The group **Poison** consists of **Janet Cook**, Libra, lead singer, percussion; **Herbert (Debo-Dabney III)**, Taurus, lead singer, keyboards, kalimba; **Richard (Gino) Gillyard**, Gemini, lead singer, sax; **Davis Chambers**, Aquarius, background vocals, drums; **Tony Joyner**, Libra, congas and percussion; **Marshall (Frizzell) Smith**, Aries, lead vocals, percussion; **Peyton (P.J.) Johnson**, Capricorn, lead vocals, trumpet and percussion; and **Charles Morris**, Aries, lead guitar.



DIANA AND STEPHANIE — Shown above are the two talented ladies chatting after a recent performance of "The Wiz" in which Stephanie stars. Stephanie has also joined the Motown roster and currently has a new LP out done by Hal David and Burt Bacharach entitled "For The First Time." Diana has been also keeping busy as her single from the film "Maghogy" "Do You Know Where You're Going To" went #1.

Windy O'Grady, the disco king of Chicago says it's so cold in Chicago that dancing is the only thing to keep you warm. One record that is really warming up Chi-town is the new one by the **Merry Go Round** entitled "Monday After." **Motown** has some new single releases that will zoom up the charts. **Junior Walker's** new single off his LP "Hot Shot" is entitled "I'm So Glad." **Little Richard** on **Manticore** is picking up stations left and right. His new single is entitled "Call My Name." The **Temptations** doing tremendous grosses across the country with their personal appearances have a new single release "Keep Holdin' On."

The disco thing is still continuing to happen so Motown has released its third LP in the Disco Tech series. It's a monster and included on the LP are "Forever Came Today," by the **J-5**; "Love Power," **Willie Hutch**, "Glass House," **The Tempts** and "Slippery When Wet" by the **Commodores** and many other fine disco dandies. **Bumps Doogan**, the L.A. disco man on the scene flipped out last week when he heard **Ann Peebles** latest on **London**, "Dr. Love Power." It's a mellow disco thumper with nice string arrangements. Ann has never sounded better. **Abet Records** looks to have a double sided disco smash with **Oliver Sain's** latest release. Side A is entitled "Party Hear-



WAR ON DINAH — War recently made an appearance on the Dinah Shore show and afterwards Dinah chatted with War's B.B. Dickerson and Harold Brown. Shown above from left to right are B.B. and Harold Mike Farrell of "Mash," Roberta Peters and Dinah, who is holding War's gold LP, "Why Can't We Be Friends." The group has just recently completed the soundtrack for "The River Niger," which stars Cicely Tyson and James Earl Jones.

ty," and Side B is a great soulful uptempo version of **Olivia Newton-John's** "Have You Never Been Mellow." **RCA Records** has two new single releases which should be future gold. **Faith, Hope and Charity** have a new single out off their LP entitled "Don't Go Looking For Love." The song was written, produced and arranged by none other than **Mr. Van McCoy**. Another winner for the group, **Zulema** also has a hit on her hands with her latest single "Half A Heart." Miss Z is definitely on her way in 1976.

Jimmy Castor was in town last week. The creator of "Bertha Butt" and "King Kong" was at **Disneyland** along with the **New Monkees** doing a gig there. Jimmy said the shows went super and the thing that created quite a stir at the amusement park was when he unveiled King Kong to the crowd. What happened next was that one of the Disney characters also got into the act and started attacking King Kong on stage with a magic wand he was carrying. Jimmy said the whole thing was unbelievable. After Disneyland Jimmy taped **Soul Train** and then is headed back east for more personal appearances. His records and LPs do sensational back east but Jimmy really hasn't cracked the west coast market. However, Jimmy knows it's a matter of time for people to dig his novelty stuff as well as his soulful sax. Jimmy is also into publishing and developing new artists. Two of his new hopefuls which he will be producing are **Sherman** and a gal named **Avis** who use to be with the **Fauns**. Jimmy will be finishing up work with their records in the next few months. He's not sure if he will continue with the Bertha Butt series, however, Jimmy had a sly look on his face when he talked about "Bertha." That's soul!

CASH BOX TOP 100 R&B

1	LOVE MACHINE	1/10	36	FUNKY WEEKEND	1/10	70	WE GOT TO GET OUR THING TOGETHER	1/10
2	SING A SONG	3	37	I'M NEEDING YOU, WANTING YOU	32	71	I'LL CARE FOR YOU	52
3	WALK AWAY FROM LOVE	4	38	I GOT OVER LOVE	43	72	I WANT TO DANCE WITH YOU (DANCE WITH ME)	69
4	LOVE TO LOVE YOU BABY	2	39	HOT (I NEED TO BE LOVED, LOVED, LOVED)	44	73	SOUL TRAIN '75	75
5	WAKE UP EVERYBODY	5	40	THE SOUL CITY WALK	40	74	THAT OLD BLACK MAGIC	68
6	LOVE ROLLERCOASTER	1	41	I DESTROYED YOUR LOVE — PART I	48	75	LOVE STEALING	88
7	I LOVE MUSIC	7	42	BABY FACE	41	76	DON'T LET ME BE LONELY TONIGHT	77
8	TURNING POINT	10	43	WHAT'S COME OVER ME	49	77	TANGERINE	79
9	YOU SEXY THING	11	44	YOU	13	78	SAGGITARIAN AFFAIR	86
10	ONCE YOU HIT THE ROAD	12	45	YOU'RE FOOLIN' YOU	51	79	BAD LUCK	87
11	LET'S DO IT AGAIN	8	46	CHANGES (MAKES YOU WANT TO HUSTLE)	54	80	A CHANCE FOR PEACE	91
12	MAKE LOVE TO YOUR MIND	14	47	HONEY 1	38	81	LE LO LI	81
13	DO YOU KNOW WHERE YOU'RE GOING TO (THEME FROM MAHOGANY)	9	48	DISCO SAX	55	82	ROCK YOUR BABY	85
14	THEME FROM S.W.A.T.	16	49	FULL OF FIRE	50	83	HEART BE STILL	92
15	LOVE OR LEAVE	18	50	PART TIME LOVE	17	84	I FEEL SO GOOD AGAIN	—
16	INSEPARABLE	21	51	BOOGIE FEVER	24	85	WHEN I'M WRONG	90
17	SLIP AND DO IT	19	52	FLY, ROBIN, FLY	61	86	FUNNY HOW TIME SLIPS AWAY	—
18	THAT'S THE WAY I LIKE IT	15	53	PUTTIN' IT DOWN TO YOU	29	87	YOU OUGHTA BE HERE	93
19	FREE RIDE	20	54	VALENTINE LOVE	46	88	(I'M YOUR) FRIENDLY NEIGHBORHOOD FREAK	89
20	NURSERY RHYMES (PART I)	25	55	SUNNY	56	89	(CALL ME) THE TRAVELLING MAN	94
21	LET'S DO THE LATIN HUSTLE	22	56	I HAD A LOVE	64	90	LADY, LADY, LADY	—
22	WHERE THERE'S A WILL THERE'S A WAY	23	57	JUST YOUR FOOL	60	91	DO WHAT YOU FEEL (PART I)	95
23	HOLD BACK THE NIGHT	31	58	LADY BUMP	71	92	I AM SOMEBODY	96
24	SHAME ON THE WORLD	28	59	IT'S ALRIGHT (THIS FEELING)	45	93	GIMME SOME (OF YOUR LOVE)	97
25	EVERY BEAT OF MY HEART	26	60	(WHAT'S THE NAME OF THIS FUNK) SPIDERMAN	80	94	IT'S TOO LATE	74
26	SWEET LOVE	30	61	ABYSSINIA JONES	83	95	I COULD HAVE DANCED ALL NIGHT	99
27	THE BEST PART OF A MAN	27	62	GOLDEN YEARS	62	96	SUNNY '76	98
28	SWEET THING	39	63	FATHER FATHER	70	97	I'M IN HEAVEN	76
29	QUIET STORM	34	64	IN LOVE FOREVER	65	98	FIND YOURSELF SOMEBODY TO LOVE	100
30	I NEED YOU, YOU NEED ME	47	65	THE DEVIL IS DOING HIS WORK	72	99	THANK YOU BABY FOR LOVING ME	—
31	(ARE YOU READY) DO THE BUS STOP	33	66	CLOSE TO YOU	78	100	HOLLYWOOD HOT	84
32	LOVING POWER	36	67	ALWAYS THERE	73			
33	LET THE MUSIC PLAY	42	68	MAMA YOU'RE ALL RIGHT WITH ME	82			
34	SCHOOL BOY CRUSH	35	69	HAPPY	66			
35	I DON'T WANT TO LEAVE YOU	37						

ALPHABETIZED TOP 100 R&B (INCLUDING PUBLISHERS AND LICENSEES)

A Chance For Peace (Cosmic Echoes — BMI)	80	Happy (Jobete — ASCAP/Stone Diamond — BMI)	69	Le Lo Li (Stone Flower — BMI)	81	Sweet Love (Jobete/Commodores — ASCAP)	26
Abyssinia Jones (ATV/Zonal — BMI)	61	Hold Back (Golden Fleece/Mured — BMI)	23	Let The Music Play (Sa-Vette/January — BMI)	33	Sweet Thing (Amer' B casting — ASCAP)	28
Always There (Fizz/At Home — ASCAP)	67	Hollywood Hot (Heart's Delight — BMI)	100	Let's Do It Again (Warner-Tamerlane — BMI)	11	Tangerine (Famous Music — ASCAP)	77
(Are You Ready) Do The Bus Stop (Clita — BMI)	31	Honey 1 (Sherlyn — BMI)	47	Let's Do The Latin Hustle (Damit — BMI)	21	Thank You Baby (Silk — BMI)	99
Baby Face (WB — ASCAP)	42	Hot (Dyatonne/Belinda/Unichappell — BMI)	39	Love Machine (Jobete/Grimora — ASCAP)	1	That Old Black Magic (Famous — ASCAP)	74
Bad Luck (Blackwood — BMI)	79	I Am Somebody (Chappell — BMI)	92	Love Or Leave (Mighty Three — BMI)	15	That's The Way (Sherlyn — BMI)	18
Boogie Fever (Perren-Vibes/Bull Pen — BMI)	51	I Could Have Danced (Chappell — ASCAP)	95	Love Rollercoaster (Sutra — BMI)	6	The Best Part (Sherlyn — BMI)	27
(Call Me) The Travelling Man (Incense — BMI)	89	I Destroyed Your (Van McCoy/Brent — BMI)	41	Love Stealing (Stone Diamond — BMI)	75	The Devil Is Doing (Julio-Brian — BMI)	65
Change (Alrby — ASCAP)	46	I Don't Want To (Diversified — ASCAP)	35	Love To Love (Sunday/Cafe Amer — ASCAP)	4	Theme From Mahogany (Jobete — ASCAP/Screen Gems/Columbia — BMI)	13
Close To You (US Songs/Blue Seas/Jac — BMI)	66	I Feel So Good Again (Gambi — BMI)	84	Loving Power (Jay's Ent./Chappell — ASCAP)	32	Theme From S.W.A.T. (SpellGold — BMI)	14
Disco Sax (Bridgeport/Jibara — BMI)	48	I Got Over (Wimot/Sacred Pen — BMI)	38	Make Love To You (Golden Withers — BMI)	12	The Soul City Walk (Mighty Three — BMI)	40
Don't Let Me (Country Road/Blackwood — BMI)	76	I Had A Love (Nick-O-Vel — ASCAP)	56	Mama You're (ABC/Dunhill/One Of A Kind — BMI)	68	Turning Point (Julio-Brian/Content — BMI)	8
Do What You Feel (Gambi — BMI)	91	I'll Care For You (Wanderik — BMI)	71	Nursery Rhymes (Mighty Three — BMI)	20	Valentine Love (Electrocord — ASCAP)	54
Every Beat Of My Heart (Delightful — BMI)	25	I Love Music (Mighty Three — BMI)	7	Once You Hit (Mighty Three/Sacred Pen — BMI)	10	Wake Up Everybody (Mighty Three — BMI)	5
Father Father (Delightful/Gang — BMI)	63	I'm In Heaven (Diagonal/Steals Bros. — BMI)	97	Part Time Love (Kipahula — ASCAP)	50	Walk Away From Love (Charles Kipps — BMI)	3
Find Yourself Somebody (Double Trouble/Blackwood — BMI)	98	I'm Needing You (Gambi — BMI)	37	Puttin' It Down To You (Colgems — ASCAP)	53	We Got To Get (Groovesville — BMI)	70
Fly Robin Fly (Midsong — ASCAP)	52	I'm Your Friendly (Pass Due/Brent — BMI)	88	Quiet Storm (Bertam — ASCAP)	29	What's Come Over Me (W.I.M.O.T. — BMI)	43
Free Ride (Silver Steed — BMI)	19	I Need You, You Need Me (Pee Wee — BMI)	30	Rock Your Baby (Sherlyn — BMI)	82	(What's The Name Of This Funk) Spiderman (Eiber/Pamaja — BMI)	60
Full Of Fire (Jec & Al Green — BMI)	49	I Want To Dance (Can't Stop — BMI)	64	Sagittarian Affair (Criselle/Mac West — BMI)	78	When I'm Wrong (ABC/Dunhill/One Of A Kind — BMI)	85
Funky Weekend (Avco Embassy — ASCAP)	36	Inseparable (Jay's/Chappell — ASCAP)	16	School Boy Crush (Average — BMI)	34	Where There's A Will (Chartwell — BMI)	22
Funny How Time (Tree — BMI)	86	It's Alright (Jay's Ent./Chappell — ASCAP)	59	Shame On (Incredible/Proud Tunes — BMI)	24	You (Jay's Enterprises/Chappell — ASCAP)	44
Gimme Some (Of Your Love) (Desert Moon/Wesaline — BMI)	93	It's Too Late (Jowat — BMI)	94	Sing A Song (Sagittarian — BMI)	2	You Oughta Be Here (Tree — BMI)	87
Golden Years (Bewlay/Chrysalis/MainMan — ASCAP)	62	I Want To Dance (Can't Stop — BMI)	72	Slip And Do It (Cachand — BMI)	17	You're Foolin' You (Groovesville — BMI)	45
Heart Be Still (UFO — BMI)	83	Just Your Fool (Jim-Edd — BMI)	57	Soul Train '75 (Spectrum VII — ASCAP)	73	You Sexy Thing (Finchley — ASCAP)	9
		Lady Bump (Al Gallico — BMI)	58	Sunny (Portable & MRC — BMI)	55		
		Lady, Lady, Lady (Denture Whistle — BMI)	90	Sunny '76 (Portable Music — BMI)	96		

TOP 50 R&B ALBUMS

1	GRATITUDE Earth, Wind & Fire (Columbia PG 33694)	1	27	2ND ANNIVERSARY Gladys Knight & The Pips (Buddah BDS 5639)	21
2	WAKE UP EVERYBODY Harold Melvin & The Blue Notes (Phila Int'l. PZ 33808)	2	28	BOHANNON (Dakar DK 76917)	37
3	FAMILY REUNION The O Jays (Phila Int'l. PZ 33807)	3	29	MUSIC MAESTRO PLEASE Love Unlimited Orchestra (20th Century T-480)	36
4	RUFUS FEATURING CHAKA KHAN (ABC ABCD 909)	5	30	YOU GOTTA WASH YOUR ASS Redd Foxx (Atlantic SD 18157)	34
5	LOVE TO LOVE YOU BABY Donna Summer (Oasis OCLP 5003) (Dist: Casablanca)	4	31	PICK OF THE LITTER Spinners (Atlantic SD 18141)	24
6	SPINNERS LIVE Spinners (Atlantic SD 2-910)	11	32	SHAME ON THE WORLD Main Ingredient (RCA APL 1-1003)	35
7	WHO AM I David Ruffin (Motown M6-849S1)	9	33	MAN-CHILD Herbie Hancock (Columbia PC 33812)	28
8	DRAMA V The Dramatics (ABC ABCD 916)	7	34	IS IT SOMETHING I SAID Richard Pryor (Warner Bros. MS 2227)	30
9	MAKING MUSIC Bill Withers (Columbia PC 33704)	10	35	JOURNEY TO LOVE Stanley Clarke (Nemperor NE 433) (Dist: Atlantic)	29
10	LET'S DO IT AGAIN/ORIGINAL SOUNDTRACK Staple Singers (Curton CU 5005)	6	36	AL GREEN IS LOVE (Hi SHL 32092) (Dist: London)	33
11	FEELS SO GOOD Grover Washington, Jr (Kudu KU 24)	8	37	DANCE YOUR TROUBLES AWAY Archie Bell & The Drells (TSOP PZ 33844)	39
12	MOVIN' ON Commodores (Motown M6-848S1)	12	38	HOT CHOCOLATE (Big Tree BT 89512)	38
13	KC AND THE SUNSHINE BAND (T.K. 603)	15	39	NEW YORK CONNECTION Tom Scott (Ode SP 77033)	44
14	HONEY Ohio Players (Mercury SRM 1-1038)	13	40	SAFETY ZONE Bobby Womack (U.A. LA 544-G)	41
15	RATTLESNAKE Ohio Players (Westbound W-211)	25	41	KICKIN' The Mighty Clouds Of Joy (ABC ABCD 899)	42
16	PLACES AND SPACES Donald Byrd (Blue Note BNLA 549-G) (Dist: UA)	17	42	THE THREE DEGREES (Phila Int'l. PZ 33840)	47
17	CITY LIFE The Blackbyrds (Fantasy F-9490)	18	43	HOT James Brown (Polydor PD 6059)	—
18	YOU Aretha Franklin (Atlantic SD 18151)	14	44	DISCO CONNECTION Isaac Hayes Movement (Hot Buttered Soul ABCD 923)	—
19	TRACK OF THE CAT Dionne Warwick (Warner Bros. BS 2893)	27	45	CITY OF ANGELS Miracles (Tamla T6-339S1)	46
20	HOUSE PARTY Temptations (Gordy G6-97381)	20	46	DON CORNELIUS PRESENTS THE SOUL TRAIN GANG Soul Train Gang (Soul Train BVL 1-1287) (Dist: RCA)	43
21	SAVE ME Silver Convention (Midland Int'l. BKL 1-1129)	16	47	LUCILLE TALKS BACK B.B. King (ABC ABCD 898)	40
22	INSEPARABLE Natalie Cole (Capitol ST 11429)	23	48	MIDNIGHT LIGHTNING Jimi Hendrix (Warner Bros. MS 2229)	32
23	THE SALSOU ORCHESTRA (Salsoul Records SZS 5501)	26	49	FREE TO BE MYSELF Edwin Starr (Granite GS 1005)	49
24	WHEN LOVE IS NEW Billy Paul (Phila. Int'l. PZ 33843)	31	50	RAISING HELL The Fatback Band (Event EV 6905) (Dist: Polydor)	—
25	PHILADELPHIA FREEDOM MFSB (Phila. Int'l. PZ 33845)	19			
26	MAHOGANY Original Soundtrack (Motown M6-858S1)	22			

soul waves

A disappointment for the city of New Orleans turned into an interesting and popular radio feature for station **WYLD**. A concert featuring **Earth, Wind & Fire**, **B.T. Express** and the **Commodores** was booked but unfortunately had to be cancelled. **Ty Bell**, pd, and the **WYLD** jocks conceived a "fantasy concert," just as it would have been aired over the station. The series was continued into the three weeks previous to Christmas, using live LPs and taped interviews of other groups as well. Another different thing done at **WYLD** was a twist on the top 100 of the year wrap-up at New Year's. Instead of looking into the past, the idea was to see into the future. The station selected new product, mainly bottom and uncharted singles and LP cuts, opened up five fully manned phone lines, and let listeners know the station was open to any and all opinions on the music. The dj's were surprised to find that people as young as five and as old as 61 called in, but the major portion of the audience fell in the expected 18 to 37 bracket. (Based on an average of 72 calls per hour.) Results of the survey indicated that disco music would be influential for some time, and that the latin and reggae sounds were fitting into the general dance music scheme. **WYLD** is stressing awareness of all kinds of music, latin and country included. Ty reports that several new people, from areas around the nation have joined the station of late, some with the top 40 experience he is looking for. **WYLD** plans another product audition late January, and a feature regarding **Bob Dylan's** "Hurricane" is in the offing.

WOOK, Washington, D.C., gave away a live pony for Christmas, which a five year old girl was lucky enough to win. On New Year's Day, **WOOK** radio aired a bicentennial salute to black music, which proceeded chronologically, beginning with African drum rhythms, through work songs, blues, gospel, jazz — all the way up to contemporary electronic sounds. The news department added some research, featuring vignettes on the important black artists interspersed with the music. An ambitious and time consuming project, listeners apparently received the combination of entertainment and education very well.

Don Mac of **KDAY** called in to say that the station got into the Christmas spirit early in '76 when it awarded a 1976 Chevrolet Chevette in their most recent contest. Don said all the callers had to do was guess the right color and the right jock. Karen King of L.A. picked red and good old Don and she won the car.

J.D. Black of **KOKY** called in to say Happy New Year and say that the station had some personnel changes over the holidays. The new morning man at the station is **Paul Cleveland** formerly of **WBAD** in Greenville, Mississippi and **KJLH** in L.A. The new afternoon man is **Scott Fulton**, formerly of San Diego. **Lucky Guy** has returned to the station and he will be doing the weekend jazz shows for the people in Little Rock.

WRBD-FM, Ft. Lauderdale is going to have a disco dancemania contest coming up in February. It's an endurance contest and **Joe Fisher** the pd at the sister station **WCKO** said that he thinks the contest will go for 3 days. "I hope it doesn't go a week." The prize for the winner is \$500. Record companies are invited to participate and show off their latest disco product. The station will broadcast live that day from the club and the contest.

WVKO in Columbia is also heavy into the disco thing. On the 17th they are going to have a super disco show at **Veteran Memorial Expo**. **Gary Toms Empire** will be headlining the show along with a local group called the **Crowd Pleasers**. They will have Col. Sanders chicken and **Bill Moon** pd said they are planning to have 6,000 people there and try to form the largest soul train line ever. People from the **Guinness Book of Records** will be on hand in case the record is broken.

Ben Tucker at **WSOK** in Savannah phoned in to say that the station is starting a new training program with its air personalities. On a rotating basis each jock will be assigned duties in music, programming and management to better equip them in the field of radio.

Bob Moore called in from **KDKO** in Denver to say that they have a new all night air personality and his name is **Bobby Morgan** and he was formerly with **WTLC** in Indianapolis.

jess levitt/phil dimauro

R&B/additions to the radio playlists

WAMO — PITTSBURGH
Quiet Storm — Smokey Robinson — Tamla
Theme From S.W.A.T. — Rhythm Heritage — ABC
Loving Power — Impressions — Curtom
Nursery Rhymes — People's Choice — TSOP
I Need You — Joe Simon — Spring
13 To 6 — Love To Love You Baby — Donna Summer
14 To 7 — Once Upon A Time — Dionne Warwick
18 To 9 — Where There's A Will — Bobby Womack
20 To 10 — Hold Back The Night — Trampms
24 To 18 — Theme From Mahogany — Diana Ross
36 To 21 — Turning Point — Tyrone Davis

WGIV — CHARLOTTE
Keep Holding On — The Temptations — Motown
Turning Point — Tyrone Davis — Dakar
Make Some People Happy — Rhythm — Polydor
Nursery Rhymes — People's Choice — TSOP
Just Your Fool — Leon Haywood — Mercury
Mama You're All Right — Four Tops — ABC
Devil Do In' His Work — ChiLites — Brunswick
Hold Back The Night — Trampms — Buddah

WWRL — NEW YORK
Changes — Donald Byrd — U.A.
You — Aretha Franklin — Atlantic
Where There's A Will — Bobby Womack — U.A.
From Us To You — Stairsteps — Dark Horse
15 To 7 — Let The Music Play — Barry White

WHAT — PHILADELPHIA
I Need You — Joe Simon — Spring
Disco Sax — Houston Person — 20th Cent
Let The Music Play — Barry White — 20th Cent
Sweet Love — Commodores — Motown
Gimme Some — Norma Jenkins — Desert Moon
Thank You Baby — Quickest Way Out — Philly Groove

WYLD — NEW ORLEANS
Are You Sure You Want To Give Me — Ronnie
Robertson — Sunshine
Worth A Whippin' — Shirley Brown — Truth
Wonders Of The World — Sex — Super City
25 To 18 — Turning Point — Tyrone Davis

KOKY — LITTLE ROCK
I Need You, You Need Me — Joe Simon
Extra, Extra Read All About It — Ralph Carter
15 To 4 — Make Love To Your Mind — Bill Withers
Hitbound 3 To 19 — Hot — James Brown

WUFO — BUFFALO
Hold Back The Night — Trampms
Tangerine — Salsoul Orchestra
Mama You're All Right With Me — Four Tops
I'm Needing You, Wanting You — Chuck Jackson
Just Your Fool — Leon Haywood
18 To 10 — Every Beat Of My Heart — Crown Heights
27 To 14 — Let The Music Play — Barry White

WCKO — FT. LAUDERDALE
Tangerine — Salsoul Orchestra
My Man — Branch Carter
We're Going To Make It — Roger Hatcher
Misty Blue — Dorothy Moore
29 To 7 — Theme From S.W.A.T. — Rhythm Heritage
22 To 10 — Turning Point — Tyrone Davis

WBMX — CHICAGO
Rock Your Baby — The Sunshine Band
I Had A Love — Ben E. King
Early Morning Love — Rozetta Johnson

WDIA — MEMPHIS
Heart Be Still — Carl Graves
I Had A Love — Ben E. King
Party Hearty — Oliver Sain
Take A Few Steps — Randolph Brown
15 To 1 — Turning Point — Tyrone Davis
24 To 14 — Shame On The World — Main Ingredient
21 To 15 — Sweet Love — Commodores
36 To 16 — I Need You, You Need Me — Joe Simon

WVKO — COLUMBUS
I Wanna Dance With You — Ritchie Family
How High The Moon — Gloria Gaynor
The Zip — MFSB
Free Ride — Tavares
Lost In Love — Freda Payne
30 To 22 — Sunny — Yambu

WCHB — DETROIT
We Got To Get An Understanding — Darrow Fletcher
Let The Music Play — Barry White
Sweet Love — Commodores

WDAO — DAYTON
Got To Get To Know You — Moments
I Had A Love — Ben E. King
Let The Music Play — Barry White
Here Comes The Law — Kenny Smith
The Devil Is Doing His Work — ChiLites

WSOK — SAVANNAH
Quiet Storm — Smokey Robinson
Let The Music Play — Barry White
Inseparable — Natalie Cole
Extra, Extra — Ralph Carter
Nursery Rhymes — People's Choice
3 To 1 — Wake Up Everybody — H. Melvin
19 To 6 — Love To Love — Donna Summer
30 To 24 — Boogie Fever — Sylvers

KATZ — ST. LOUIS
Sunny — Yambu
PICK OF THE WEEK — Where There's A Will — Bobby
Womack
24 To 18 — Turning Point — Tyrone Davis
18 To 13 — Sweet Thing — Chaka Khan and Rufus
22 To 17 — Pass The Feeling On — Creative Source
26 To 22 — Boogie Fever — Sylvers

KYAC — SEATTLE
From Us To You — Stairsteps
Baby Face — Wing & A Prayer
Love Or Leave — Spinners
Extra To 28 — Abyssina Jones — Edwin Starr

KDKO — DENVER
I'm Needing You, Wanting You — Chuck Jackson
Today I Started Loving You — Bobby Bland
When I'm Wrong — B.B. King
From Us To You — Stairsteps
17 To 5 — Make Love To Your Mind — Bill Withers
29 To 9 — You Sexy Thing — Hot Chocolate
23 To 7 — Turning Point — Tyrone Davis
24 To 8 — Nursery Rhymes — People's Choice

KDAY — LOS ANGELES
Today I Started Loving You — Bobby Bland
Abyssina Jones — Edwin Starr
Hold Back The Night — Trampms
Let The Music Play — Barry White
I'm Needing You, Wanting You — Chuck Jackson
28 To 3 — You Sexy Thing — Hot Chocolate
28 To 16 — From Us To You — Stairsteps
24 To 9 — You're Fooling You — Dramatics
32 To 18 — Theme From S.W.A.T. — Rhythm Heritage

KGFJ — LOS ANGELES
Let The Music Play — Barry White
Boogie Fever — Sylvers
Shame On The World — Main Ingredient
Theme From S.W.A.T. — Rhythm Heritage

Strong Buys Monument Studios

NASHVILLE — Monument Recording Studio, Inc., an affiliate of Monument Record Corporation, has been sold to Tommy Strong and Mort Thomasson, vice presidents of the studio operation for a number of years. In announcing the sale to Strong and Thomasson, Fred Foster, president of Monument Record Corporation, said some of his reasons for selling the studio, one of the best known



T.G. ON TOUR — Melodyland recording artist T.G. Sheppard closed out 1975 with a promotional trip to the Dallas-Ft. Worth area. He is shown here with Stan Knowles, who produces the Country Crossroads radio program. The show is a half hour feature which goes into 900 radio stations. T.G. had four hits in 1975. The current one is "Motels And Memories."

Anderson To Host PBS Special

NASHVILLE — Country music star Bill Anderson will be the host of "Hill Country Sounds," an hour-long entertainment-history of country music, which will be aired on Monday, Feb. 2, 1976 at 8 p.m. over the Public Broadcasting System network. The program features performances by an impressive cross-section of country music favorites: Roy Acuff, Chet Atkins, Minnie Pearl, Maybelle Carter and family, Chubby Wise, Dr. Nat Winston, Mac Wiseman, Roger Miller, Earl Scruggs, Dottie West and Bill Anderson.

Filmed in and around Nashville, Renfro Valley, Kentucky, and New York City, the program will be carried as the "Special of the Week."

Footage of one of the last performances of the Grand Ole Opry at Ryman Auditorium is included in the special, as well as footage of the new home of the Opry at the celebrated Opryland.

Mel Tillis Goes Hunting

HOLLYWOOD — Mel Tillis just returned from a five-day quail hunt in Arizona which was both business and pleasure. The outing was being filmed for ABC's "American Sportsman" and Mel guest starred with host, Curt Gowdy. The program is set for a spring airdate

George Lindsey Makes TV Debut

HOLLYWOOD — George Lindsey will make his first guest star appearance on "Movin' On" in an episode titled "Sing It Again, Sonny." Filmed in parts of Georgia and Alabama, Lindsey co-stars with Vera Miles. The program is scheduled for airing in February.

fixtures on Music Row, were the re-activation of Sound Stage Seven Records (Monument's r&b affiliate), a new thrust and re-organization of the Monument label with emphasis on a flow on contemporary product and new relationships with independent producers. Foster expressed gratitude and appreciation to both Strong and Thomasson for their years of dedication and expertise. Under the new alignment, Strong will become president and Thomasson, secretary/treasurer. The balance of the staff, which includes Paul Richmond, Brian Burr and Gail Pollock, will remain and their duties will be basically the same. The studio name will be changed effective immediately to Studio One Recording, Inc.

Tommy Strong came to Monument 12 years ago from RCA and has recorded such talents as the late Jim Reeves, Roy Orbison, Boots Randolph, Kris Kristofferson, Al Hirt, Larry Gatlin, O.B. McClinton and Ronnie Dove. In addition, he has worked with many gospel groups such as James Blackwood and The Blackwood Brothers and Wendy Bagwell and The Sunlighters.

Mort Thomasson spent many years with Owen Bradley's studio and Columbia before coming to Monument nine years ago. He has recorded many of the big names which have come to Nashville over the years, from pop stars Roger Miller, Patti Page and Brook Benton to rock stars Bob Dylan, Simon and Garfunkel, Dusty Springfield and the late Gene Vincent, plus Hank Williams Jr. and most of the MGM and 20th Century country artists.

Paul Richmond joined the studio five years ago. He was raised on rock and soul and has either mixed or mastered the likes of Joe Simon, Jubal, Dennis Linde and Grady Martin. Originally acquired to head up the Lacquer Channel, his masterful touch has been felt on records by Isaac Hayes, Billy Swan, Led Zeppelin, The Staple Singers, Al Green, Charlie McCoy and product from producer Felton Jarvis.

Brian Burr is a graduate of the Peabody College music department and currently does all the mastering for John T. Benson Publishing Company's Heartwarming and Impact labels as well as GRT record pressing Burr also maintains the studio equipment.

Gail Pollock will continue as studio secretary/bookkeeper. Scotty Moore, lead guitarist for Elvis Presley and successful independent producer, long a fixture around the studio, will continue to use the facilities.



HAPPY BIRTHDAY — Johnny Rodriguez planned to stay at home on his birthday, maybe ignore the whole thing, but at least relax through the day. Mercury Records, playing the villain, instead flew him to Los Angeles for a tapng of Don Kirshner's Rock Concert. The birthday couldn't pass by unnoticed, so Susanela Rogers (r), Mercury's west coast publicist, had a small party (and a very good cake) with Mercury personnel as guests.

Country Artist Of The Week



Bill Anderson & Mary Lou Turner

Singer-composer Bill Anderson is a major TV personality, a top recording artist for MCA Records and a concert performer whose name spells box office success.

A member of the Grand Ole Opry in Nashville, Bill is the star of his own weekly television series, "The Bill Anderson Show," which is seen in over 100 cities coast to coast and is reported to be the most widely syndicated country music show in television. Bill also appears frequently as a guest star on TV's top variety shows, including the NBC-TV Today Show, the Mike Douglas Show, the Dinah Shore Show, and Hee-Haw, and performs on Armed Forces radio and television service programs, plus others. More credits include Country Music On Broadway, Forty Acre Feud, Las Vegas Hillbillies, Road To Nashville, and From Nashville With Music. He composed and performed the title song for "Stranger On The Run" and narrated: "All In The Name Of A Song."

The Bill Anderson Show, which stars Bill Anderson and features Mary Lou Turner, singer-instrumentalist Jimmy Gately and one of the country music's top bands, the Po' Boys, draws record breaking crowds to theatres, fairs, music festivals and concert halls. Bill and his troupe have appeared throughout the United States and Canada and at the London Palladium.

Bill has written hundreds of songs which have become hit records for himself and other country music stars. He has received more than 45 awards, has been honored as male vocalist of the year, songwriter of the year (three times) and, with Jan Howard, for top duet of the year. Among the hit songs he has composed and recorded are such popular favorites as "Where Have All Our Heroes Gone," "City Lights," "Still," "Tips Of My Fingers," "Po' Folks," "I Love You Drops," "If You Can Live Without It," "Quits," and scores of others.

The lanky, personable South Carolina born entertainer is a former newspaperman who broke into show business when he became a disk jockey at a small radio station in Georgia. He later turned to singing and composing, and landed a contract with MCA Records.

When Jan Howard left the Bill Anderson Show, Bill was besieged by girl singers. More than 200 girls wrote to him asking for an audition or sent records or tapes of their singing. Bill has an eye for talent. He found Mary Lou Turner at the Wheeling Jamboree and his prediction that Mary Lou would move into "star" class is coming true.

Mary Lou Turner was born in Hazard, Kentucky, but her family soon moved to Dayton, Ohio. Her first musical training came from her dad, who was a musician. He helped her during the early years and arranged for her to audition for the Jamboree. Mary Lou has been a member of the Jamboree for seven years, and although she can only get to Wheeling a few times a year, she still considers herself a member.

Recently, MCA Records signed her to a contract, and has begun to release her recordings.

Bill and Mary Lou have become a winning team as a recording duet with their current single holding the #5 spot in the **Cash Box** hot hundred chart.

All recording is under the direction of MCA vice president Owen Bradley with booking by Bill Goodman.

Gilley Searching For 'Sensation'

NASHVILLE — Mickey Gilley's current hit "Overnight Sensation" is an original song and the title of his latest album. While the song is rising rapidly on the charts, Gilley has started a contest to find three women who are more than an overnight sensation. He is searching for three special women. One will be selected from three age groups: under thirty, between thirty and fifty, and over fifty.

The gals are to write in and say why they are more than an overnight sensation. Husbands or boyfriends are encouraged to write in about their favorite gal. The winners and their best guy will be flown down to Gilley's Club in Pasadena, Texas for Valentine's Day. Contestants are encouraged to write to Gilley's, 4500 Spencer Highway, Pasadena, Texas 77504.

Jessi Colter says "It's Morning (And I Still Love You)" ... Ember's Jeff Kruger, in the U.S. setting up acts for overseas concerts, advised he has IRA clearance for a Glen Campbell concert in Dublin next year ... Harrah's Reno (Jan. 5-14), Tahoe (Apr. 16-29) will headline Glen Campbell ... Columbia Records' Johnny Tillotson, has signed his first fair concert for 1976. The date set as Sept. 1-6 in Minnesota marks the first for Tillotson in five years. ...

Miss Show Business, Judy Lynn, recently entertained in Tulsa at the Oklahoma State Fair meeting and was booked on several of the major fairs throughout Oklahoma. One of the local TV stations came out and filmed a portion of her performance. Miss Lynn has for many years been one of America's top entertainers at fairs and leading clubs throughout the country. ... Capitol artist Anne Murray is set to appear on the Mike Douglas Show Jan. 13 ... Buck Owens is spending the month of January on tour of Europe. Buck's current Capitol single is "Country Singer's Prayer." ...

Although Merle Haggard's new year of 1976 started before a restrained audience (at San Quentin Prison) he is making the fun spots until the next tour starts in Muskogee, Oklahoma. After the San Quentin bit, Merle and the Strangers moved on to taping a TV show in LA, then the Sahara Club in Vegas through the 28th. The 30th will find him at the Convention Center in Fresno, the 31st in Anaheim, then on to Harrah's in Tahoe and ending the month at Harrah's in Reno ... Ted Knight has good reason to be an even bigger bore than usual in the WJM news room of "The Mary Tyler Moore Show." The windy anchorman recently recorded his first album which includes Screen Gems-Columbia Music's "Who Put The Bomp (In The Bomp Ba Bomp Ba Bomp)," a Barry Mann-Gerry Goffin spoof, which was a hit in 1961 when it was recorded by Mann ... Al Gallico music group and ABKCO Music renewed their exclusive long-term contracts with Columbia Pictures Publications. Gallico represents such hit copyrights as "Let Me Be There," "If You Love Me Let Me Know," (this year's BMI award for the most performed song), and "The Most Beautiful Girl." ABKCO owns the majority of songs written and recorded by The Rolling Stones ...

It's now Columbia Pictures Publications! Screen Gems-Columbia Music, the music print division of Columbia Pictures Industries, Inc., has gone Hollywood — or at least, Burbank, and has changed its name to Columbia Pictures Publications ... Not only does Waylon Jennings carry his own sound man John Hensch on the road, he is presently using him as his own personal studio engineer. The first Jennings/Hensch studio endeavor was the soundtrack and musical scoring for the movie, "McIntosh and T.J.," starring Roy Rogers. A native of Albuquerque, New Mexico, Hensch is the president of Concert Sound Company ...

The international chains of Sheraton Hotels has selected contemporary country performer Bob Sanders to represent the entertainment industry at a seminar being held in conjunction with Sheraton's biannual World Managerial Conference in Boston, Massachusetts this month. In addition to participating as a panelist, Sanders will also be the featured entertainer at the conference banquet this month ... Gary Stewart's popularity has swelled to the proportion that a fan club is now being formed. Gary, who has been trying to answer all the fan mail personally, now has some help. Anyone that would like to join, or would like information on Gary Stewart, write to: Gary Stewart International Fan Club, P.O. Box 12611, Nashville, Tenn. 37212 ...

Manager Hap Shahan has booked Dotsy, his RCA recording artist, into Philadelphia in January. Hap, who operates the Almo Village in Bracketville, Texas, has set the date for the National Tour Brokers Convention, many of which bring tours to his village ... RCAer Jerry Reed's 90-minute music-talk show will hit the television airwaves in January. The show will be produced by Show Biz, Inc., and Nashville Productions, Inc. Currently the shows are being produced before live audiences at Opryland studios. A new show will be shown every week during 1976 with no repeats ...

Jim Ed Brown, Danny Davis, Dickey Lee, Ronnie Prophet, Johnny Russell, Dave and Sugar, Bill Walker, Dottie West and Karen Wheeler recently attended the RCA/Consumer Electronic Division Convention at Nashville's Hyatt Regency Hotel ... Ralph Emery's "Pop Goes Country" syndicated TVer recently became an all RCA show when Charley Pride, Gary Stewart, Dave and Sugar and The Pridemans performed on the show. It was a line-up that filled two full houses at Madison Square Garden just days before the TV filming ... Jerry Reed has re-signed with RCA Records. To celebrate the occasion, RCA executives in Nashville held a wine and cheese party in Jerry's honor recently ... Billy Swan just finished a performance at the "Cellar Door" in Washington ...

Lynn Anderson has been taking a remedial Spanish course called "Berlitz." She's taking her courses through 8-track tapes she listens to in her car while she travels ... Tammy Wynette recently returned from a three week vacation from Acapulco ... Willie Nelson played a New Year's Eve concert with Waylon Jennings at the Sumet in Houston before 18,000 people. Jessi Colter, Jerry Jeff Walker and Billy Calery also joined in on the performance ... Danny Davis, who transports The Nashville Brass to all of their concerts via a Martin 404, closed out the year by logging over 85,000 miles on his privately-owned plane and immediately headed for Rome, where he took a well-earned break from the business to visit his brother, Edward ...

Little Richie Johnson reports Carolyn Horton, the 14 year old singing sensation from North Carolina will release her new single next week. The disk which is a duet with Albert Young Eagle, will be on Little Richie Records and distributed nationwide. Johnson produced the record in Nashville last week ... Country music star, Claude King was in town this week to talk with several people in regards to signing a recording contract. While in town he cut a session for K-Tel on some of his own hits ... Bill Anderson and Mary Lou Turner move uphill with their latest country sound, MCA single release "Sometimes." Bill will be hosting "Hill Country Sounds," a PBS special on the history of country music phenomenon to air Feb. 2, 1976 over the PBS network. Filmed in and around Nashville, Renfro Valley, Kentucky and New York City, the program will be carried as the "Special Of The Week." Footage of one of the last performances of the Grand Ole Opry at Ryman Auditorium is included in the special, as well as footage of the new home of the Opry in Opryland. The program was produced by WDCN-TV Nashville ... Loretta Lynn spent Christmas in Mazatlan, Mexico, a warm western port on the Pacific ... Brenda Lee started a working/playing cruise on Jan. 1 to the Bahamas and South America. For the 13th consecutive year Brenda will tour Japan — planned for early summer ... It was Ernest Tubbs Day in Livingston, Texas recently with town mayor Joe Pedigo hosting a barbecue in Ernest's honor.

juanita jones

top country LP's

1	RONNIE MILSAP/NIGHT NIGHTS Ronnie Milsap (RCA APL 1-1223)	2	25	THE TOMMY OVERSTREET SHOW LIVE FROM THE SILVER SLIPPER (ABC/Dot DOSD 2038)	26
2	BLACK BEAR ROAD C.W. McCall (MGM 5008)	1	26	SOMEBODY LOVES YOU Crystal Gayle (United Artists LA 543G)	30
3	WHAT CAN YOU DO TO ME NOW Willie Nelson (RCA APL 1-1234)	3	27	SONNY JAMES — THE SOUTHERN GENTLEMAN Sonny James (Columbia KC 33846)	15
4	ROCKY Dickey Lee (RCA APL 1-1243)	4	28	SAY I DO Ray Price (ABC/Dot DOSD 2037)	33
5	PRISONER IN DISGUISE Linda Ronstadt (Asylum 7E-1045)	8	29	BARBI BENTON Barbi Benton (Playboy PB 406)	31
6	THE HAPPINESS OF HAVING YOU Charley Pride (RCA APL 1-1241)	10	30	HELP ME MAKE IT (TO MY ROCKIN' CHAIR) B J Thomas (ABC ABCDP 912)	32
7	REDHEADED STRANGER Willie Nelson (Columbia PC 33482)	7	31	HEART TO HEART Roy Clark (ABC/Dot DOSD 2041)	24
8	ARE YOU READY FOR FREDDY Freddy Fender (ABC/Dot DOSD 2044)	5	32	BEFORE THE NEXT TEARDROP FALLS Freddy Fender (ABC/Dot DOSD 2020)	28
9	GREATEST HITS Don Williams (ABC DOSD 2036)	6	33	GREATEST HITS VOL. II Tom T. Hall (Mercury SRN 1044)	29
10	COUNTRY WILLIE Willie Nelson (United Artists LA 510-G)	12	34	COWBOYS AND DADDYS Bobby Bare (RCA APL 1-1222)	35
11	THE FIRST TIME Freddie Hart (Capitol ST 11449)	11	35	LOVE, YOU'RE THE TEACHER Linda Hargrove (Capitol ST 11463)	36
12	OVERNIGHT SENSATION Mickey Gilley (Playboy PB 408)	16	36	HARPIN' THE BLUES Charlie McCoy (Monument KZ 33802)	37
13	WINDSONG John Denver (RCA APL 1-1183)	13	37	THE BEST OF THE STATLER BROTHERS (Mercury SRM 1-1037)	34
14	SINCE I MET YOU BABY Freddy Fender (GRT 8005)	9	38	GREATEST HITS VOL. I Narvel Felts (ABC/Dot DOSD 2036)	39
15	LOVE IN THE HOT AFTERNOON Gene Watson (Capitol ST 11443)	14	39	SUPERBOW Vassar Clements (Mercury SRM 1-1058)	41
16	THE NIGHT ATLANTA BURNED The Atkins String Co. (RCA APL 1-1233)	17	40	TWITTY Conway Twitty (MCA 2176)	—
17	HOLY BIBLE — OLD TESTAMENT Statler Brothers (Mercury SRM 1051)	19	41	COUNTRY GOLD Danny Davis & The Nashville Brass (RCA APL 1-1240)	45
18	HOLY BIBLE — NEW TESTAMENT Statler Brothers (Mercury SRM 1052)	18	42	LOVE PUT A SONG IN MY HEART Johnny Rodriguez (Mercury SRM 1-1057)	—
19	TODAY I STARTED LOVING YOU AGAIN Sammi Smith (Mega MLPS 612)	20	43	RED HOT PICKER Jerry Reed (RCA APL 1-1226)	44
20	TOGETHER Anne Murray (Capitol ST 11433)	25	44	ODD MAN IN Jerry Lee Lewis (Mercury SRM 1-1064)	48
21	RHINESTONE COWBOY Glen Campbell (Capitol SW 11430)	21	45	I LIVE THE COUNTRY SONGS I SING Jack Barlow (Antique IRDA LPN 60004)	46
22	STACKED DECK Amazing Rhythm Aces (ABC ABCD 913)	22	46	MAGNOLIAS AND MISFITS Jim Weatherly (Buddah BDS 5637)	47
23	CLEARLY LOVE Olivia Newton-John (MCA 2148)	23	47	DREAMING MY DREAMS Waylon Jennings (RCA APL 1-1117)	43
24	UNCOMMONLY GOOD COUNTRY Dave Dudley (United Artists LA 512G)	27	48	COOL BOOTS Boots Randolph (Monument KZ 33803)	50
			49	THE BLIND MAN IN THE BLEACHERS Kenny Starr (MCA 2177)	—
			50	DOLLY Dolly Parton (RCA APL 1-1221)	40

Country Singles — Active Extras

I'm A White Boy
Jim Mundy (ABC/Dot)
It Don't Bother Me
Ben Reece (20th Century)
Light Of The Stable
Emmylou Harris (Reprise)
Matter Of Pride
Lawanda Lindsey (Capitol)
My Window Faces South
Sammi Smith (Mega)
Sweet Sensuous Feeling
Sue Richards (ABC/Dot)
The Door I Used To Close
Marilyn Sellars (Mega)
The Roots Of My Raising
Merle Haggard & The Strangers (Capitol)

Broken Bones
Tommy Cash (20th Century)
Circle Of Tears
Chip Taylor (Warner Brothers)
Don't Let Smokey Mountain Smoke Get In Your Eyes
Osborne Bros. (MCA)
Fire On The Bayou
Bill Black Combo (Hi)
Gentle Fire
Johnny Duncan (Columbia)
Good Mornin' Lovin'
Larry Kingston (Warner Brothers)
Honey Toast And Sunshine
Susan Raye (Capitol)
If I Had To Do It All Over Again
Roy Clark (ABC/Dot)

singles

MERLE HAGGARD AND THE STRANGERS (Capitol P4204)

The Roots Of My Raising (2:44) (Blue Book — BMI) (Tommy Collins)

Merle mixes recitation with his usually fine vocalizing on this one about going back home and reminiscing about his boyhood. Produced by Ken Nelson and Fuzzy Owen, "The Roots" should grab roots and rise steadily on the charts. Flip: No info. available.

JESSI COLTER (Capitol P4200)

It's Morning (And I Still Love You) (2:20) (Baron — BMI) (Jessi Colter)

It's a "big production" number with the Jessi Colter progressive sound... one with which she is exceptionally comfortable. Guitars are outstanding, and requests will pour in for this one produced by Ken Mansfield and Waylon Jennings. Flip: No info. available.

OSBORNE BROTHERS (MCA 40509)

Don't Let Smokey Mountain Smoke Get In Your Eyes (2:12) (Double Tree — SESAC) (Cecil Null)

The Osborne Brothers are right "at home" on this up-tempo bluegrass-country tune about a Smokey Mountain paradise. It'll make you want to be there, and it should "be there" on the charts. Flip: No info. available.

BILL BLACK COMBO (Hi 5N-2301)

Fire On The Bayou (2:03) (Fi — ASCAP) (G. Michael)

"Fire On The Bayou" is plenty hot with fiddle work. From the LP, "The World's Greatest Honky-Tonk Band," it moves... moves... moves with fury. Produced by Bob Tucker and Larry Rogers, it could heat up the charts. Flip: No info. available.

RANDY BARLOW (Gazelle IRDA 153-A)

Johnny Orphan (2:27) (Frebar — BMI) (Fred Kelly/Randy Barlow)

Randy opens with a recitation, then sings a sad story about an all-American orphan boy named Johnny who wants to be wanted. The music complements the lyric on this Fred Kelly production. Flip: No info. available.

ERNIE PAYNE (Melodyland ME 6026F)

Take Me (The Way That I Am) (2:53) (Eyes Havit/Unichappell/Caseyem — BMI) (Ernie Payne)

There's outstanding production work by Mike Curb on this ballad, as Ernie pleads soulfully to his woman to "take me the way that I am, and believe that's the best I can be." It's one the DJ's should "take" just the way it is... good. Flip: No info. available.

WINK MARTINDALE (ABC/Dot DOA 17606)

Deck Of Cards (3:52) (American — BMI) (T. Texas Tyler)

A "true" recitation about a soldier and what he saw in a deck of cards when compared with a prayer book. Produced by Randy Word, it's a "wonder"-ful piece of material. Flip: No info. available.

KATHY KEARNS (Paragon IRDA 171)

Unspoken Words (2:50) (Cherry Tree — SESAC) (Johnnie Virgin)

Kathy's vocal style on this ballad about the expression of love without putting it into words is indeed refreshing. We'll be hearing more from Kathy Kearns. Produced by Tommy Jennings, it's definite chart material. Flip: No info. available.

JUD STRUNK (Melodyland ME 6027 F)

Pamela Brown (2:30) (Hallnote — BMI) (Tom T. Hall)

Jud sings convincingly this up-tempo Tom T. Hall story about owing all his "good times" to Pamela Brown because he "didn't" marry her. This one should go well on the boxes and the charts. Flip: No info. available.

REX KRAMER (Frog FRG 101-A)

You Oughta Be Against The Law (2:24) (Ribbit — ASCAP) (R. Kramer/T. Richardson)

Some stations are already hot on this Rex Kramer up-tempo tune. The title gives an indication of what it's all about, and there definitely ain't no law against what this one could do on the boxes and on the charts. Flip: No info. available.

Owen Bradley To Assume Indy Prod. Role At MCA

NASHVILLE — Mike Maitland, president of MCA records, Inc. and Owen Bradley, vice president for the company in Nashville have jointly announced the change in Bradley's position with the label. Effective immediately he will devote full time to independent production and no longer be involved with administrative responsibilities.

Bradley, who is considered one of the Nashville producers whose work helped establish the city's reputation as a major music center, recorded such acts as Brenda Lee, Loretta Lynn, Conway Twitty, Patsy Cline, Jack Greene and Little David Watkins.

In addition he has produced some of the industry's biggest hits through his active involvement in the recording careers of Red Foley, Burl Ives, Rex Allen, Kitty Wells, Ernest Tubb, Webb Pierce, Bobby Helms and Bill Anderson.

Having been associated with the Decca/MCA family for over 20 years Bradley will continue to record artists for MCA as an independent producer in addition to acts outside the MCA label.

In commenting on the move to independent status Bradley said, "I'm really excited over being able to devote full effort to recording, and plan to not only work with established artists but will be looking for new talent to record."

Bradley's new offices will be at 1609 Hawkins St., in Nashville.

LP's

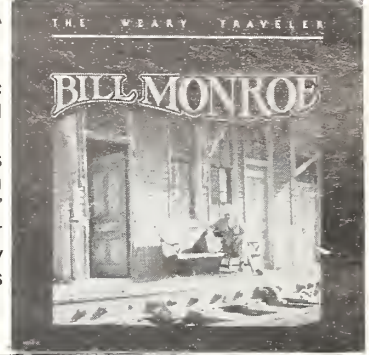
LOVIN' AND LEARNIN' — Tanya Tucker — MCA 2167

Tanya says, "I'm 15, and you're gonna hear from me"; and we absolutely take her at her word as she expresses herself incomparably on this album. Produced by Jerry Crutchfield, it's terrific Tanya throughout. Selections: "Pride Of Franklin County," "Depend On You," "Ain't That A Shame," "Leave Him Alone," "You've Got Me To Hang On To," "Makin' Love Don't Always Make Love Grow," "After The Thrill Is Gone," "Don't Believe My Heart Can Stand Another You," "Here We Are," "My Cowboy's Getting Old."



THE WEARY TRAVELER — Bill Monroe — MCA 2173

To quote MCA's Owen Bradley, who produced many Monroe recordings, "Bill knows his music... truly he is the 'Father of Bluegrass,'" and proof of Bradley's statement is on this album. Produced by Walter Haynes, it's a bluegrass masterpiece. Selections: "Mary Jane, Won't You Be Mine," "Old, Old House," "Jerusalem Ridge," "Clinging To A Saving Hand," "Thank God For Kentucky," "Show Me The Way," "Weary Traveler," "Ashland Breakdown," "Reasons Why," "Watson Blues."



Green Appointed Music Director

NASHVILLE — Veteran music executive Ronnie Green has been appointed to the position of creative director of Roger Miller's Music, effective immediately.

The announcement was made jointly by Miller and Carole Dove, general manager of the music group headquartered in Nashville.

Green's chief duties will be concen-

trated on development the full potential of writers already signed with Alrhond, Royal Oak and Roger Miller Music. He will also be working with artists signed to the group's Engine Productions.

"We are establishing an open door policy and will listen to all material submitted to us," Green said. "We are also looking for new talent for the production company."

additions to country playlists

WHN — NEW YORK

Somebody Loves You — Crystal Gale — United Artists
Somebody Hold Me — Narvel Felts — ABC/Dot
I'm Sorry Charlie — Joni Lee — MCA
Extra To 6 — Sometimes — Bill Anderson & Marylou Turner
Extra To 9 — Mamas Don't Let — Ed Bruce
14 To 7 — When The Tingle Becomes A Chill — Loretta Lynn

WXCL — PEORIA

Roots Of My Raising — Merle Haggard — Capitol
If I Let Her Come In — Ray Griff — Capitol
How Great Thou Art — Statler Bros. — Mercury
If I Had It To Do All Over Again — Roy Clark — ABC/Dot
The Sweetest Gift — Linda Ronstadt & Emmylou Harris — Asylum

KMAK — FRESNO

Faster Horses — Tom T. Hall — Mercury
Young Love/Deep Purple — Ray Stevens — Barnaby
It's Morning — Jessi Colter — Capitol
Wild Side Of Life — Freddy Fender — GRT
31 To 24 — Bump Bounce Boogie — Asleep At The Wheel
11 To 3 — Somebody Loves You — Crystal Gayle

KLAC — LOS ANGELES

The Sweetest Gift/Tracks Of My Tears — Linda Ronstadt & Emmylou Harris — Asylum
It's Morning — Jessi Colter — Capitol
Don't Stop In My World — Billy Walker — RCA
15 To 39 — Love Lifted Me — Kenny Rodgers
45 To 30 — Remember Me — Willie Nelson

WITL — LANSING

If I Let Her Come In — Ray Griff — Capitol
Door I Used To Close — Marilyn Sellers — Mega
If I Had It To Do — Roy Clark — ABC/Dot
Love Was The Wind — Melba Montgomery — Asylum

WJJD — CHICAGO

Longhaired Redneck — David Allan Coe — Col.
Good Hearted Woman — Waylon Jennings & Willie Nelson — RCA
Hank Williams You Wrote My Life — Moe Bandy — Col.

KLAK — DENVER

Wild Side Of Life — Freddy Fender — GRT
Remembering You — Dennis Payne — Capitol
Bump Bounce Boogie — Asleep At The Wheel — Capitol
18 To 1 — The White Knight — Cledus Maggard
10 To 2 — Don't Believe My Heart — Tanya Tucker
40 To 29 — Standing Room Only — Barbara Mandrell

KFDI — WICHITA

Deck Of Cards — Wink Martindale — ABC/Dot
Sweet Sensuous Feelings — Sue Richards — ABC/Dot
Roots Of My Raising — Merle Haggard — Capitol
If I Had It To Do It All Over Again — Roy Clark — ABC/Dot
e7 To 27 — Hank Williams You Wrote My Life — Moe Bandy
45 To 37 — Standing Room Only — Barbara Mandrell

WAME — CHARLOTTE

I'll Be Your San Antone Rose — Dotts — RCA
Hank Williams You Wrote My Life — Moe Bandy — Columbia
Mamas Don't Let — Ed Bruce — United Artists
I'm Sorry Charlie — Joni Lee — MCA
Since I Fell For You — Charlie Rich — Epic
30 To 25 — Fly Away — John Denver

WIRE — INDIANAPOLIS

If I Had It To Do — Roy Clark — ABC/Dot
Long Haired Redneck — David Allan Coe — Col.
Shine On — Ronnie Prophet — RCA
Young Love — Ray Stevens — Barnaby

WMC — MEMPHIS

Dog Tired Of Catin' Around — Shylo — Columbia

WHK — CLEVELAND

Young Love — Ray Stevens — Barnaby
Shine On — Ronnie Prophet — RCA
You Are The Song — Freddie Hart — Capitol
If I Had It To Do — Roy Clark — ABC/Dot
Broken Lady — Larry Gatlin — Monument
Faster Horses — Tom T. Hall — Mercury
You Make Life Easy — Joe Stampley — ABC/Dot
I'm High On You — Jack & Misty — Epic
Love Lifted Me — Kenny Rodgers — UA
Roots Of My Raising — Merle Haggard — Capitol
Tracks Of My Tears — Linda Ronstadt — Asylum
It's Morning — Jessi Colter — Capitol
Remember Me — Willie Nelson — Col.

KYA — DALLAS

Phantom #309 — Red Sovine — Starday
Maiden's Prayer — Finney — Soundwaves
Wild Side Of Life — Freddy Fender — GRT
Sweet Sensuous Feeling — Sue Richards — ABC/Dot
If I Had It To Do — Roy Clark — ABC/Dot

WVX — KNOXVILLE

Phantom #309 — Red Sovine — Starday
She's Just An Old Love — Nick Nixon — Mercury
Take It To The Limit — Eagles — Asylum
Homecoming — Hagood Hardy — Capitol
I'm High On You — Jack Blanchard & Misty Morgan — Epic

WNN — LOUISVILLE

Now Everybody Knows — Charlie Rich — RCA
Pick Me Up On Your Way Down — Bobby G. Rice — GRT
Young Love — Ray Stevens — Barnaby
Meet Me Later — Margo Smith — 20th Century
Eres Tu/Touch The Wind — Floyd Cramer — RCA
Another Morning — Jim Ed Brown — RCA
The Door I Used To Close — Marilyn Sellers — Mega
If I Had It To Do — Roy Clark — ABC/Dot

WVOJ — JACKSONVILLE

Pick Me Up — Bobby G. Rice — GRT
Sweet Sensuous Feeling — Sue Richards — ABC/DOT
Fire On The Bayou — Bill Black Combo — Hi
If I Had It To Do — Roy Clark — ABC/Dot
The Roots Of My Raising — Merle Haggard — Capitol
Play Me No More Sad Songs — Rex Allen Jr.
It's Morning — Jessi Colter — Capitol
Another Morning — Jim Ed Brown — RCA
Faster Horses — Tom T. Hall — Mercury

CASH BOX TOP 100 COUNTRY

1	WHEN THE TINGLE BECOMES A CHILL	Loretta Lynn (MCA 40484)	2	34	BLACKBIRD (HOLD YOUR HEAD HIGH)	Stoney Edwards (Capitol P4188)	34	66	LONGHAIRD REDNECK	David Allan Coe (Columbia 3-10254)	73
2	THE BLIND MAN IN THE BLEACHERS	Kenny Starr (MCA 40474)	3	35	SHE'S JUST AN OLD LOVE TURNED MEMORY	Nick Nixon (Mercury 73726)	51	67	IT'S MORNING (AND I STILL LOVE YOU)	Jessi Colter (Capitol 4200)	88
3	COUNTRY BOY (YOU GOT YOUR FEET IN L.A.)	Glen Campbell (Capitol 4155)	4	36	WHO WANTS A SLIGHTLY USED WOMAN	Connie Cato (Capitol P4169)	38	68	FASTER HORSES	Tom T. Hall (Mercury 73755)	82
4	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME	Conway Twitty (MCA 40492)	8	37	HANK WILLIAMS, YOU WROTE MY LIFE	Moe Bandy (Columbia 3-10265)	40	69	WHERE LOVE BEGINS	Gene Watson (Capitol P4143)	29
5	SOMETIMES	Bill Anderson & Mary Lou Turner (MCA 40488)	6	38	GOOD HEARTED WOMAN	Waylon Jennings & Willie Nelson (RCA JH 10529)	55	70	PHANTOM 309	Red Sovine (Starday 101)	97
6	LOOKING FOR TOMORROW	Mel Tillis (MGM 14835)	7	39	BUMP BOUNCE BOOGIE	Asleep At The Wheel (Capitol 4187)	39	71	COUNTRY SINGER'S PRAYER	Buck Owens (Capitol P4181)	90
7	SOMETIMES I TALK IN MY SLEEP	Randy Cornor (ABC/Dot DOA 17592)	10	40	SHADOWS OF MY MIND	Vernon Oxford (RCA JH 10442)	42	72	YOU MAKE LIFE EASY	Joe Stampley (ABC/Dot 17599)	75
8	OVERNIGHT SENSATION	Mickey Gilley (Playboy 6055)	9	41	UNCLE HIRAM & THE HOMEMADE BEER	Dick Feller (Asylum 45290)	45	73	ROLL ON, TRUCKERS	Ray Pillow (ABC/Dot 17589)	76
9	CONVOY	C.W. McCall (MGM 14839)	5	42	STANDING ROOM ONLY	Barbara Mandrell (ABC/Dot DOA 17601)	52	74	THE REVEREND BOB	Barbi Benton (Playboy P6056)	89
10	JUST IN CASE	Ronnie Milsap (RCA PB 10420)	1	43	IF I COULD MAKE IT (THROUGH THE MORNING)	Tony Douglas (20th Century 2257)	43	75	DANCE HER BY ME	Jacky Ward (Mercury 73716)	24
11	THE HAPPINESS OF HAVING YOU	Charley Pride (RCA PB 10455)	15	44	JADED LOVER	Jerry Jeff Walker (MCA 40487)	44	76	YOUNG LOVE	Ray Stevens (Barnaby 618)	—
12	MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS	Ed Bruce (United Artists UA 732Y)	12	45	SINCE I FELL FOR YOU	Charlie Rich (Epic 8-50182)	68	77	HOW GREAT THOU ART	Statter Brothers (Mercury 73732)	—
13	AMAZING GRACE (USED TO BE HER FAVORITE SONG)	Amazing Rhythm Aces (ABC 12132)	14	46	SHE'S HELPING ME GET OVER LOVING YOU	Joe Stampley (Epic 8-50179)	56	78	WILD SIDE OF LIFE	Freddy Fender (GRT 039)	—
14	SOMEBODY LOVES YOU	Crystal Gayle (U.A. XW 740-Y)	21	47	WARM SIDE OF YOU	Freddie Hart & The Heartbeats (Capitol 4152)	20	79	A ROSE BY ANY OTHER NAME	Ronnie Milsap (Warner Bros. WBS 8160)	79
15	I'LL BE YOUR SAN ANTOINE ROSE	Dottie (RCA JH 10423)	17	48	QUEEN OF TEMPTATION	Brian Collins (ABC/Dot 17593)	48	80	GREENER THAN THE GRASS (WE LAID ON)	Tanya Tucker (Columbia 3-10235)	60
16	STONED AT THE JUKEBOX	Hank Williams Jr. (MGM M14833)	16	49	A DAMN GOOD COUNTRY SONG	Jerry Lee Lewis (Mercury 437-73729)	49	81	LOVE PUT A SONG IN MY HEART	Johnny Rodriguez (Mercury 73715)	71
17	SILVER WINGS AND GOLDEN RINGS	Billie Jo Spears (United Artists XW 712Y)	13	50	NOW EVERYBODY KNOWS	Charlie Rich (RCA JH 10458)	50	82	WHO'S GONNA RUN THE TRUCK STOP IN TUBA CITY WHEN I'M GONE	Leroy Van Dyke (ABC/Dot DOA 17579)	—
18	FIRE AND RAIN	Willie Nelson (RCA JH 10429)	18	51	WHAT WILL THE NEW YEAR BRING	Donna Fargo (ABC/Dot DOA 17586)	65	83	PICK ME UP ON YOUR WAY DOWN	Bobby G. Rice (GRT 036)	—
19	LET IT SHINE	Olivia Newton-John (MCA 40495)	23	52	HUCKLEBERRY PIE	Even Stevens & Sammi Smith (Elektra 45292)	66	84	SECRET LOVE	Freddy Fender (ABC/Dot DOA 17585)	63
20	PARADISE	Lynn Anderson (Columbia 3-10240)	26	53	I DON'T THINK I'LL EVER GET OVER YOU	Don Gibson (Hickory H361)	53	85	THE GOOD LORD GIVETH (AND UNCLE SAM TAKETH AWAY)	Webb Pierce (Plantation PL 131)	32
21	DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU	Tanya Tucker (MCA 40497)	22	54	MOTELS AND MEMORIES	T.G. Sheppard (Melodyland ME 6028F)	57	86	JASON'S FARM	Cal Smith (MCA 4047)	46
22	ME AND OLD C.B.	Dave Dudley (United Artists XW 722Y)	11	55	ANOTHER NEON NIGHT	Jean Sheppard (United Artists XW 745Y)	67	87	TOO BIG A PRICE TO PAY	Kenny Price (RCA 10460)	—
23	SOMEBODY HOLD ME UNTIL SHE PASSES BY	Narvel Felts (ABC/Dot 17598)	27	56	MY BABY'S GONE	Jeanne Pruett (MCA 40490)	85	88	THE MAN ON PAGE 602	Zoot Fenster (Antique IRDA 106)	47
24	TEXAS 1947	Johnny Cash (Columbia 3-10237)	25	57	I JUST LOVE BEING A WOMAN	Barbara Fairchild (Columbia 3-10261)	59	89	HE LITTLE THING'D HER OUT OF MY ARMS	Jack Greene (MCA 40482)	54
25	QUEEN OF THE SILVER DOLLAR	Dave & Sugar (RCA JH 10425)	28	58	ERES TU (TOUCH THE WIND)/APACHE	Sonny James (Columbia 3-10249)	58	90	LOVE WAS THE WIND	Melba Montgomery (Elektra E 45296)	—
26	FLY AWAY	John Denver (RCA 10517)	37	59	FREE TO BE	Eddy Raven (ABC/Dot DOA 17595)	62	91	WOMAN, WOMAN	Jim Glaser (MGM M14834)	61
27	FEEL AGAIN	Faron Young (Mercury 73731)	30	60	MEET ME LATER	Margo Smith (20th Century TC 2255)	87	92	IT'S ALL IN THE MOVIES	Merle Haggard (Capitol P4141)	88
28	LOVE WAS	Linda Hargrove (Capitol P4153)	31	61	DON'T STOP IN MY WORLD (IF YOU DON'T MEAN TO STAY)	Billy Walker (RCA JH 10466)	64	93	ANOTHER MORNING	Jim Ed Brown (RCA 10531)	94
29	THE WHITE KNIGHT	Cledus Maggard & The Citizens Band (Mercury 73751)	35	62	THE SWEETEST GIFT/TRACKS OF MY TEARS	Linda Ronstadt & Emmylou Harris (Asylum 45295)	70	94	I'M HIGH ON YOU	Jack Blanchard & Misty Morgan (Epic 8-50181)	95
30	EASY ASPIE	Billy "Crash" Craddock (ABC/Dot DOA 17584)	19	63	BROKEN LADY	Larry Gatlin (Monument 8-8680)	78	95	FEELINGS	Sarah Johns (RCA 10465)	—
31	I'M SORRY CHARLIE	Joni Lee (MCA 40501)	3	64	REMEMBER ME	Willie Nelson (Columbia 3-10275)	80	96	MAYBE TOMORROW	Don Gibson & Sue Thompson (Hickory H360)	69
32	LOVE LIFTED ME	Kenny Rogers (United Artists 746)	36	65	SHINE ON	Ronnie Prophet (RCA PB 50136)	84	97	(I HEARD THAT) LONESOME WHISTLE	Charlie McCoy (Monument ZS 8-8672)	74
33	LAST OF THE OUTLAWS	Chuck Price (Playboy 6052)	33					98	HEAVEN BOUND	The Oak Ridge Boys (Columbia 3-10226)	98

ALPHABETICAL LISTING FOR COUNTRY 100 CHART — PUBLISHERS

A Damn Good Country Song (Combine — BMI)	49	Hank Williams — You Wrote (Acuff/Rose — BMI)	37	Mammas Don't (Tree/Sugarplum — BMI)	12	Sometimes I Talk (Milene — ASCAP)	7
Amazing Grace (Fourth Floor — ASCAP)	13	Heaven Bound (House Of Gold — BMI)	98	Maybe Tomorrow (Acuff/Rose — BMI)	96	Standing Room Only (Sunbury — ASCAP)	42
Another Morning (Show Biz — BMI)	93	He Little Thing'd Her (Tree — BMI)	89	Me And Old C.B. (Newkeys — BMI)	22	Stoned At The Jukebox (Bocephus — BMI)	16
Another Neon Night (Birchfield — BMI)	55	How Great Thou Art (Manna — BMI)	77	Meet Me Later (Jidobi — BMI)	60	Texas 1947 (Sunbury — ASCAP)	24
A Rose By Any (Pocketful Of Tunes — BMI)	79	Huckleberry Pie (Dev/Dave — BMI)	52	Motels And Memories (Offjack — BMI)	54	The Blind Man (Tree — BMI)	2
Blackbird (Blackwood/Black Road — BMI)	34	I Don't Think So (Acuff/Rose — BMI)	53	My Baby's Gone (Central Songs — BMI)	56	The Good Lord Giveth (Brandywine — ASCAP)	85
Broken Lady (First Generation — BMI)	63	If I Heard That (Peer Int'l — BMI)	97	Now Everybody Knows (Central Songs — BMI)	50	The Happiness Of (Contention — SESAC)	11
Bump Bounce Boogie (Asleep At The Wheel/Black Coffee — BMI)	39	If I Could Make It (Cochise — BMI)	43	Overnight Sensation (Hall/Clement — BMI)	8	The Man On Page 602 (Georgene — BMI)	88
Convo (American Gramophone — SESAC)	9	I Just Love Being A Woman (Pixenbar — BMI)	57	Paradise (Collin/Sour Grapes — BMI)	20	The Reverend Bob (Rodeo Cowboy — BMI)	74
Country Boy (ABC/Dunhill/One Of A Kind — BMI)	3	I'll Be Your San Antonio (Sunbury — ASCAP)	15	Phantom 309 (Fort Knox — BMI)	70	The Sweetest Gift (Stamps Baxter — BMI)	62
Country Singers Prayer (Blue Book — BMI)	71	I'm High On You (Hall/Clement — BMI)	94	Pick Me Up (Tree — BMI)	83	The White Knight (Unichappell — BMI)	29
Dance Her By (LeBill — BMI)	75	I'm Sorry (Cherry Lane — ASCAP)	31	Queen Of Temptation (Sawgrass — BMI)	48	This Time I've Hurt Her (Blue Moon — ASCAP)	4
Don't Believe My Heart (Onhisown — BMI)	21	It's All In The Movies (Shade Tree — BMI)	92	Remember Me (Vogue — BMI)	64	Too Big A Price (Kenny Price — BMI)	87
Don't Stop In My World (Showbiz — BMI)	61	Jaded Lover (Toad Hall Music — BMI)	44	Roll On (Sterling/Addison St — ASCAP)	73	Uncle Hiram (Tree — BMI)	41
Easy As Pie (Chappell — ASCAP)	30	Jason's Farm (Pick-A-Hit — BMI)	86	I Do (Dayspring — BMI)	100	Warm Side Of You (Hartline — BMI)	47
Eres Tu (Bud Radmus — ASCAP)	58	Just In Case (Pi-Gem — BMI)	10	Secret Love (Warner Bros. — ASCAP)	84	What Will The New Year (Prima Donna — BMI)	51
Feel Again (Cherry Tree — SESAC)	27	Last Of The Outlaws (Tree — BMI)	33	Shadows Of My Mind (Hermitage — BMI)	40	When The Tingle (Wilderness — BMI)	1
Feelings (Fermata Int'l. — ASCAP)	95	Let It Shine (Window — BMI)	19	She's Helping Me (Al Gallico/Algee — BMI)	46	Where Love Begins (Blue Echo — ASCAP)	69
Fire And Rain (Blackwood/Country — BMI)	18	Longhaired Redneck (Window/Lotsa — BMI)	66	She's Just An Old Love (Chess — ASCAP)	35	Who's Gonna Run (Bandshell — BMI)	82
Fly Away (Cherry Lane — ASCAP)	26	Looking For Tomorrow (Sawgrass — BMI)	6	Shine On (Chappell — CAPAC)	65	Who Wants A Slightly Used Woman (Boyce & Powers/Adventure — ASCAP)	36
Free To Be (Milene — ASCAP)	59	Love Lifted Me (John T. Benson — ASCAP)	32	Silver Wings And (Almo/Peso — ASCAP)	17	Wild Side Of Life (Travis — BMI)	78
Good Hearted (Baron/Willie Nelson — BMI)	38	Love Put A Song In My (Pi-Gem — BMI)	81	Since I Fell For You (Warner Bros. — ASCAP)	45	Woman, Woman (Ensign — BMI)	91
Greener Than The Grass (Willow — BMI)	60	Love Was (Beechwood/Window — BMI)	28	Somebody Hold Me (Al Cartee/Ensign — BMI)	23	You Make Life Easy (Gallico/Algee — BMI)	72
		Love Was The Wind (Window — BMI)	90	Sometimes Loves You (Jock — BMI)	14	Young Love (Lowery — BMI)	76
		Maidens Prayer (Hitkit — BMI)	99		5		



OVERNIGHT SENSATION!

**The latest triumph
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P 6055

PB 408

PBT 408



Piracy Bill In California Gets Tough tr 7

enables the judge to make the case a misdemeanor or a felony, depending on the particulars of the given case. So, where a one-time offender might still pull a misdemeanor, the two-time loser is in for a more stringent sentence."

Turning his attention to the matter of setting the actual amounts of the fines to be imposed, Robinson noted, "In the past, to have a significant fine you had to charge the defendant with selling or manufacturing a number of tapes. Now, all we have to do is go in with one tape or one record, show the extent of the operation and the fine will obviously grow with the extent of the operation based on past history. We don't have to prove 15 or 20 counts to get a \$10,000 fine."

"If you have previously been convicted of manufacture or distribution and you get busted again, then your fine goes to \$50,000 and the imprisonment jumps up to two years. Our posture regarding the second offense seller will not change, there will be no increase in sentence."

Although the new law leaves the seller at the misdemeanor level with a fine increase to \$5,000, it also creates a new defendant in the distributor, according to Robinson. The addition of a section covering distribution, legally termed "transporting," is aimed at hitting the pirate operation at all levels. Robinson indicated, "It is a very strong section. We are treating distributors the same as manufacturers; they will be subject to the same alternative felony/misdemeanor policy."

In commenting on the development of the piracy problem, Robinson stated that in his opinion, the problem was marginal up until the early sixties. "The introduction of the stereo 8-track tapes at this time caused massive proliferation of the pirate recordings. Previous to this, the percentage of the pirate product in the market was about 5%. Now it is more in the neighborhood of 35-40% and in certain specific markets, such as ethnic, it has risen to 50-75%."

"It was during the early sixties that sound piracy bills began to appear. California's first anti-piracy bill was enacted in 1969 and the present Assembly Bill 712 constitutes the only major revision of the original law since that time."

CB asked Robinson if phase two of the anti-piracy program would be instituted in the same manner as the earlier efforts of the sound piracy unit. "Absolutely. It's a coordinated effort — we're in constant touch with the FBI. We keep each other abreast of our own individual investigations. When we find that we're both investigating the same source, we generally make a decision as to who will do it. Sometimes we both continue the investigation — sometimes we hand it over to them or they hand it over to us. We share information as we develop it independently."

The reason for the joint effort on behalf of the FBI and the LA city attorney's office was explained to CB by Robinson, "The new law only covers recordings which were initially fixed prior to Feb. 15, 1972. Due to a U.S. Supreme Court ruling, pirated recordings fixed after that date are in violation of federal copyright statutes, so this is where the FBI steps in."

"The sound piracy unit has been very successful in the past year and we are highly optimistic about its future performance."

"The public has cooperated with us very well; a result of much publicity. I'm also very pleased with the attitude of cooperation displayed by the industry."

Robinson told CB how the public could help his sound piracy unit in the future, "I hope that the public will buy fewer pirate tapes. I think they're beginning to realize that pirate sales hurt the artists, and as

you know, pirate sales also hurt the pension trust fund for musicians as it receives nothing from a pirate sale."

"Another important point is that the record companies also fund their expansion programs, their experimental artists and their artists who sell to a limited audience through the profits culled from their major sellers. The piracy problem destroys that profit margin on the best sellers. Two years ago, over 200 million dollars were lost in one year to the record companies because of pirate sales."

Newly enacted Assembly Bill 712 will hopefully provide the impetus necessary to make it easier for other states to follow California's lead; particularly in the mid-west and the south. Robinson feels that other states will soon adopt identical or similar laws and that this will be extremely helpful in abating the piracy problem.

The new law, possibly the strictest in the country, concentrates on prosecuting the manufacturer and the distributor and defines certain important terms in the prosecution of cases, such as "fixation of sound." Aside from increased penalties for the convicted manufacturer, the law also carves out a new violation for distribution, or "transporting," of pirated product.

Assembly Bill 712, now an important law, is a definite and aggressive move toward abatement of the pirate traffic by striking it at its source. Whether or not it will be zealously and effectively employed remains to be seen.

Chrysalis Launches Big Tull Promo

LOS ANGELES — Chrysalis Records has announced its intention to spend more energy putting across their newly-released "M.U. — The Best Of Jethro Tull" album than any other project in its history.

The package features the group's hit singles "Living In The Past," "Bungle In The Jungle," as well as "Aqualung," "Locomotive Breath," "Thick As A Brick," and "A Passion Play."

Saturday Night tr 12

entrepreneurs.

From this partnership comes a new rock act, Slik, already signed to Bell — Arista's U.K. name. Ms. Clarke is signed to CBS in the U.K. Under a writer contract to Mews Music, a publishing firm owned by Martin and Coulter, was a band called Dream Police who later changed their name to Average White Band, but Martin's most obvious case of nationalistic fervor came from recording the entire Scottish World Cup soccer squad in 1974 — another British chart album.

Reflecting on this fact, and the success of Laurel and Hardy's song, "Trail Of The Lonesome Pine," in the British charts, Martin commented: "I think that's the great thing about the British charts — the variety. If you had it more over here in America it would be a great thing. Personal taste is a luxury you can't afford in this business and that's why we have Laurel and Hardy, disco smashes and Billy Connolly all over the English charts. The #1 LP right now is Perry Como . . . just because it's good music you don't have to put it down."

Martin-Coulter also scored with another first in Britain — Elvis Presley singing their song, "My Boy." Said Martin: "We forced it out as a single in the U.K. — the first time an Elvis record had been released there before the states."

Label president Terry Ellis expects the LP to be "the most important album in our company's history." Aside from in-store display material, posters and trade advertising, the label will advertise in national consumer magazines.

Ellis says an extensive nationwide radio campaign is in motion including album give-aways and a radio spot featuring Ian Anderson discussing the album, which includes a souvenir poster and photograph. Chrysalis will also make available to radio stations a special, including all cuts from the LP with commentary from Anderson, available in 30 and 60-minute versions.

Sean Downey Signs With ADA

LOS ANGELES — Singer, composer Sean Morton Downey, son of Morton Downey, the Irish tenor rage of the 1920s-40s and actress Barbara Bennett, have been signed to Artists of America, according to label president, Harley Hatcher. Downey has composed over two hundred songs, and has his own ASCAP and BMI publishing firms.

In 1974, Downey received the Patriots Award from ASCAP and in 1972 was voted "man of the year" at the Bill Gavin Music Conference, an honor bestowed upon him for his preparation of national legislation to curb illegal duplication practices within the music industry.

America Earns 3rd Platinum LP

LOS ANGELES — "History — America's Greatest Hits" has been certified for a platinum record award by Warner Bros. Since its release last October, the album (and tape) have sold over one million units. "History" is the third time America has been awarded platinum, five of the group's six albums have achieved gold record status.

Video Becomes Rock Extra tr 12

equipment, who indicated that virtually all of the rock acts that have played since the systems were installed have used the projection system and many have brought video tapes of the closed circuit broadcasts. Cost for use of the system to the groups ranges from "about \$500 a night" for the use of the projection system of the Capital Centre to \$300 an hour for the projection system and a "raw video cassette" at the Summit in Houston.

The Capital Centre charges from \$750 to \$5000 for video cassettes and tapes of the concerts, with the groups allowed to use excerpts for TV commercials and promo films, but not to use the entire tape for commercial broadcast.

The Capital Centre reports having sold more than 40 tapes to such groups as the Rolling Stones, Chicago, the Beach Boys and Loggins and Messina.

The Summit will negotiate if a group wishes to use the tape for commercial purposes, according to Jim Frongos, president of the arena. The operation at the Capital Centre is union, while the Summit operates an entirely non-union hall, including the television operation. This is due to the labor laws of Texas.

Large screen video projection was started in 1970 by Joshua White, and was used often at large shows featuring top draw acts. Recently, however, the use of temporary systems has declined, the most likely factor being the cost of setting up and operating such a system, which was estimated by White to be approximately \$10,000 for one large screen.

This is considerably more than the prices quoted by either the Capital Centre or the Summit, both of which offer two to four screens. White no longer concentrates on his "video magnification" systems, but will set a system up whenever requested. His last such project was for Chicago, he says approximately a year ago. White expects, however, to work on several dates of the upcoming Cat Stevens tour.

Both the Capital Centre and the Summit broadcast TV commercials over the screens during intermissions at sporting events. The Capital Centre, however, allows only music as audio accompaniment, but does use the spots at rock concerts. The Summit noted no such restriction on audio but has not yet run the spots during intermissions in rock shows.

Cat Stevens On Film

LOS ANGELES — Cat Stevens has written and performed in a 3-minute film entitled "Banapple Gas," which is being distributed by Columbia Pictures and is currently being shown in over 200 theatres across the country with "The Blackbird"

"Banapple Gas" is Stevens' new single, scheduled for January release, from his album "Numbers." The film features Stevens performing the song in a number of humorous sequences with a total cast of 50 people.

"Banapple Gas" was produced by Barry Krost and Malcolm Leo, with Dick Clement directing.

Nazareth To Tour U.S.

LOS ANGELES — A&M recording group Nazareth will embark on a six week tour of the United States beginning Jan. 14.

The Scottish band is currently riding high on the charts with their hit single "Love Hurts" from their A&M album "Hair Of The Dog" and their new album "Telegram" is scheduled for February release to coincide with the tour. All dates are with Deep Purple.



ALL DOLLED UP — Gary Taylor (left) of the Gavin Report, and Jack Hakim of Playboy Records were among the well-wishers to make it backstage after Barbi Benton's Fairmont Hotel opening in San Francisco.

Executives On The Move fr 12

Ferrango Named WCI Exec. Assist. — Carmen Ferrango has been named executive assistant to Steven J. Ross, chairman of the board of Warner Communications Inc., effective immediately. For the past seven years, Ms. Ferrango has been Ross' executive secretary.

Barry Resnick Leaves Curtom — Barry Resnick, vice president of promotion for Curtom-Gemigo Records, is no longer affiliated with the Chicago-based operation. He held the position at Curtom for one and one-half years. Resnick is now forming an independent promotion and merchandising firm on the east coast. He can be reached at (212) 759-3405.

Hardy Retires From Capitol Records — M.S. Hardy, Capitol's director of corporate properties and office services, has retired after thirty years of service to the company, announced Barry E. Kimmelman, vice president, administration, Capitol Industries-EMI, Inc.

Lamb, Froelsch To Capitol — Jerry Lamb has been named office and building services manager for Capitol Records, announced Barry E. Kimmelman, vice president, administration and business development, Capitol Industries-EMI, Inc. Simultaneously, Kimmelman announced the appointment of Andrea Froelsch to the position of auto and properties administrator. Kimmelman also announced that Robert Franz, personnel-industrial relations director, will assume responsibility for corporate security matters. Bill Robertson, management & information systems director, will assume responsibility for the systems and hardware for all telecommunications.

Post Christmas Retail Syndrome fr 8

are forced to work on uneven release schedules that there seem to be no solutions to.

Valid Complaints

It would appear, then, that there is some validity to the retailer complaints. They argue that in the November to December period, record buyers become conditioned to shop their record stores every couple of weeks, because they know there will be new releases for them to choose from. And if they don't come on their own, newspaper advertisements featuring the latest releases draw them in. But in the few

weeks after the new year — for the first two months at least — that steady flow of new product is nonexistent, along with the new or renewed motivation to go record shopping.

The manufacturers, however, have a different viewpoint. Jules Abramson, senior vice president, marketing, for Phonogram/Mercury, explained that "most manufacturers do not come out with product in mid-December. We came with a release of seven albums in mid-December, so that we could get the product out on the street by the first of the year and be out there promoting and merchandising in January while everyone else is just announcing their January releases." Abramson pointed to the latest Bachman-Turner Overdrive as an album that came out late in December (17), which the label will be working on throughout January. Abramson also noted Phonogram's year-ago success with Kraftwerk's initial album. "There's no doubt about it. We came out with that album when there seems to be a lull in new releases, and as a result, picked up a lot of airplay." He concluded by stating he does not believe labels hold back on their releases.

Sunset Sound Refurbishing

LOS ANGELES — In a constant attempt to update his trio of studios, Tutti Camarata has recently completed a new control room and monitor system, thus completing a renovation of Sunset Sound Studio's number one room.

Camarata, one of the few owner/operators in the independent studio business who is active in the daily management of the studio, runs a technical team which has designed and developed the new equipment.

In addition to the refurbishing, Tutti has added Audio Rents, an affiliate of Sunset Sound which provides recording equipment on a rental basis to those using the facilities.

Since 1961, when the studio began as a service to Disney Studios, producing and developing product for that company, Sunset Sound, under the direction of Camarata, has serviced numerous recording stars, including Herb Alpert, The Doors, The Rolling Stones, Buffalo Springfield, Kris Kristofferson, Cher, Tom Jones and others.

Camarata, a composer, arranger and conductor in his own right, realizes the meaning of a creative, efficient atmosphere and has been consistent in his efforts to provide the "best in recording technology." In the coming year he looks forward to "an upswing in the industry, with an ever-increasing awareness of the cost of doing business on the part of the manufacturer."

Entertainment Co. Formed In Richmond

NEW YORK — Joe Caster, as president and Tom Cephas, vice president, have formed Dynamic Entertainment Complex, based in Richmond, Virginia. Carter and Cephas are managers of Poison currently recording for Roulette and another black group Starfire.

Bottom Line: Theory + Practice fr 8

maintained.

Do ticket prices vary with the cost of talent?

Snadowsky: "No, in an effort to maintain continuity, tickets are always \$4.50 weekdays, \$5.50 for weekends and "An Evening With..." concerts, which feature one act only per show.

How do you handle security?

Pepper explained that the best security, to him, would always be non-uniformed. He and Snadowsky always make a special effort to keep themselves visible at performances, ripping tickets at the door and staying close to the audience through the shows. Headwaiters and ushers seat each party individually, and every effort is made to keep table service efficient, thereby keeping the audience comfortable and relaxed. There is only one real "bouncer."

Pepper began by giving a small history of his association with Snadowsky and Jazz Interactions Incorporated, which they formed, consequently sponsoring Sunday afternoon jams in New York City. They continued with Al-Stan Productions, Inc., receiving a federal grant to bring black jazz musicians to black and white schoolchildren for educational lecture demonstrations. "We got to know musicians," said Pepper, "and originally wanted a jazz club." When the chance arose to purchase the old Red Carter club in Greenwich Village, the two men jumped at the opportunity.

"We knew the most important thing was sound, that we were selling sound in a sense," said Pepper. Putting together the Bottom Line's facilities, sound system plus, took nine months time of the best experts the owners had met over their years producing concerts. Pepper made special mention of three concert promoters, Art D'Lugoff and Steve Paul, with whom they had worked in the past, and Bill Graham, whose style they greatly admired. From D'Lugoff, who has run the Village Gate for years, they learned what Pepper called "creative booking, where one plus one could equal three." The Bottom Line tries to feature double bills that "make

sense," meaning that the right programming combinations total a more rewarding listening experience. D'Lugoff had also mastered, in their opinion, the proper approach toward artists and managers; privileges and limitations as "guests" of the club they played. From Graham they learned the importance of "production values, that is sound and lighting" to the concert experience. Steve Paul introduced them to a concept of booking which distinguishes the Bottom Line, not planning strictly by weeks and times, but getting desirable acts at the times they were available, for the number days they could accommodate in the New York market. Asked how the number of days an act would play was finally decided upon, Pepper answered, "This is something we argue about all the time. It's a street feeling, a rhythm you have to get into."

Deep Purple In U.S. This Week

NEW YORK — The U.S. segment of Deep Purple's world tour opens this Wed. (14) in Fayetteville, N. Carolina, and will cover 25 cities between now and the end of February. The first leg of the tour began in Hawaii on Nov. 8 and included dates in New Zealand, Australia, Indonesia, Hong Kong and Japan. The U.S. portion will be followed by engagements in Europe and Britain through the spring.

The Deep Purple tour marks the debut of new guitarist Tommy Bolin, who appears on the band's current Warners album, "Come Taste The Band."

Atlantic Catalog Deletions Outlined

NEW YORK — Atlantic Records last week denied rumors that the company had deleted all of their 1950s product to make room for new releases. According to a label spokesman, certain packages of '50s and later material have been eliminated, as well as the Southern Folk Heritage series and the History of R&B records. However, the "heavy jazz" project is still in existence as it is "one of the mainstays of Atlantic's catalog." The label may also be deleting Charisma and Virgin items as well.

Wisc. Tape Firm Gets Piracy Fine

LOS ANGELES — E-C Tapes and its president, David Heilman, have been ordered to pay \$80,000 in compensatory damages and another \$50,000 in punitive damages to A&M Records, for having pirated A&M's recordings. The awards, made by superior court judge here, came after a summary judgment and a permanent injunction against E-C for pirating A&M tape product. E-C was also ordered to pay A&M's court costs.

In an additional action, Lowell B. Greenwood of Prospect, Ky., pleaded guilty in federal court to 22 counts of copyright infringement. He was fined \$2500 and placed on two years probation.

RCA Rush Releases Waylon Jennings LP

NEW YORK — RCA Records is rush releasing an LP featuring Waylon Jennings, his wife Jessi Colter, Willie Nelson and Tompall Glaser. All artists will be featured solo and together, according to Jerry Bradley, division vice president, Nashville operations, RCA.



FLEETWOOD FAMILY — It was a family affair when Fleetwood Mac dropped by Cash Box's Los Angeles offices to present publisher George Albert with a copy of the group's latest album for Reprise, "Fleetwood Mac," containing the hit single "Over My Head." The album has been certified gold by the RIAA. From left: vocalist Stevie Nicks; lead guitarist Lindsey Buckingham; Cash Box publisher George Albert; drummer Mick Fleetwood; Amy Fleetwood; Christine McVie, keyboards and vocals; Lucy Fleetwood, and John McVie, bass guitar.

Gottlieb's 'Spirit Of '76' 4-Player

CHICAGO — The latest 4-player pinball machine to come off the production line at D. Gottlieb & Co. is splendidly de-



signed in stars and stripes with predominantly red, white and blue coloring, and very appropriately named "Spirit Of '76"!

The game's entire cabinet abounds in color and illustrations depicting the historic bicentennial theme, with special emphasis on the backglass art which portrays the historic era from coonskin cap to astronaut helmet with an assortment of colorful figures and illustrations.

A special feature on this particular model is the new recessed stainless steel front door.

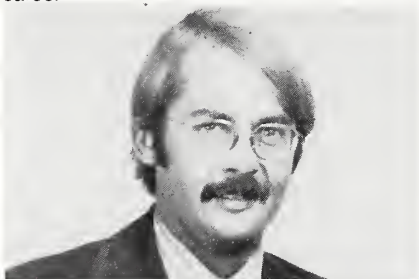
In addition to providing an eye-catching cabinet to attract players, Gottlieb has incorporated into the unit numerous challenging play features. In scoring, the A-B-C-D-E rollover sequence lights five star rollovers to advance bonus. Although eight drop targets score 500 and add a bonus, the skillful player by making all drop targets and rollover sequence can light the kick-out hole for double bonus, extra ball or special score; and try for double/double bonus scoring to 60,000.

"Spirit Of '76" is currently available through Gottlieb distributors.

ChiCoin Appts. Jacobs Asst. Dir. Of Mktg.

CHICAGO — Paul C. Jacobs has been appointed assistant director of marketing of the Chicago Coin division of Chicago Dynamic Industries, Inc., as announced by Ken M. Anderson, the firm's director of marketing.

In his new position Jacobs will be directly involved in all phases of domestic and international marketing for the company. He will also continue to maintain the full responsibilities of his present position as director of European sales.



Jacobs' base of operation will be the Chicago headquarters of Chicago Dynamic Industries; however, he will continue to travel to Europe on a consistent basis and operate out of the firm's Wiesbaden office when overseas.

The increased duties of the new position necessitated Jacobs' relocation to the Chicago area rather than to Wiesbaden, West Germany as originally planned. He is currently arranging to establish residence in the city's suburban area.

World Wide Execs To Attend ATE

CHICAGO — Officials of World Wide Distributors, this city, announced that Nathan Feinstein, president, and Fred Skor, vice president, will represent the company in London during the week of the Amusement Trades Exhibition.

"We salute ATE for presenting one of the finest coin machine shows in the world," Feinstein said, "and we look forward with great pleasure to renewing our many friendships among the coin machine fraternity. As usual, we will make our headquarters at the London Hilton Hotel from Jan. 26-30."

"Coin men who are attending the ex-

hibition are cordially invited to visit us in our suite at the hotel," Skor added. "However, we would appreciate a phone call ahead for an appointment. They can, of course, see us at the exhibition during show hours. We will be offering a selection of excellent equipment at advantageous low prices."

World Wide has been successfully engaged in the export of a wide variety of games and phonographs for more than 30 years and enjoys a large following in the United Kingdom as well as in many other countries throughout the world.

Over-Production In Games:

Part Two Of An In Depth Study From A Manufacturer's Viewpoint

CHICAGO — Various distributors expressed their viewpoints recently on the subject of "over-production in games" and these comments were inserted as a feature article in the December 13 issue of **Cash Box**. The question raised was "are there too many new games being introduced to the market today?" and the majority opinion was in the affirmative with comments such as "too many games manufacturers are just releasing too much product . . . the new product being shipped is, in many cases, inferior in quality . . ."; "it's up to the distributor and operator to know their limitations and buy accordingly, regardless of what the manufacturer puts out . . ."; and "greed (by the distributors) is responsible for over-production, not the manufacturer . . . I only buy what I feel is good and saleable."

As a follow-up **Cash Box** queried various games manufacturers for their viewpoints on the subject itself, and on the statements made by the distributors interviewed.

Williams Electronics Inc. took exception to some of the comments expressed and issued the following statement: "Williams has for many years produced games against orders. We always have more orders than games produced, leaving us short on every model; however, this production procedure assures a high trade-in value and enables the transfer of equipment from distributor to distributor, if necessary. We believe operators must upgrade pricing so that the games can produce income in keeping with rising prices. Straight quarter, 3 ball play per game is the answer to increased operating cost."

A policy inaugurated after World War II by the late David Gottlieb, founder of D. Gottlieb and Company, and strictly adhered to through the years, has precluded the possibility of over-production at the Gottlieb factory, according to Alvin Gottlieb, firm's executive vice president. "My dad coined the phrase 'gauged production' when we resumed the manufacture of games after the war and we've maintained this policy, most successfully, ever since. After weighing a game's test results, we have a pretty accurate idea of what our production requirements will be since our test procedure, to the benefit of our distributors with whom we are in constant touch during

the test, enables us to determine and remove any 'bugs' in the equipment, gives us an idea of what the income level will be and also reveals distributors' needs. All of these are very important factors to consider when we ultimately commence production of a new model. We limit production to the market's demands and never ship a machine without an order," he emphasized. "We have no quota systems and, importantly, we do not under any circumstances overship. Distributors are generally very astute in their buying habits and usually have a few games in inventory at the close of a run to fill any unfilled orders remaining after cut-off."

"Another point which we, as a producer of pinball equipment, must take into consideration is the change in marketing conditions applicable to our product, such as the lifting, awhile back, of the pinball machine ban in Los Angeles and, most recently, the opening up of the Canadian market." Addressing himself to the common grievance of increased equipment costs Gottlieb said, "The rising cost of our own overhead has necessitated the current price of our equipment. Parts and labor are more expensive today; raw materials are up in price; costs of various manufacturing processes, both in house and out, are rising. These are but a few of the reasons why we have had to increase the prices of our equipment."

Demand dictates production at Midway Manufacturing Co., according to the firm's director of sales, Larry Berke. "The final judge is the operator," he said, "who makes his decision when he makes his collections."

NSGA Convention In Chicago

CHICAGO — Sporting goods buyers and exhibitors from throughout the world are scheduled to attend the 47th annual National Sporting Goods Association Convention and Show to be held in McCormick Place Feb. 5-8. More than 1,400 exhibitors from the United States and over a dozen foreign countries are expected to attend what is termed the largest sporting goods trade show in the world.

According to NSGA assistant executive director Robert J. Youngblood, the show will attract over 38,000 sporting goods industry members and buyers.

Government-sponsored exhibits from Australia, Belgium, Canada, France, Germany, Great Britain, Ireland, Italy, New Zealand and Spain will be at the convention. Other individual exhibitors are expected from Argentina, France, Ireland, Japan, Russia and Taiwan.

An International Businessmen's Center, where worldwide exhibitors, with the aid of interpreters, will be able to meet and discuss sporting goods and the sporting goods industry, will be an added attraction at this year's show to accommodate the foreign buyers.

Convention exhibitors will utilize more than 700,000 square feet of display space in McCormick Place and major product lines will be shown in groups so that buyers can concentrate on the product sections they are interested in.

SEE MIDWAYS' "GUN FIGHT"

BUY Bally Bow and Arrow FOR TOP EARNINGS IN EVERY TYPE OF LOCATION EVERYWHERE

don't wait for next month to get your **COIN NEWS** get it **EVERY WEEK** in **CASH BOX**

STATE ASSOCIATION CALENDAR 1976

- January 16 to 18: Oregon Amusement & Music Ops. Assn., annual conv., Salishan Lodge, Gleneden Beach
- February 6 to 8: South Carolina Coin Ops. Assn., annual conv., Carolina Inn, Columbia
- March 19 to 21: Music Ops. of Michigan, annual conv., Weber's Inn, Ann Arbor

- April 9 to 11: Wisc. Music Merch. Assn., spring conv., Scotsland Resort, Oconomowoc
- May 7 to 8: Ohio Music & Amusement Assn., annual conv., (Site to be selected)
- May 14 to 16: Music and Amusement Assn., (New York) annual conv., Stevensville Country Club, Swan Lake

IN REVIEW: Following is a photographic lineup of some of the new amusement machines recently introduced by the various games manufacturers and dated according to their exposure in Cash Box.



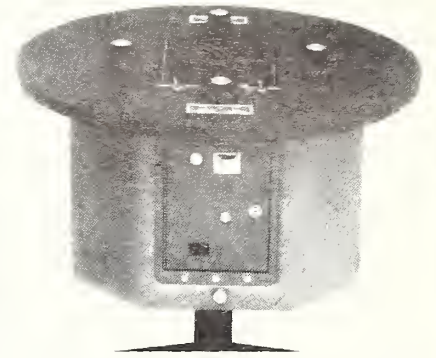
ALLIED LEISURE IND. 'FIRE POWER' single player video game. Player drives a tank while trying to shoot down attacking airplanes. Firing button is located on top of hand contoured joystick. (11/29/75).



ALLIED LEISURE IND. 'SKI' single player arcade piece. Game offers realism of skiing, complete with simulated ski poles and skis. Solid state sound effects include wind and snow. 8-track background music cartridge is also available. (11/29/75).



BALLY MFG. CORP. 'BOW AND ARROW' 4-player flipper. An abundance of scoring features including two variable value targets add to the game's appeal. Bonus can be built up and collected several times with each ball. (12/20/75).



FASCINATION LTD. '600 HANDICAP' video cocktail table featuring 3 different games. Handicap feature provides a new twist involving a growing paddle. (12/13/75).



D. GOTTLIEB & CO. 'ABRA CA DABRA' single player pinball machine. In addition to offering standard pinball play excitement and numerous scoring features, model is very outstanding in appearance and design. (11/29/75).



SEGA 'BULLET MARK' 2 player. Realistic looking tommy guns, with recoil effect, are mounted on a gun cabinet for firing at a series of 4 different targets on an oversized tv screen. For each miss, points are subtracted from player's score. (11/29/75).



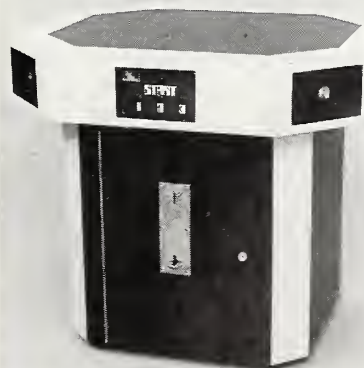
VENDING DYNAMICS 'PACHINKO'. Model features digital readout on scoring, replays and remaining balls, and is available for two and four player competition play. (12/20/75).



VENTURE TECHNOLOGY INC. 'VT IIC' solid state bar top electronic video game with tennis, soccer or hockey play capability. Unit weights 24 pounds and measures 24x12x4. (12/6/75).



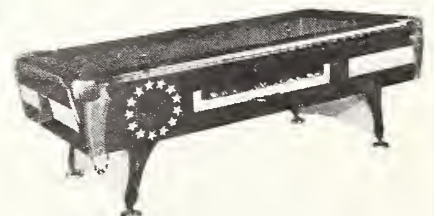
WILLIAMS ELECTRONICS 'TOLEDO' 2-player pinball machine. A very attractive looking model which offers challenge and a multitude of exciting play features for the pinball enthusiast. (12/20/75).



WORLD WIDE VIDEO ENTERPRISES 'ARCADE' video cocktail table featuring soccer, computer and tennis. It can be played by two or four players or a single opponent against the game. (12/6/75).



STORY CASTLE SALES 'STORY CASTLE' coin-operated kiddie telephone game, photographed here during assembling process at the Ridgeland, Mississippi factory. (11/29/75).



IRVING KAYE CO. INC. 'STARS AND STRIPES' coin-operated billiard table, durable construction, sizes available 86x48 — 92x52 — 101x57. All units decorated in bicentennial theme (red, white and blue).

CHICAGO CHATTER

Next big convention scheduled for our town is the National Sporting Goods Show to be held in McCormick Place Feb. 5-8. Headquarters hotels will be the Palmer House and the Conrad Hilton. The show is expected to draw about 40,000 people and there'll be approximately 1,400 exhibits housed on all levels of the massive McCormick Place complex. A number of coin industry firms will be exhibiting with displays of both home, and in some cases, coin-operated equipment.

AMONG THE FIRST new games hitting the market this year is the latest 4-player pinball machine from D. Gottlieb & Co. called "Spirit Of '76!" Very appropriate as we enter our bicentennial year. Be sure to see the new model at your nearest Gottlieb distributor showroom.

LEARNED FROM STEVE HECKMYER of Brunswick's Briarwood division that the firm's "Air Handball" is being ordered — and reordered — like crazy out there! "The game has proven itself to us, without a doubt," he said, elaborating on the fact that it is being as widely received in the foreign market as it is here in the states. And what's more, Steve said that as of now they've had not one single report of a breakdown — indicating the unit to be practically maintenance free. The factory has beefed up production schedules, needless to say, to meet the demand. Steve also mentioned how well the firm's doing with "Photo Finish."

MOA'S EXECUTIVE VEEPEE Fred Granger and his lovely wife have been vacationing in Europe, with some time spent visiting Mrs. G.'s family in Portugal. They're due back in the states this week.

LEARNED FROM ROCK-OLA MFG. CORP.'s Joe Senesac that the factory is currently sample shipping its recently premiered 464 phonograph, the beautiful new unit viewed during the firm's Florida meeting. Rock-Ola distribs are in the process of holding individual showings of the model.

BALLY MFG. CORP.'s promotional sales manager Tom Nieman is all raves over the current Bally 4-player "Bow & Arrow," which is developing into one of the firm's most successful sellers — second only to the historic "Wizard," of course! We recall Tom's enthusiasm about the piece during MOA Expo '75 when, on the strength of tests and popular acceptance, he predicted it would be a biggie — and that it is! . . . Incidentally, Tom is scheduled for a business trip into Los Angeles this week with plans to spend some time visiting the good folks at C.A. Robinson.

EMPIRE DIST. INC. started out the new year by instituting a Fri. afternoon "open house" for ops and friends on Jan. 9 and, at the same time, hosting an impromptu showing of the new Rock-Ola phonograph. Firm's Arnie Goldberg said the open house luncheon will be a regular weekly Friday feature from now on. . . . Empire's Ben Rochetti said preparations are currently underway for another week-long service school program to be held in the Chicago suburban area and coordinated by the distributor's Bob Rondeau. Dates and location site will be announced shortly.

MILWAUKEE MENTIONS

We hear the fellows to watch out for in the WMMA Membership Drive Contest are: **Rollie Tonnell**, cigarette service; **Elmer Schmitz, Jr.**, Schmitz Amusement and **John Bulin**, Empire Distributing. They say it's easy, so better get crackin' because the contest will be ending Jan. 31.

Understand that the 1976 WMMA Directory is featuring some new additions, such as (1) a complete A.D. listing; (2) the spring meeting agenda; (3) selected laws and regulations; (4) MOA directors and officers from Wisc.; (5) apprentice information. This directory is still distributed free of charge and makes a good reference guide for suppliers and operators alike. Those interested in advertising in the directory should keep in mind that the deadline date for copy being sent to the WMMA office is Mar. 12, 1976.

SPOKE WITH Bob Rondeau of Empire Dist., Green Bay about the new Rock-Ola model 464, which was to be previewed at a special showing Friday, Jan. 9. A smorgasbord luncheon was hosted by Empire for all those in attendance. . . . Bob told us that foosball tables were selling like crazy, possibly due to the increasing interest in tournaments. Also, the Bally "Bow and Arrow" is doing very well and looks as if it might be comparable to their "Wizard". . . . Bob mentioned that Ramtek's "Trivia" continues to be a very strong seller and has proven to be an excellent money maker. Empire is now anxiously awaiting the arrival of the new Gottlieb game, "Spirit of '76," which is shown in this issue of CB. Understand too that a new Empire school is in the works for the very near future — more on that later.

And a thought for the new year so it doesn't pass you by: (Overheard) "He was a cautious man who never romped or played — He never smoked, he never drank, he never kissed a maid — And when he up and passed away, insurance was denied — For since he hadn't lived, they claimed he never died." (Anon.)

UPPER MID-WEST MUSINGS

The Gene Clennons, accompanied by their son Rod and his wife, in town waiting for their son Scott and his wife arriving from a three-week honeymoon in Acapulco. The Clennons own a condominium in Acapulco and will soon be leaving themselves for the winter. . . . Mr. & Mrs. Al Eggermont Jr. in the cities for the day picking up their record supply and parts. . . . Mrs. & Mrs. Marshall Keintz from Tomahawk, Wisc. spending the Christmas holiday with Mrs. Keintz' family who live in St. Paul. . . . Rudy Grahaek, in town for the day as was Bill Hunder of Wheaton, Minn. . . . Mr. & Mrs. Doug Smart, Bemidji, stopping off in Minneapolis for a few hours before driving on to spend the Christmas holiday with their children and Mrs. Smart's family in Wisconsin. . . . Johnny Galep spent the Christmas holidays in Providence, Rhode Island with relatives. Mrs. Galep had left before John and John drove there and will drive back after New Year's. . . . Mr. & Mrs. Stan Baeder, Fargo, in town enroute to Madison, Wisc. to visit their daughter and family for Christmas. . . . Glen Charney and his family spending New Year's in Duluth where he hopes to get in some snowmobiling and skiing. Vern Johnson and his granddaughter Shelly in town picking up a truck load of equipment for some new locations. . . . Joni Mitchell at the Met. Center, Jan. 16. . . . Ritchie Hawkins and Jack Kreidler in town for the day. Also Nik Bergquist, who said that skiing at Ironwood has never been better. Tremendous crowds, especially weekends, not enough room to accommodate them. Helping the games and jukeboxes. . . . Jack Godfrey and Joe Hechter in town for the day buying parts and records.

EASTERN FLASHES

At presstime last week, **Millie McCarthy**, coordinator of the Games Tournament Board, was en route to Atlanta, Georgia to chair the first official meeting of the GTB slated for Sat., Jan. 10 at the Omni International Hotel. Session will focus on the foosball segment of the board. Another reason for selecting Atlanta as the meeting site was to give the board an opportunity to meet with the management of the "World of Sid and Marty Krofft," a giant 14 million dollar, 3-story hi-rise 'world of fantasy' building shaped like a large pinball, where as many as three adults can sit inside the pinball and actually glide across the game's surface into the machine's mechanical maze. It is the board's intention, as Millie pointed out, to discuss the possibility of making some film on the site for incorporation into the current pinball documentary and also including foosball and other tournament ideas. Millie has been working closely on the project with GTB's consultant **Herb Gross**. . . **Al Kress** and his family celebrated the new year in their brand new house in suburban Peekskill, which is located just next door to their former residence, and a stone's throw from Al's place of business. Happily, they were all moved in and settled before the holiday. To add to their joy, of course, is the fact that business has been excellent at Al's Coin Machine Distributors Inc.! . . . Got the good word that **Carl Pavesi Jr.** is back on the route full time, following his recent illness. Great way to start the new year! . . . Understand that **Steve Lindsay** is doing just beautifully with his recently opened amusement park in Mahopac, N.Y., which is outfitted with a fantastic lineup of amusement equipment — and open all year round. . . . **Jack Hearn** of LaSalle Music had an especially pleasant holiday season this year, spending time with his kids who were all home from college. . . . Yonkers operator **Frank Galle** is preparing to move into a new home very shortly. . . . Looks like '76 is starting out on a very happy note!

CALIFORNIA CLIPPINGS

Spoke with **Henry Tronick** at **C.A. Robinson and Company**, who reports that the company is in the midst of a terrific bicentennial sale. Half of the inventory has already been moved with all of the games doing fantastic. Particularly heavy movers are the Midway Gunfighter, the Bally Bow and Arrow, and Atari's Jet Fighter.

Belated congratulations to one and all at SEGA for their very first Christmas celebration party of a few weeks ago. SEGA has been established in Japan for twenty years and just opened the California branch in Redondo Beach six months ago. The Bullet Mark series continues to receive excellent response. All of the distributors have been supplied with reorders coming in already.

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WANTED — BALLY MULTIPLIERS WITH HOPPER, all 3-, 5-, and 65-coin models considered. Also wanted: Williams and Gottlieb 4-plr pinballs max 3 years old. HANSA MYNTAUTOMATER AB, Box 300 41, S-400 43 Gothenburg, Sweden.

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FOR SALE: Bingos for export only. County Fairs \$800, Roller Derby \$800, Silver Sails \$800, Border Beautys \$800, Can Can \$800, Big Wheels \$700, Magic Rings \$900, Sega Gran National \$600, Chicago Rifle Gallery \$750, Super Shifters \$700, Gran Trak 10s \$900, Sega Moto Champ \$700, Key Twin Racers \$1250, TV Basketball \$700, D&P Music, 1237 Mt. Rose Ave., P.O. Box 243, York, PA 17403. Phone (717) 848-1846

100 ANTIQUE COIN MACHINES, Mills Roulette and Dice Payout machines, Old Slots, Bakers Pacers, Evans Races etc. 40 Old Counter Games, Keeney Twin Dragons, Bally Slot machines, Fantastic Hot New Counter Game. Want to buy Horoscope Ticket and Bead Vending Machines. Canadian Dist. & Mfg. Co. 1025-104 Street, North Battleford, Saskatchewan, Canada. Phone (306) 445-2989.

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Classified Ads Close WEDNESDAY

Send all copy to: CASH BOX, 6565 Sunset Blvd., Hollywood, Ca. 90028

50 SEEBURG 100 selection wall boxes \$5.00 each 50 Seeburg 160 selection wall boxes \$37.50 each. 10,000 used 45 rpm records 15¢ each. CENTRAL MUSIC CO., P.O. Box 284, 407 E. Ave., D. Killeen, Texas 76541.

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FOR SALE: Write or call — 200 asst. used T.V. games — 300 asst. arcade pieces — Late Model Pins — ROBERT JONES INTERNATIONAL INC., 880 Providence Hwy., Dedham, Mass. 02026 — (617) 329-4880 or ROBERT JONES INTERNATIONAL INC., 601 Thompson Rd. N., Syracuse, N.Y. — (315) 463-6251

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FOR SALE: MIDWAY Bulls Eye, Golf Champ, ESP Electro Dart, Wall Games, \$150. D&L DISTRIBUTING CO. 6691 Allentown Blvd., Harrisburg, Pa (717) 545-4264

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FOR SALE: ROCK-OLA 504 WALLBOX \$100; Rock-Ola Receivers, 1725-8-2, 1765, 1755, 1721, 1769 \$65 each. WESTERN DISTRIBUTORS, 1226 SW 16th Avenue, Portland, Ore. 228-7565.

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GRT Taking Bids For Catalog Sale

TORONTO — GRT Records of Canada is negotiating a sale of all catalog holdings to a Toronto-based consortium for an undisclosed figure. Involved in the bid are Ed Cowan, publisher of Saturday Night Magazine and principal owner of Thunder Sound Studio, Bill Ballard, vice president of Maple Leaf Gardens and Concert Productions International, and Bernie Finkelstein, True North Records president and talent manager.

Ballard is also involved in a bid for Toronto's remaining FM frequency. The record company backers however, are not involved in this endeavor. Ballard sees no conflict between owning a record company and a radio station noting: "The station programs Canadian music and GRT would be an all-Canadian company." Other investors backing the proposed FM station are Ballard CPI cohorts Michael Cohl, David Wolinsky and Myron Wolfe. Rainer Schwartz, a one-time CHUM-AM and CHUM-FM personality and now with the Ontario government television network, will be the program director of the new FM station should the GRTC rule in favor of the Ballard application.

Buck Owens Tours Europe

LOS ANGELES — Buck Owens has begun his first tour of the new year, opening in Cork, Ireland Jan. 9. The Capitol Records country artist will tour Europe doing one-nighters before closing in Naples, Italy Feb. 1 when he will return home to Bakersfield, California to begin work on his next album.



GOLDEN HOMECOMING — "The Homecoming," Hagood Hardy's beautiful instrumental which is still climbing the *Cash Box* charts (number 55 this week) is making it super-big in Canada, where it originally appeared on Attic Records. Mayor David Crombie of Toronto was on hand when Hardy and Attic co-owners were presented with gold albums for sales in excess of 50,000 units throughout that nation. This may be a portent of things to come, as the LP (of the same name, "The Homecoming") is soon expected to go platinum. Hardy is now in the midst of a Canadian tour and, in his free moments, composing the music for a feature film, "Second Wind," which was recently filmed in Toronto under the direction of Don Shebib. Pictured (l to r) at the record presentation are Tom Williams (Attic); Mayor Crombie; Hardy and Alexander Mair (Attic).

Emmylou Harris In UK Concerts

LONDON — February will be a busy month for recording artist Emmylou Harris. Kicking things off on the sixth, film clips of a Nov. 1975 concert appearance performance will be shown on BBC 2's "Old Grey Whistle Test" television show. Four days later Ms. Harris will appear live on that program, and two days after that she will take a ten-day tour of the UK with her Hotband.

Japan's Top 40 Singles Of 1975

- 1 **Shikuramen No Kaori** — Akira Fuse — King — Pub: Watanabe Music
- 2 **Showa Karesusuki** — Sakura To Ichior — Polydor — Pub: Diamond Music
- 3 **Kokoro Nokori** — Takashi Hosokawa — Columbia — Pub: JCM
- 4 **Minato No Yooko Yokohama Yokosuka** — Downtown Bugiwugi Band — Express/Toshiba — Pub: PMP
- 5 **Omoide Makura** — Kyoko Kosaka — Aard Vark/Canyon — Pub: Yamaha Music
- 6 **Wagayokitomoyo** — Hiroshi Kamayatsu — Express/Toshiba — Pub: Nichion
- 7 **22 Saii No Wakare** — Kaze — Crown — Pub: Crown MP PMP
- 8 **Tokino Sugiyuku Mamani** — Kenji Sawada — Polydor — Pub: Watanabe Music
- 9 **Romance** — Hiromi Iwazaki — Victor — Pub: NTV Music
- 10 **Ichigohakushowo Mooichido** — Banban — CBS/Sony — Pub: JCM
- 11 **Smokin Bugi** — Down Town Bugiwugi Band — Express/Toshiba — Pub: PMP
- 12 **Onna No Yume** — Aki Yashiro — Teichiku — Pub: Creo Music
- 13 **Itsuka Machide Atanara** — Masatoshi Nakamura — Columbia — Pub: NTV Music
- 14 **Bokuni Makasetekudasayi** — Craft — Elektra/Warner-Pioneer — Pub: NTV Music, PMP
- 15 **Shitetsu Ensen** — Goro Noguchi — Polydor — Pub: Fuji Music
- 16 **Chikumagawa** — Hiroshi Itsuki — Minoruphone/Tokuma — Pub: Noguchi Music
- 17 **Yasuragi** — Toshio Kurosawa — Columbia — Pub: Nichion
- 18 **Please, Mr. Postman** — Carpenters — A&M/King — Sub Pub: Shinko Gakufu
- 19 **Omokage** — Yuri Shimazaki — Columbia — Pub: Nichion
- 20 **Kitaye Kayeroo** — Hiroji Tokuhisa — Atlantic/Warner-Pioneer — Pub: Nichion
- 21 **Junana No Natsu** — Junko Sakurada — Victor — Pub: Sun Music
- 22 **Kanashimino Owarutoki** — Goro Noguchi — Polydor — Pub: Fuji Music
- 23 **Hustle** — VM & Stylistics — Abco/Victor — Sum Pub: Victor Music
- 24 **Hitoriaruki** — Junko Sakurada — Victor — Pub: Sun Music
- 25 **Nakanoshima Bruce** — Yoo Uchiyamada & Cool Five — RVC — Pub: Uchiyamada Music
- 26 **Yuudachi No Atode** — Goro Noguchi — Polydor — Pub: Fuji Music
- 27 **Natsu Hiraku Seishun** — Momoe Yamaguchi — CBS/Sony — Pub: Tokyo Music
- 28 **Koino Boosoo** — Hideki Saijo — RCA/Victor — Pub: Geiyeyi Music
- 29 **Hajimete No Dekigoto** — Junko Sakurada — Victor — Pub: Sun Music
- 30 **Ai No Mayoigo** — Agnes Chan — Warner Brothers/Warner-Pioneer — Pub: Watanabe
- 31 **Omayeni Horetta** — Kenyichi Hagiwara — Elektra/Warner-Pioneer — Pub: Watanabe
- 32 **Fuyu No Iro** — Mome Yamaguchi — CBS/Sony — Pub: Tokyo Music
- 33 **Saraba Hayiseyikoo** — Sueo Masuzawa — Polydor — Pub: Diamond Shuppan
- 34 **Uragiri No Machikado** — Kayi Band — Express/Toshiba — Pub: Shinko Gakufu Music
- 35 **Tenshino Kuchibiru** — Junko Sakurada — Victor — Pub: Sun Music
- 36 **Tomoshibi** — Aki Yashior — Teichiku — Pub: Roppongi Music
- 37 **Tonarino Machino Ojoosan** — Takuro Yoshida — For Life — Pub: Yuyi Music
- 38 **Kono Ai No Tokimeki** — Hideki Saijo — RCA/Victor — Pub: Geiei Shuppan
- 39 **Sasayakana Yukuboo** — Momoe Yamaguchi — CBS/Sony — Pub: Tokyo Music
- 40 **Mizuumi No Kesshin** — Momoe Yamaguchi — CBS/Sony — Pub: Tokyo Music

London

Chris Webb has been named managing director of Chelsea Records replacing Mike Beaton who recently took over from Peter Knight, Jr., at Private Stock Records. Knight is, of course, now at Nems. Webb, a former head of promotion at RCA will spearhead a major move to expand the Chelsea label and acquire new British artistes. As before mentioned, Peter Knight, Jr., who left Private Stock Records recently has taken up a new post as managing director of the newly formed Nems label which is currently in the hit parade via the re-released "Itchy Coe Park" by the Small Faces on the Immediate label. Knight also joins the board of Nems Enterprises.

Maurice, Robin and Barry Gibb, otherwise known as the Bee Gees, are currently celebrating twenty years in the music business. Polydor International marked this event with the presentation of an antique cylinder phonograph along with nine cylinders on to which some of their most successful songs have been transferred from disk. The phonographs were also a "thank you" from Polydor for the many years the company has been successful with the Bee Gees who are RSO label artistes.

United Artists has announced the conclusion of a preliminary deal with the Rockfield label involving the release of two albums in January on a new label initially to be called Rockfield UA. The two albums will feature Hobo and an album from ex-country Joe and the Fish guitarist Berry Melton, titled "Barry Melton The Fish."

Rod Stewart's "Atlantic Crossing" album has been certified platinum for sales in Britain in excess of 1,000,000 pounds. The album has also achieved gold status in Holland, Germany, Sweden, Australia, New Zealand, South Africa, Switzerland and Austria. Managing director Richard Robinson of WEA Records made the appropriate presentations.

Larry Page has concluded negotiations on a three-year licensing deal with M-7 Records of Sydney. The deal was signed in Australia and first releases on the Penny Farthing label through M-7 will include "King Of The Cops" by Billy Howard; The Troggs "Satisfaction" and "Love Her Like A Lover" by John Kincaid.

Japanese Records Down, Tapes Up For Nov. 1975

TOKYO — Both the volume and sum of money of Japanese records produced during November of 1975 showed some decrease in comparison with the same month of the previous year and the previous month (October 1975) according to the *Cash Box* Tokyo office.

Records accounted for 16,427,776 copies, 8% less than the same month of the previous year and 12% less than the previous month. At the same time, this represented 14,156,468,979 yen (\$47,188,229), 8% less than the same month of the previous year and 7% less than the previous month.

Tapes, on the other hand, showed a slight increase, selling 2,617,367 units (1,222,764 cartridges; 1,391,871 cassettes; and 2,732 open reels), 4% more than the same month of the previous year and 5% more than the previous month, spelling an income of 5,120,326,425 yen (\$17,067,755), a similar 4% more than the same month of the previous year and 5 y more than the previous month.



HOLD ON, JOHN — John Reid (far right) probably can't believe it's all true, what with the success of Elton John and now Queen, but that's just one of the many occupational hazards of a rock and roll manager. So, mug tucked under arm and cowboy belt askew, we'd say he deserves this moment of madness during an EMI International party in honor of Queen after a recent sell-out concert in London. Queen, which has had a half-nelson on the number one position of the U.K. pop charts recently with a six-minute single, "Bohemian Rhapsody," is set to tour the U.S. and Japan shortly. From the left, at the same party which drew Ringo Starr and rock songstress Lynsey De Paul, are Bob Hirschman, former manager of Mott The Hoople and present manager of Mr. Big (support band on Queen's British tour); Mr. Big member Bob Dicken; Freddie Mercury (lead singer for Queen); and (don't fall over, now) Reid.

Belgium

Maggie MacNeal has a big hit with "When You're Gone." This is Maggie's second solo effort since she left Big Mouth over a year ago, following Big Mouth & MacNeal's million seller, "How Do You Do," which reached the number one spot on the *Cash Box* charts.

CBS claims Neil Diamond's "Jonathan Livingston Seagull" soundtrack remains that company's best selling album here in Belgium, followed by two "Introspection" albums by Thijs van Leer, the flute/keyboard player with Dutch rockers, Focus.

Editions Jean Kluger & BIRAM Benelux are currently enjoying a huge hit with Black Blood's "A.I.E. (A Mwana)." Nearly one year after its release it made the charts in France and from there it spread to Belgium where it is in the Walloon top 30, breaking on the Flemish charts and has entered in Germany and Holland. A new single, "Chicano," from the album of the same name, has been released on Mainstream. Black Blood is a conglomerate of Angolese, Zairese and South African musician/singers who were discovered working in a Brussels nightclub.

Kluger International asks our special attention for "Rocky," a song recorded by Austin Roberts. It's the story of a guy who loses his wife and stays with a child at the age that all his friends get married. "Still Crazy After All These Years," the new Paul Simon album picked as record of the month. . . People are still crazy for Simon and Garfunkel after all these years. "My Little Town" is a hitpick.

IBC records reports "Als De Dag Van Toen" is selling in large quantities. An album of the same name has been released and will most likely go gold. On the album are three songs in Dutch; all the other songs included are in German.

Vogue is the new distributor for the Dutch CNR label. The company has also made a deal with Melodia and Chant du Monde. Melodia is a classical-orientated Russian label and Chant du Monde releases classical and folklore recordings.

Japan

- 1 **Sentimental** — Hiromi Iwazaki — Victor — Pub: NTV Music
- 2 **Ichigohakushowo Mooichido** — Banban — CBS-Sony — Pub: JCM
- 3 **Anohini Kayiritayi** — Yumi Araya — Express/Toshiba — Pub: Alpher Music
- 4 **Katamuyita Michishirube** — Akira Fuse — King — Pub: Watanabe Music
- 5 **Oretachino Tabi** — Masatoshi Nakamura — Columbia — Pub: NTV Music
- 6 **Yureteyiruwatashi** — Junko Sakurada — Victor — Pub: Sun Music
- 7 **Memayi** — Keyi Ogura — Polydor — Pub: Kitty Music
- 8 **Aozora, Hitorikiri** — Yoosuyi Inouye — For Life — Pub: Nakayoshi Group
- 9 **Guzu** — Naoko Ken — Canyon — Pub: Nichion
- 10 **Utsukushiya Ainokakera** — Goro Noguchi — Polydor — Pub: Fuji Music
- 11 **Nakanoshima Bruce** — Cool Five — RCA/Victor — Pub: Uchiyamada Music
- 12 **Anatanitsukushimasu** — Aki Yashiro — Teichiku — Pub: JCM, Roppongi Music
- 13 **Chinese Kanfoo** — Banzai — Over Seas/Teichiku
- 14 **Imawa Moo Daremo** — Alice — Express/Toshiba — Pub: JVM, OMP
- 15 **Aiga Subete** — Stylistics — Abco/Victor — Sub Pub: Victor Music Publisher
- 16 **Aerukamo Shirenayi** — Hiromi Goh — CBS-Sony — Pub: Standard Music
- 17 **Tokino Sugiyukumamani** — Kenji Sawada — Polydor — Pub: Watanabe Music
- 18 **Futarino Tabiji** — Hiroshi Itsuki — Minoruphone/Tokuma — Pub: Noguchi Music
- 19 **Tonarinomachino Ojoosan** — Takuroo Yoshida — For Life — Pub: Yuyi Music
- 20 **Nagoriyuki** — Iruka — Panam/Crown — Pub: Crown MP

TOP TEN LPS

- 1 **Akira Fuse Best Album** — Katamuyita Michishirube — King
- 2 **Yumeoyibito** — Keyi Ogura — Polydor
- 3 **Hookoo** — Keyi Ogura — Polydor
- 4 **Cobalt Hour** — Yumi Araya — Toshiba
- 5 **Clearly Love** — Olivia Newton-John — Toshiba
- 6 **Good Pages** — Yoosuyi Inouye — Polydor
- 7 **Koori No Sekayi** — Yoosuyi Inouye — Polydor
- 8 **Disco Baby** — VM & Stylistics Orchestra — Victor
- 9 **Paul Mauriat** — Greatest Hit Reflection — Phonogram
- 10 **Junko Sakurada Best Collection 18** — Victor

Great Britain

- 1 **Bohemian Rhapsody** — Queen — EMI — Feldman
- 2 **Trail Of The Lonesome Pine** — Laurel & Hardy — U.A. — F.D.&H.
- 3 **You Sexy Thing** — Hot Chocolate — Rak — Chocolate/Rak
- 4 **Let's Twist Again/The Twist** — Chubby Checker — London — Carlin
- 5 **Na Na Is The Saddest Word** — The Stylistics — Avco — Cyril Shane
- 6 **I Believe In Father Christmas** — Gregg Lake — Manticore
- 7 **All Around My Hat** — Steeleye Span — Chrysalis — Steeleye/Chrysalis
- 8 **Show Me You're A Woman** — Mud — Private Stock — Utopia/DJM
- 9 **Money Honey** — Bay City Rollers — Bell — Bay City Music
- 10 **Happy To Be On An Island** — Demis Rousoz — Philips — EMI
- 11 **Golden Years** — David Bowie — RCA — EMI
- 12 **This Old Heart Of Mine** — Rod Stewart — Riva — Jobete/London
- 13 **Renta Santa** — Chris Hill — Philips — Various
- 14 **Can I Take You Home** — Drifters — Bell — Cookaway/B. Mason
- 15 **Art For Art's Sake** — 10 cc — Mercury — St. Annes
- 16 **It's Gonna Be A Cold Cold Xmas** — Dana — GTO — Tic Toc/Cookaway
- 17 **Wide Eyed And Legless** — Andy Fairweather-Low — A&M — Rondor
- 18 **Sky High** — Jigsaw — Splash — Leeds
- 19 **Imagine** — John Lennon — Apple — Northern
- 20 **In For A Penny** — Slade — Polydor — Barn/Slade

TOP TWENTY LPS

- 1 **Perry Como's Greatest Hits** — K-Tel
- 2 **A Night At The Opera** — Queen — EMI
- 3 **Make The Party Last** — James Last — Polydor
- 4 **40 Golden Greats** — Jim Reeves — Arcade
- 5 **Wouldn't You Like It** — Bay City Rollers — Bell
- 6 **Atlantic Crossing** — Rod Stewart — Warner Bros.
- 7 **Peters And Lee Favourites** — Philips
- 8 **All Around My Hat** — Steeleye Span — Chrysalis
- 9 **Shaved Fish** — John Lennon — Apple
- 10 **Ommadawn** — Mike Oldfield — Virgin
- 11 **Rolled Gold** — Rolling Stones — Decca
- 12 **Get Right Intae Him** — Billy Connolly — Polydor
- 13 **Wish You Were Here** — Pink Floyd — Harvest
- 14 **Crisis! What Crisis?** — Supertramp — A&M
- 15 **Disco Hits '75** — Various Artists — Arcade
- 16 **All The Fun Of The Fair** — David Essex — CBS
- 17 **Siren** — Roxy Music — Island
- 18 **Songs Of Joy** — Nigel Brooks Singers — K-Tel
- 19 **40 Super Greats** — Various — K-Tel
- 20 **Best Of The Stylistics** — Avco

Argentina

TW LW

- | | | |
|----|----|--|
| 1 | 4 | Cara De Tramposo — Cacho Castana — Philips |
| 2 | 1 | Corazon Corazon — Edami — Julio Iglesias — CBS |
| 3 | 2 | Volvere — Pamsco — Diego Verdaguer, Nini Rosso — Music Hall |
| 4 | 5 | Nochebuena En Mi Pueblito — Los Wawanco — EMI |
| 5 | 6 | Por Un Ano Mejor — Clanort — Palito Ortega — RCA |
| 6 | 7 | Cancion De Navidad — Edifon — Jose Luis Perales — EMI |
| 7 | 3 | Rompan Todo — Fermata — Los Shakers — EMI |
| 8 | 14 | Dice La Gente Ojos Que No Ven — Relay — Katunga — RCA |
| 9 | 8 | Cuando Quieras Donde Quieras — Mai — Dyango — RCA |
| 10 | 10 | Baby — Relay — Tigre — RCA |
| 11 | 9 | Y Te Vas — Jose Luis Perales — Microfon |
| 12 | 17 | Perdoname He Sido Una Tonta — Relay — Tormenta — RCA |
| 13 | 20 | Escuchame — Pamsco — Tony Ronald — Music Hall |
| 14 | 11 | Emmanuelle — Clan Dilo — Juan Salvador — Disfal — Fausto Papetti — Music Hall |
| 15 | 12 | En La Soledad De Mi Departamento — Mai — Luciana — EMI |
| 16 | 13 | Melina — Relay — Camilo Sesto — RCA |
| 17 | 15 | Penas Y Tan Solo Penas — F. Smith — Raul Padovani — EMI |
| 18 | 16 | Generation — Pamsco — Anarchic System — Music Hall |
| 19 | 18 | Por Amor Se Da La Vida A Veces — Edifon — Daniel Toro — Microfon |
| 20 | 19 | Buscame Llamame — Relay — Fernando de Madariaga — RCA |

TOP 10 LPS

- 1 **Flecha Juventud** — Selection — RCA
- 2 **Para Bailar En Jeans** — Selection — EMI
- 3 **Inconfundibles** — Los Wawanco — EMI
- 4 **Corazon Corazon** — Julio Iglesias — CBS
- 5 **Domingos Estudiantiles** — Selection — Music Hall
- 6 **Contata Criolla** — Luis Landriscina — Philips
- 7 **Con Una Sonrisa** — Cuarteto Imperial — CBS
- 8 **Pato C Special** — Selection — RCA
- 9 **Un Solo Corazon** — Los Visconti — Philips
- 10 **En Tu Piel Los MH Positivos** — Selection — Music Hall

Australia

TW LW

- | | | |
|----|---|---|
| 1 | 1 | Sailing — Rod Stewart — Island — Warner Bros. |
| 2 | 2 | Feelings — Morris Albert — RCA |
| 3 | 3 | Mama Mia — Abba — Mogull — RCA |
| 4 | 4 | Paloma Blanca — George Baker Select — Biem — Reprise |
| 5 | 5 | Denim And Lace — Marty Rhone — Leeds Music — M7 |
| 6 | 6 | Island Girl — Elton John — Leeds Music — DJM |
| 7 | 8 | Matter Of Time/Only One You — Sherbert — Razzle — Infinity |
| 8 | 9 | Jump In My Car — Ted Mulry — Albert |
| 9 | 7 | Skyhigh — British Jigsaw — Leeds Music — P. Stock |
| 10 | - | Bad Blood — Neil Sedaka — Warner Bros. Music — Polydor |

TOP FIVE LPS

- 1 **Abba** — Abba — RCA
- 2 **Windsong** — John Denver — RCA
- 3 **Welcome To My Nightmare** — Alice Cooper — Anchor
- 4 **Atlantic Crossing** — Rod Stewart — Warner Bros.
- 5 **Betty Blockbuster Follies** — Reg Livermore — Festival

Italy

TW LW

- | | | |
|----|----|---|
| 1 | 1 | Profondo Rosso — Goblin — Cinevox — Bixio |
| 2 | 2 | The Hustle — Van McCoy — Avco — Ricordi |
| 3 | 3 | Bella Dentro — P. Frescura — RCA |
| 4 | 4 | Feelings — M. Albert — P.A. — Argo |
| 5 | 10 | Lilly — A. Venditti — RCA |
| 6 | 5 | Sabato Pomeriggio — C. Baglioni — RCA |
| 7 | 6 | L'importante E' Finire — Mina — PDU — Curci/PDU |
| 8 | - | Reach Out I'll Be There — G. Gaynor — MGM — Rifi Music |
| 9 | - | Foot Stompin' Music — H. Bohannon — CBS — Melodi |
| 10 | - | Pagliaccio — Alunni del sole — P.A. |

TOP TEN LPS

- 1 **Wish You Were Here** — Pink Floyd — EMI
- 2 **Rimmel** — F. De Gregori — RCA
- 3 **Profondo Rosso** — Goblin — Cinevox
- 4 **Sabato Pomeriggio** — Mina — PDU
- 5 **L'Alba** — R. Coccianta — RCA
- 6 **Chocolate King** — Premiata Forneria Marconi — RCA
- 7 **Experience** — G. Gaynor — MGM
- 8 **Lilli** — A. Venditti — RCA
- 9 **XX Raccolta** — F. Papetti — Durium
- 10 **Disco Baby** — Van McCoy — Avco

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CASH BOX TOP 100 ALBUMS

1	CHICAGO'S GREATEST HITS (Columbia PC 33900)	1/10	1	THE HUNGRY YEARS NEIL SEDAKA (MCA/Rocket PIG 2157)	33	67	SCHOOL BOYS IN DISGUISE THE KINKS (RCA LPL 15102)	71
2	HISTORY — AMERICA'S GREATEST HITS AMERICA (Warner Bros. BS 2894)	2	34	FACE THE MUSIC ELECTRIC LIGHT ORCHESTRA (UA LA 546-G)	38	68	FEELS SO GOOD GROVER WASHINGTON, JR. (Kudu KU 24S1)	69
3	GRATITUDE EARTH, WIND & FIRE (Col. PG 33694)	3	35	SAVE ME SILVER CONVENTION (Midland Int'l. BKL 11-1129) (Dist. RCA)	28	69	HOT CHOCOLATE HOT CHOCOLATE (Big Tree BT 89512)	70
4	WINDSONG JOHN DENVER (RCA APL 1-1183)	4	36	HOUSE PARTY THE TEMPTATIONS (Gordy G6-973S1)	29	70	LAZY AFTERNOON BARBRA STREISAND (Columbia PC 33815)	68
5	STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON (Columbia PC 33540)	7	37	FLEETWOOD MAC (Warner Bros. MS 2225)	42	71	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN (MCA 2142)	67
6	THE HISSING OF SUMMER LAWNS JONI MITCHELL (Asylum 7E-1051)	5	38	GORD'S GOLD GORDON LIGHTFOOT (Warner Bros. BS 2237)	39	72	BORN TO RUN BRUCE SPRINGSTEEN (Columbia PC 33795)	78
7	HELEN REDDY'S GREATEST HITS (Capitol ST 11467)	9	39	BARRY WHITE'S GREATEST HITS (20th Century 493)	34	73	YOU ARETHA FRANKLIN (Atlantic SD 18151)	62
8	ROCK OF THE WESTIES ELTON JOHN (MCA 2163)	6	40	BLAST FROM YOUR PAST RINGO STARR (Apple SW 3422)	41	74	PRISONER IN DISGUISE LINDA RONSTADT (Asylum 7E 1045)	77
9	KC AND THE SUNSHINE BAND (T.K. 603)	8	41	STORY THE FOUR SEASONS (Private Stock PS 7000)	43	75	PHILADELPHIA FREEDOM MFSB (Phil. Int'l. PZ 33845)	59
10	TRYIN' TO GET THE FEELING BARRY MANILOW (Arista 4060)	11	42	WHO AM I DAVID RUFFIN (Motown M6-849S1)	47	76	PLACES AND SPACES DONALD BYRD (Blue Note BNLA 549-G) (Dist. U.A.)	75
11	RED OCTOPUS JEFFERSON STARSHIP (Grunt BFL 1-099) (Dist. RCA)	10	43	TIMES OF YOUR LIFE PAUL ANKA (U.A. LA 569G)	48	77	DIAMONDS & RUST JOAN BAEZ (A&M SP 4527)	79
12	NUMBERS CAT STEVENS (A&M SP 4555)	12	44	SIREN ROXY MUSIC (Atco 36-127)	46	78	CLEARLY LOVE OLIVIA NEWTON-JOHN (MCA 2148)	76
13	FAMILY REUNION THE O'JAYS (Phila. Int'l. PZ 33807)	13	45	CITY OF ANGELS THE MIRACLES (Tamla T6-339S1)	45	79	FOOL FOR THE CITY FOGHAT (Bearsville 6959)	80
14	BREAKAWAY ART GARFUNKEL (Columbia PC 33700)	15	46	SPINNERS LIVE (Atlantic SD 2-910)	50	80	RATTLESNAKE OHIO PLAYERS (Westbound W211)	101
15	BAY CITY ROLLERS (Arista AL 4049)	16	47	LET'S DO IT AGAIN THE STAPLE SINGERS (Curton CU 5005)	40	81	FANDANGO ZZ TOP (London PS 656)	82
16	ALIVE KISS (Casablanca NBLP 7020)	17	48	AN EVENING WITH WALLY LONDO FEATURING BILL SLASZO GEORGE CARLIN (Little David LD 1008)	37	82	THE FACES I'VE BEEN JIM CROCE (Lifesong LS 900)	84
17	THE BEST OF CARLY SIMON (Elektra 7E-1048)	18	49	MOVIN' ON COMMODORES (Motown M6-848S1)	44	83	NEW YORK CONNECTION TOM SCOTT (Ode SP 77033)	94
18	SEALS & CROFTS' GREATEST HITS (Warner Bros. BS 2886)	14	50	MAIN COURSE BEE GEES (RSO SO 4807)	52	84	SIMON & GARFUNKEL'S GREATEST HITS (Col. PC 31350)	88
19	ONE OF THESE NIGHTS EAGLES (Asylum 7E-1039)	19	51	LOVE WILL KEEP US TOGETHER THE CAPTAIN & TENNILLE (A&M 3505)	58	85	SHAVED FISH JOHN LENNON (Apple SW 3421)	87
20	MAHOGANY ORIGINAL SOUNDTRACK FEATURING DIANA ROSS (Motown M6-858S1)	20	52	SWANS AGAINST THE SUN MICHAEL MURPHEY (Epic PE 33851)	53	86	CITY LIFE THE BLACKBYRDS (Fantasy F9490)	81
21	HEAD ON BACHMAN-TURNER OVERDRIVE (Mercury SRM 11067)	36	53	DESOLATION BLVD. SWEET (Capitol ST 11395)	49	87	OUR DAY WILL COME FRANKIE VALLI (Private Stock PS 2006)	90
22	RUFUS FEATURING CHAKA KHAN RUFUS (ABC ABCD 909)	23	54	TOYS IN THE ATTIC AEROSMITH (Columbia PC 33479)	65	88	JOURNEY TO LOVE STANLEY CLARKE (Nemperor NE 433)	73
23	THE WHO BY NUMBERS THE WHO (MCA 2161)	24	55	THE ROAD GOES ON FOREVER THE ALLMAN BROTHERS BAND (Capricorn 2CP 0164)	56	89	PHOTOGRAPHS AND MEMORIES, HIS GREATEST HITS JIM CROCE (ABC ABCD 835)	89
24	BLACK BEAR ROAD C.W. McCALL (MGM 5008)	26	56	JOHN DENVER'S GREATEST HITS (RCA CPL 1-0374)	51	90	SKY HIGH JIGSAW (Chelsea CHL 509)	92
25	LOVE TO LOVE YOU BABY DONNA SUMMER (Oasis OCLP 500)	27	57	RHINESTONE COWBOY GLEN CAMPBELL (Capitol 11430)	57	91	SEDAKA'S BACK NEIL SEDAKA (Rocket 463) (Dist. MCA)	85
26	WISH YOU WERE HERE PINK FLOYD (Columbia PC 33453)	22	58	WIND ON THE WATER DAVID CROSBY/GRAHAM NASH (ABC ABCD 902)	55	92	MORRIS ALBERT (RCA APL 1-1018)	86
27	A NIGHT AT THE OPERA QUEEN (Elektra 7E-1053)	31	59	WHO LOVES YOU THE FOUR SEASONS (Warner Bros./Curb BS 2900)	60	93	INSEPARABLE NATALIE COLE (Capitol 11429)	93
28	ZUMA NEIL YOUNG (Warner Bros. MS 2242)	25	60	ERIC CARMEN (Arista AL 4057)	63	94	THE HEAT IS ON THE ISLEY BROTHERS (T-Neck PZ 33536)	91
29	HONEY THE OHIO PLAYERS (Mercury SRM 1-1038)	30	61	BEGINNINGS STEVE HOWE (Atlantic SD 18154)	64	95	BELLAVIA CHUCK MANGIONE (A&M SP 4557)	96
30	ROCKY MOUNTAIN CHRISTMAS JOHN DENVER (RCA APL 1-0201)	21	62	CRISIS? WHAT CRISIS? SUPERTRAMP (A&M 4560)	66	96	RED HEADED STRANGER WILLIE NELSON (Columbia KC 33482)	97
31	WAKE UP EVERYBODY HAROLD MELVIN & THE BLUENOTES (Phila. Int'l. PZ 33808)	32	63	LIVE STEPHEN STILLS (Atlantic SD 18156)	72	97	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER (ABC/Dot 2020)	104
32	NORTHERN LIGHTS-SOUTHERN CROSS THE BAND (Capitol ST 11440)	35	64	HORSES PATTI SMITH (Arista AL 4060)	74	98	MASQUE KANSAS (Kirshner PZ 33806) (Dist. Epic)	110
			65	ELTON JOHN'S GREATEST HITS (MCA 2128)	61	99	THE LAST RECORD ALBUM LITTLE FEAT (Warner Brothers BS 2884)	99
			66	COME TASTE THE BAND DEEP PURPLE (Warner Bros. PR 2895)	54	100	2ND ANNIVERSARY GLADYS KNIGHT & THE PIPS (Buddah BDS 5639)	83

Cash Box Top Albums/101 to 200

101	BACK HOME AGAIN JOHN DENVER (RCA CPL 1-0548)	103
102	MIDNIGHT LIGHTNING JIMI HENDRIX (Warner Bros. MS 2229)	95
103	MAN-CHILD HERBIE HANCOCK (Columbia PC 33812)	100
104	CAT STEVENS' GREATEST HITS (A&M 4519)	105
105	SOLID SILVER QUICKSILVER MESSENGER SERVICE (Capitol ST 11462)	106
106	FRANKIE VALLI GOLD FRANKIE VALLI (Private Stock PS 2001)	116
107	IS IT SOMETHING I SAID RICHARD PRYOR (Warner Bros. MS 2227)	114
108	TOGETHER ANNE MURRAY (Capitol ST 11443)	108
109	DAWN'S GREATEST HITS TONY ORLANDO & DAWN (Arista AL 4045)	111
110	YOU GOTTA WASH YOUR ASS REDD FOX (Atlantic SD 18157)	117
111	MR. JAWS DICKIE GOODMAN (Cash DR 6000)	113
112	ARE YOU READY FOR FREDDY FREDDY FENDER (ABC/Dot D0SD2044)	98
113	TEASER TOMMY BOLIN (Nemperor NE 436)	124
114	YOU ARE BEAUTIFUL THE STYLISTICS (Avco AV 69010)	102
115	MAKING MUSIC BILL WITHERS (Columbia PC 33704)	107
116	PRESSURE SENSITIVE RONNIE LAWS (Blue Note BN-UA 452-G)	109
117	ATLANTIC CROSSING ROD STEWART (Warner Bros BS 2875)	119
118	BARRY MANILOW I (Arista 4007)	112
119	DARK SIDE OF THE MOON PINK FLOYD (Capitol 11163)	153
120	FUNKY KINGSTON TOOTS AND THE MAYTALS (Island ILPS 9330)	121
121	SEARCHIN' FOR A RAINBOW MARSHALL TUCKER (Capricorn CP 1031)	122
122	INSIDE KENNY RANKIN (Little David LD 1009)	130
123	ANOTHER LIFE TODD RUNDGREN'S UTOPIA (WB BR 6961)	115
124	FEELINGS JOHNNY MATHIS (Columbia PC 33887)	126
125	TIME FOR ANOTHER ACE (Anchor ANCL 2013)	144
126	VENUS AND MARS WINGS (Capitol SMAS 11419)	128
127	BETWEEN THE LINES JANIS IAN (Columbia PC 33394)	132
128	THE SALSOUL ORCHESTRA SALSOUL ORCHESTRA (Salsoul SZS 5501)	141
129	CAPTURED ANGEL DAN FOGELBERG (Full Moon/Epic PE 33499)	125
130	IT'S ONLY LOVE RITA COOLIDGE (A&M SP 4531)	131
131	X-RATED BLACK OAK ARKANSAS (MCA 2155)	133
132	EQUINOX STYX (A&M SP 4559)	143
133	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE (Columbia PC 33280)	129
134	RADIO ACTIVITY KRAFTWERK (Capitol ST 11457)	135

135	AROUND THE WORLD LIVE IN CONCERT THE OSMONDS (MGM M3JB-5012)	138
136	WILL O' THE WISP LEON RUSSELL (Shelter ST 2138)	134
137	TED NUGENT (Epic PE 33692)	147
138	MUSIC MAESTRO PLEASE LOVE UNLIMITED ORCHESTRA (20th Century T480)	162
139	ENDLESS SUMMER BEACH BOYS (Capitol ST 11307)	189
140	THE DREAM WEAVER GARY WRIGHT (Warner Bros. BS 2868)	149
141	PARADISE WITH AN OCEAN VIEW COUNTRY JOE McDONALD (Fantasy F9495)	127
142	YELLOW FEVER HOT TUNA (Grunt BFL 11238)	118
143	THE CAR OVER THE LAKE ALBUM OZARK MOUNTAIN DAREDEVILS (A&M SP 4549)	120
144	FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS (Playboy PB 407)	152
145	AN EVENING WITH JOHN DENVER (RCA CPL 2 0764)	—
146	BEVERLY SILLS SINGS VICTOR HERBERT (Angel S3716) (Dist: Capitol)	185
147	DREAMING A DREAM CROWN HEIGHTS AFFAIR (DeLite DEP 2017) (Dist: PIP)	136
148	EXTRA TEXTURE GEORGE HARRISON (Apple SW 3420)	123
149	HAIR OF THE DOG NAZARETH (A&M SP 4511)	158
150	BA-FA THE HUDSON BROS. (Rocket PIG 2169)	139
151	THE VERY BEST OF RAY STEVENS (Barnaby BR 6018)	160
152	LED ZEPPELIN IV (Atlantic SD 7208)	175
153	WHO'S TO BLESS AND WHO'S TO BLAME KRIS KRISTOFFERSON (Monument PZ 33379)	157
154	A QUIET STORM SMOKEY ROBINSON (Tamla T6-33781)	155
155	TOUCH JOHN KLEMMER (ABC ABCD 922)	181
156	FLAT AS A PANCAKE HEADEAST (A&M SP 4537)	154
157	SAFETY ZONE BOBBY WOMACK (United Artists LA 544G)	177
158	WHEN LOVE IS NEW BILLY PAUL (Phila Int'l PZ 33843)	146
159	DAN HILL (20th Century T500)	161
160	PICK OF THE LITTER SPINNERS (Atlantic SD 18141)	168
161	WHY CAN'T WE BE FRIENDS WAR (United Artists LA 441-G)	163
162	OMMADAWN MIKE OLDFIELD (Virgin PZ 33913)	179
163	RIDE A ROCK HORSE ROGER DALTREY (MCA 2147)	167
164	AGAINST THE GRAIN RORY GALLAGHER (Chrysalis CHR 1098)	165
165	PRESSURE DROP ROBERT PALMER (Island ILPS 9372)	140
166	THE BAND PLAYS ON BACK STREET CRAWLER (Atco SD36-125)	159
167	CRACK THE SKY (LifeSong LS 6000)	135

168	ANGEL (Casablanca NBLP 7021)	170
169	HAVE YOU EVER SEEN THE RAIN STANLEY TURRENTINE (Fantasy F9493)	148
170	FLEETWOOD MAC IN CHICAGO (SIRE Sash 3715/2)	171
171	AIN'T NO WAY TO TREAT A LADY HELEN REDDY (Capitol ST 11418)	164
172	TRACK OF THE CAT DIONNE WARWICK (Warner Bros. BS 2893)	172
173	GREETINGS FROM ASBURY PARK BRUCE SPRINGSTEEN (Columbia KC 31903)	169
174	VISIONS OF A NEW WORLD LONNIE LISTON SMITH (Flying Dutchman BDL 1-1196)	156
175	HISTORY OF BRITISH ROCK VOLUME 3 (SIRE Sash 3712/2)	176
176	OWL CREEK INCIDENT PRELUDE (Pye 12120)	178
177	CATCH A FIRE BOB MARLEY & THE WAILERS (Island ILPS 9241)	166
178	ENCORE! CHUCK MANGIONE (Mercury SRM 1-1050)	180
179	SHAME ON THE WORLD THE MAIN INGREDIENT (RCA APL 1-1003)	173
180	THE HOMECOMING HAGOOD HARDY (Capitol ST 11468)	182
181	ANDREW GOLD (Asylum 7E-1047)	183
182	THE BOBBY VINTON SHOW (ABC ABCD 924)	188
183	DANCE YOUR TROUBLES AWAY ARCHIE BELL & THE DRELLS (TSOP Z 33844)	—
184	TRIDENT McCOY TYNER (Milestone 9063)	—
185	DISCO CONNECTION ISAAC HAYES MOVEMENT (Hot Buttered Soul ABCD 923)	—
186	FANCY DANCER BOBBI HUMPHREY (Blue Note BN LA 550-G) (Dist: U.A.)	150
187	THAT NIGGER'S CRAZY RICHARD PRYOR (Reprise MS 2241)	191
188	ROYAL BED BOUNCER KAYAK (Janus JXS 7023)	192
189	BREAKFAST SPECIAL PETE WINGFIELD (Island ILPS 9333)	151
190	ORDINARY FOOL PAUL WILLIAMS (A&M 4550)	184
191	TAPESTRY CAROLE KING (Ode 77099) (Dist: A&M)	195
192	I LOVE THE BLUES, SHE HEARD MY CRY GEORGE DUKE (MPS/BASF MC 25671)	194
193	DRAMA V THE DRAMATICS (ABC ABCD 916)	186
194	CATE BROTHERS (Asylum 7E 1050)	196
195	BOHANNON (Dakar DK 76917)	—
196	RUSTY WIER (20th Century T-495)	—
197	TIME HONOURED GHOST BARCLAY JAMES HARVEST (Polydor PD 6517)	197
198	CLAUDE BOLLING: SUITE FOR FLUTE & JAZZ PIANO J.P. RAMPAL (Columbia M 33233)	—
199	1975 — THE DUETS BRUBECK & DESMOND (Horizon 703) (Dist: A&M)	200
200	THE CHIEFTAINS (Island ILPS 9334)	198

ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Ace	125	Commodores	49	Head East	156	Love Unlimited Orchestra	138	Quicksilver Messenger	70
Aerosmith	54	Coolidge, Rita	130	Hendrix, Jimi	102	Main Ingredient	179	Service	105
Albert, Morris	92	Crack The Sky	167	Hill, Dan	159	Mangione, Chuck	95, 178	Stylistics	114
Allman Brothers	55	Croce, Jim	82, 89	History Of	—	Manilow, Barry	10, 118	Styx	132
America	2	Crosby, David/Nash, Graham	58	British Rock	175	Marley, Bob	177	Summer, Donna	25
Angel	168	Crown Heights Affair	147	Hot Chocolate	69	Marshall Tucker Band	121	Supertramp	62
Anka, Paul	43	Daltrey, Roger	163	Hot Tuna	142	Mathis, Johnny	124	Sweet	53
Bachman-Turner Overdrive	21	Deep Purple	66	Howe, Steve	61	McCall, C.W.	24	Temptations	36
Back Street Crawler	166	Denver, John	4, 30, 56, 101, 145	Hudson Bros	150	McDonald, Country Joe	141	Toots and the Maytals	120
Baez, Joan	77	Dramatics	193	Humphrey, Bobbi	186	Melvin, Harold/Bluenotes	31	Turrentine, Stanley	169
Band	32	Duke, George	192	Ian, Janis	127	MFSB	75	Tyner, McCoy	184
Bardley James Harvest	197	Eagles	19	Isley Bros	94	Miracles	45	Valli, Frankie	87, 106
Bay City Rollers	15	Earth, Wind & Fire	3, 133	Jefferson Starship	11	Mitchell, Joni	6	Vinton, Bobby	182
Beach Boys	139	Electric Light Orchestra	34	Jigsaw	90	Murphey, Michael	52	War	161
Bee Gees	50	Fender, Freddy	97, 112	John, Elton	8, 65, 71	Murray, Anne	108	Warwick, Dionne	172
Bell, Archie/Drells	183	Fleetwood Mac	37, 170	Kansas	98	Nazareth	149	Washington, Jr., Grover	68
Blackbyrds	86	Fogelberg, Dan	129	Kayak	188	Nelson, Willie	96	Weir, Rusty	196
Black Oak Arkansas	131	Foghat	79	KC & The	—	Newton-John, Olivia	78	White, Barry	39
Bohannon	195	Four Seasons	41, 59	Sunshine Band	9	Nugent, Ted	137	Who	23
Bolin, Tommy	113	Fox, Redd	110	King, Carole	191	Ohio Players	29, 80	Williams, Paul	190
Brubeck/Desmond	199	Franklin, Aretha	73	Kinks	67	O'Jays	13	Wingfield, Pete	189
Byrd, Donald	76	Gallagher, Rory	164	Kiss	16	Oldfield, Mike	162	Wings	126
Campbell, Glen	57	Garfunkel, Art	14	Klemmer, John	155	Orlando, Tony & Dawn	109	Withers, Bill	115
Captain & Tennille, The	51	Gold, Andrew	181	Knight, Gladys & The Pips	100	Osmonds	135	Womack, Bobby	157
Carlin, George	48	Goodman, Dickie	111	Kraftwerk	134	Ozark Mtn. Daredevils	143	Wright, Gary	140
Carmen, Eric	60	Hamilton, Joe Frank	—	Kristofferson, Kris	153	Palmer, Robert	165	Young, Neil	28
Cate Brothers	194	& Reynolds	144	Laws, Ronnie	116	Paul, Billy	158	ZZ Top	81
Chicago	1	Hancock, Herbie	103	Law, Zepplin	152	Pink Floyd	26, 119	—	—
Chieftains	200	Hardy, Hagood	180	Lennon, John	85	Prelude	176	—	—
Clarke, Stanley	88	Harrison, George	148	Lightfoot, Gordon	38	Pryor, Richard	107, 187	—	—
Cole, Natalie	93	Hayes, Isaac	185	Little Feat	99	Queen	27	—	—

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