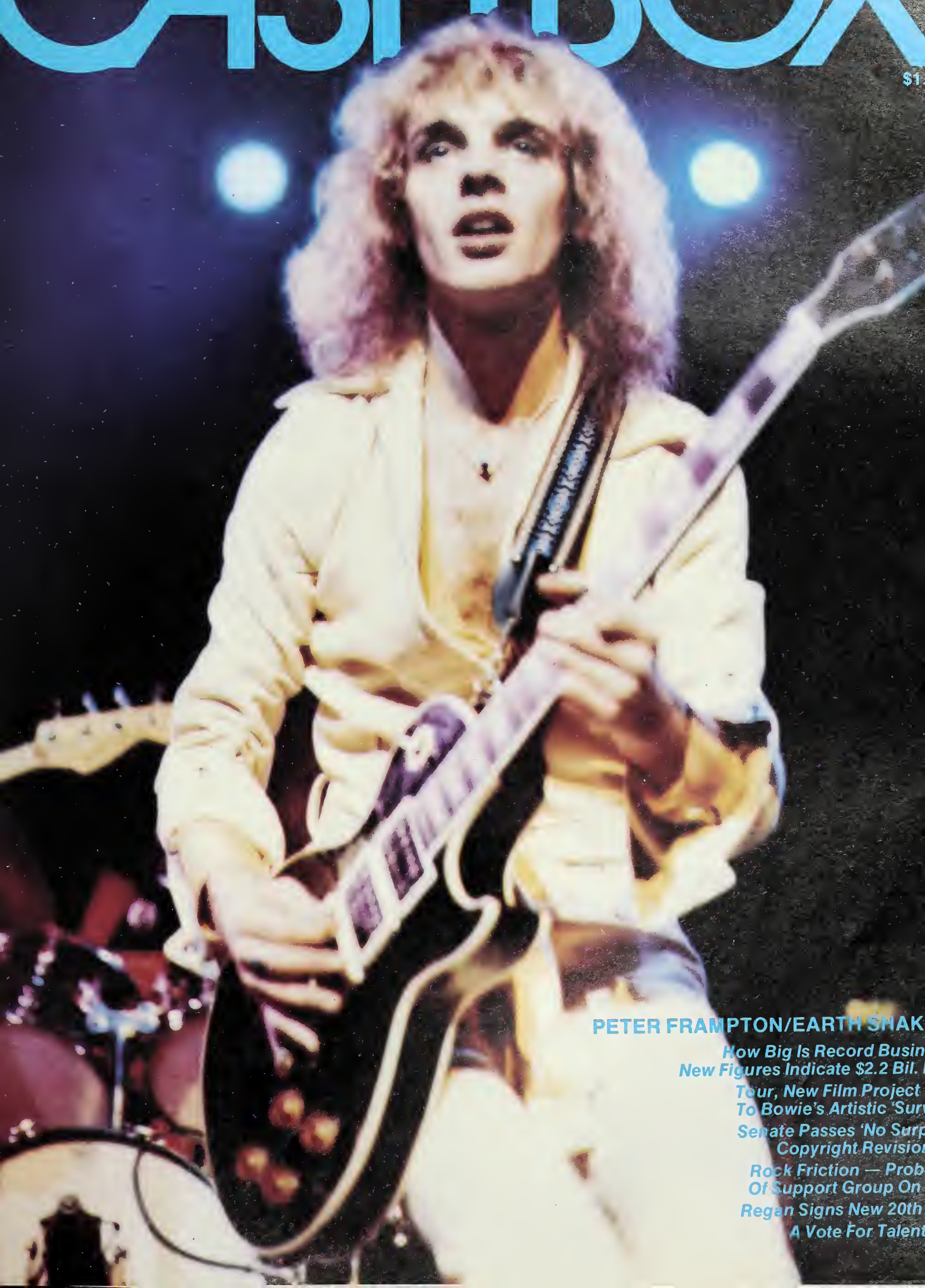


CASH BOX

February 28, 1976

\$1



PETER FRAMPTON/EARTH SHAKERS

How Big Is Record Business?
New Figures Indicate \$2.2 Bil.

Tour, New Film Project

To Bowie's Artistic 'Survival'

Senate Passes 'No Surprise'

Copyright Revision

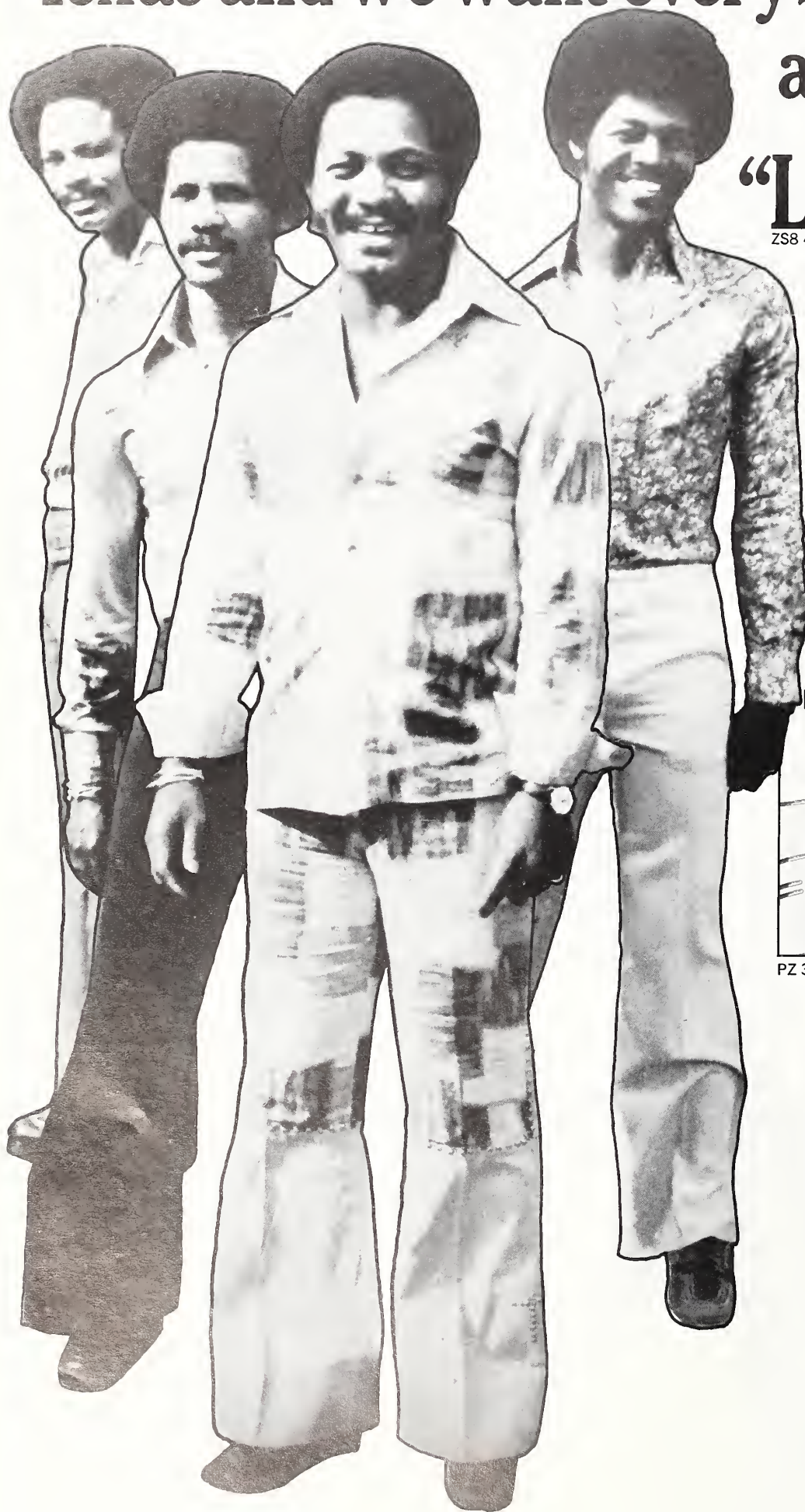
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cash box editorial

A Vote For Talent

As **Cash Box** has pointed out in recent weeks, the undercurrent of bum-rapping and back-biting has reached alarming proportions in the record industry. This week we are happy to say that we see a light at the end of the proverbial tunnel. The re-signing of Russ Regan to a new four-year contract is an indication to us that the all-powerful corporate structures that affect the record business so dramatically are beginning to give credit where it's due and reaffirm their faith in capable record men.

The cyclical nature of the recording industry often ignores a man's triumphs and unfortunately seeks to write him off if he isn't hot 24 hours a day. We disagree with that shortsighted philosophy. We believe that a man who has shown constant insight, dedication, and profits is the MOST likely to turn a troubled situation to advantage.

It is to 20th Century Fox Film Corporation's credit that they chose this time to publicly reward Regan for all he has meant to 20th Century Records. Founded in 1972 by Regan, the label has shown a profit each year. It is not mere braggadocio when Regan says, "I'm not concerned about this company, we've always made a profit and we'll continue to do so." Rather, he is reflecting the confidence that comes from achievement.

Similarly, we applaud the recent re-signing of Jerry Rubinstein by the parent corporation of ABC. Again, foresight took the place of slander and innuendo. It is this kind of support that the record industry has deserved and needed from the corporate giants for some time. In 20th Fox's case, they wisely backed a man with a winning tradition. ABC's support of Rubinstein reflects that company's utter confidence in him to re-establish the record label as a major force in the music business and overcome the heavy losses of last year.

In both instances, **Cash Box** sees indications that talent and dedication were rewarded. It is our feeling that the record business can become even healthier if this trend continues. The same way the industry should applaud and nourish successful artists, it should also develop and reward the executives who must operate the complicated machinery of artistic endeavor.

We agree with Regan when he says, "Thank God the street doesn't run this business." The negativity so prevalent in all areas of contemporary society can only be overcome by action. We believe that men such as Regan and Rubinstein are winners and that they will, each in his own way, effectively deal with the problems confronting them.

It appears that the time is not far off when all the talented men in the music industry will be appreciated for their strengths. We certainly would like to see that process speeded up.



NUMBER ONE
SINGLE OF THE WEEK
THEME FROM S.W.A.T.
RHYTHM HERITAGE
Writer: B. DeVorzan
Pub: Spellgold Music/BMI

NUMBER ONE
ALBUM OF THE WEEK
DESIRE
BOB DYLAN
Columbia PC 33893



CASH BOX TOP 100 SINGLES

February 28, 1976

	2/28	2/21		2/28	2/21		2/28	2/21
1 THEME FROM S.W.A.T. Rhythm Heritage (ABC 12135)	2	5	33 BREAKING UP IS HARD TO DO Neil Sedaka (Rocket PIG 40500)	24	7	67 LET THE MUSIC PLAY Barry White (20th Century TC 2265)	41	31
2 LOVE MACHINE Miracles (Tama 54262)	5	6	34 SWEET LOVE Commodores (Motown M1381FA)	37	41	68 I DO, I DO, I DO, I DO, I DO, I DO Abba (Atlantic 3310)	80	—
3 ALL BY MYSELF Eric Carmen (Arista AS 0165)	4	8	35 LOVE ROLLERCOASTER The Ohio Players (Mercury 436)	29	28	69 LORELEI Styx (A&M 1786-S)	81	98
4 50 WAYS TO LEAVE YOUR LOVER Paul Simon (Columbia 3-10270)	1	1	36 DEEP PURPLE Donny & Marie Osmond (MGM M14840)	46	57	70 HIGHFLY John Miles (London 5N-20084)	79	88
5 TAKE IT TO THE LIMIT Eagles (Asylum 45293-A)	7	10	37 BABY FACE Wing & A Prayer Five & Drums Corps (Wing & A Prayer HS 103) (Dist: Atlantic)	38	40	71 LOOKING FOR SPACE John Denver (RCA JH 10586)	—	—
6 I LOVE TO LOVE YOU BABY Donna Summer (Oasis 401)	3	3	38 CONVOY C W McCall (MGM M14839)	32	17	72 WITHOUT YOUR LOVE (MR. JORDAN) Charlie Ross (Big Tree BT 16056)	84	—
7 LONELY NIGHT (ANGEL FACE) Captain & Tennille (A&M 1782-S)	13	18	39 INSEPARABLE Natalie Cole (Capitol 4193)	44	49	73 NEW ORLEANS Staple Singers (Curton CMS 0113)	83	—
8 DREAM WEAVER Gary Wright (Warner Bros. WBS 8167)	16	19	40 BREAKAWAY Art Garfunkel (Columbia 3-10273)	39	38	74 THERE'S A KIND OF HUSH (ALL OVER THE WORLD) Carpenters (A&M 1800-S)	—	—
9 GROW SOME FUNK OF YOUR OWN Elton John (MCA 40505)	10	12	41 DISCO LADY Johnnie Taylor (Columbia 3-10281)	60	70	75 SHOW ME THE WAY Peter Frampton (A&M 1795)	—	—
10 FANNY (BE TENDER WITH MY LOVE) Bee Gees (RSO SO 519)	12	14	42 RENEGADE Michael Murphey (Epic 8-50184)	45	47	76 WALK AWAY FROM LOVE David Ruffin (Motown M1376F-A)	42	30
11 SQUEEZE BOX The Who (MCA 40475)	11	13	43 ONLY LOVE IS REAL Carole King (Ode 66119-S)	53	76	77 QUIET STORM Smokey Robinson (Tama T54265F)	78	80
12 LOVE HURTS Nazareth (A&M 1671)	14	16	44 VENUS Frankie Avalon (DeLite 1578)	48	55	78 UNION MAN Cate Brothers (Asylum E45294-A)	89	—
13 EVIL WOMAN Electric Light Orchestra (UA XW 729-Y)	9	9	45 HOLD BACK THE NIGHT Trammps (Buddah BDA 507)	47	52	79 I LOVE MUSIC O'Jays (Phila Int'l ZS 8-3677-1)	55	44
14 DECEMBER 1963 (OH WHAT A NIGHT) Four Seasons (Warner Bros./Curb WBS 8168)	17	22	46 BOOGIE FEVER The Sylvers (Capitol 4179)	58	75	80 WE CAN'T HIDE IT ANYMORE Larry Santos (Casablanca MB 844)	91	—
15 SWEET THING Rufus featuring Chaka Khan (ABC 12149)	18	21	47 SING A SONG Earth, Wind & Fire (Columbia 3-10251)	34	11	81 LADY BUMP Penny McLean (Atco 45-7038)	66	61
16 DREAM ON Aerosmith (Columbia 3-10278)	19	23	48 'TIL IT'S TIME TO SAY GOODBYE Jonathan Cain (October OCT 1001-AS)	51	53	82 FOPP Ohio Players (Mercury 73775)	—	—
17 YOU SEXY THING Hot Chocolate (Big Tree BT 16047)	6	2	49 I HEARD IT THROUGH THE GRAPEVINE Creedence Clearwater Revival (Fantasy F759-A-M)	52	58	83 SCOTCH ON THE ROCKS The Band Of The Black Watch (PS 45055)	87	90
18 MONEY HONEY Bay City Rollers (Arista AS 0170)	23	37	50 THE HOMECOMING Hagood Hardy (Capitol 4156)	49	46	84 IF ONLY YOU BELIEVE (JESUS FOR TONIGHT) Michel Polnareff (Atlantic 3314)	94	—
19 GOLDEN YEARS David Bowie (RCA JH 10441)	21	24	51 YOU'LL LOSE A GOOD THING Freddie Fender (ABC/Dot DOA 17607)	57	68	85 NURSERY RHYMES (PART I) People's Choice (TSOP ZS 8-4773)	86	92
20 I WRITE THE SONGS Barry Manilow (Arista AS 0157)	8	4	52 BANAPPLE GAS Cat Stevens (A&M 1785)	54	62	86 THE JAM Graham Central Station (WB WBS 8175)	88	89
21 THE WHITE KNIGHT Cledus Maggard & The Citizens Band (Mercury 73751)	22	25	53 ACTION Sweet (Capitol P4220)	69	86	87 COLORADO CALL Shad O'Shea (Private Stock 45071)	—	—
22 I FEEL LIKE A BULLET (IN THE GUN OF ROBERT FORD) Elton John (MCA 40505)	27	29	54 LOVE OR LEAVE Spinners (Atlantic 3309)	36	35	88 JANUARY Pilot (EMI P4202)	90	95
23 SLOW RIDE Foghat (Bearsville BSS 0306)	26	27	55 GOOD HEARTED WOMAN Waylon Jennings & Willie Nelson (RCA 10529)	68	83	89 THE GAME IS OVER (WHAT'S THE MATTER WITH YOU) Brown Sugar (Capitol P4198)	100	—
24 BOHEMIAN RHAPSODY Queen (Elektra E-45297)	28	32	56 TANGERINE Sal Soul Orchestra (Sal Soul 2004)	62	66	90 HE'S A FRIEND Eddie Kendricks (Tama T54266)	92	97
25 TRACKS OF MY TEARS Linda Ronstadt (Asylum 45295-A)	25	26	57 IN FRANCE THEY KISS ON MAIN STREET Joni Mitchell (Asylum E45298-A)	61	73	91 GIVE ME AN INCH GIRL Robert Palmer (Island IS 049A)	95	99
26 JUNKFOOD JUNKIE Larry Groce (Warner Bros./Curb 8165)	30	33	58 PALOMA BLANCA George Baker (WB WBS 8115)	43	39	92 TEXAS Charlie Daniels Band (Kama Sutra KA 607)	93	—
27 ONLY 16 Dr. Hook (Capitol 4171)	31	36	59 JUST YOU AND I Melissa Manchester (Arista 0168)	71	85	93 LOCOMOTIVE BREATH Jethro Tull (Chrysalis CRS 2110)	96	—
28 CUPID Tony Orlando & Dawn (Elektra E45302-A)	35	59	60 LOVE FIRE Jigsaw (Chelsea CH 3037)	72	84	94 THE CALL Anne Murray (Capitol P4207)	—	—
29 LOVE IS THE DRUG Roxy Music (Atco 7042)	33	42	61 KEEP HOLDIN' ON Temptations (Gordy G7146-F)	70	81	95 SARA SMILE Hall & Oates (RCA JH 10530)	97	100
30 WAKE UP EVERYBODY (PART I) Harold Melvin & The Blue Notes (Phila Int'l ZS 8-3579)	15	15	62 CAN THE CAN Suzi Quatro (Big Tree BT 16053)	64	65	96 SHE'S A DISCO QUEEN Oliver Sain (Abet 9463)	—	—
31 SOMEWHERE IN THE NIGHT Helen Reddy (Capitol P4192)	20	20	63 LET YOUR LOVE FLOW Bellamy Brothers (Warner Bros./Curb 8169)	75	94	97 (CALL ME) THE TRAVELING MAN Masqueraders (Hot Buttered Soul ABC 12157)	98	—
32 RIGHT BACK WHERE WE STARTED Maxine Nightingale (United Artists XW 752)	50	77	64 TAKE IT LIKE A MAN Bachman-Turner Overdrive (Mercury 73766)	65	69	98 LOVE ME TONIGHT Head East (A&M 1784)	99	—
			65 HIT THE ROAD JACK Stamperders (Quality OA 501)	77	87	99 EH! CUMPARI Gaylord & Holiday (Prodigal P0622F)	—	—
			66 TIMES OF YOUR LIFE Paul Anka (United Artists XW 737-Y)	40	34	100 YOU ARE BEAUTIFUL Stylistics (Avco AV 4664)	—	—

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

Action (Sweet/WB — ASCAP)	53	Good Hearted (Baron/Willie Nelson — BMI)	55	Lonely Night (Angel Face/Kirshner — BMI)	7	Slow Ride (Knee Trembler — ASCAP)	23
All By Myself (CAM-USA — BMI)	3	Grow Some Funk (Big Pig/Leeds/Yellow Dog — ASCAP)	9	Looking For Space (Cherry Lane — ASCAP)	71	Somewhere In (Almo/Irving — ASCAP)	31
Baby Face (WB Music — ASCAP)	37	He's A Friend (Stone Diamond/Mighty Three — BMI)	90	Lorelei (Almo/Stylian — ASCAP)	69	Squeeze Box (Tower — BMI)	11
Banapple Gas (Ashtar B V — BMI)	52	High Fly (Burlington — ASCAP)	70	Love Fire (Coral Rock/American Dream/Belsize — ASCAP)	60	Sweet Love (Jobete/Commodores — ASCAP)	34
Bohemian (B Feldman T/AS Trident — ASCAP)	24	Hit The Road Jack (Tangerine — BMI)	65	Love Hurts (House of Bryant — BMI)	12	Sweet Thing (American B'casting — ASCAP)	15
Boogie Fever (Terren Vibes/Bullpen — ASCAP/BMI)	46	Hold Back (Golden Fleece/Mured — BMI)	45	Love Is The Drug (TRO-Cheshire — BMI)	29	Take It Like A Man (Ranbach/Top Soil — BMI)	64
Break Away (Almo/Caledonian Steam — BMI)	40	I Do, I Do (Countless — BMI)	68	Love Machine (Jobete/Grimora — ASCAP)	2	Take It To The Limit (Benchmark/Kicking Bear — ASCAP)	5
Breaking Up (Screen Gems-Col — BMI)	33	I Feel Like A Bullet (Big Pig/Leeds — ASCAP)	22	Love Me Tonight (Zuckschank/Irving — BMI)	98	Tangerine (Famous — ASCAP)	56
(Call Me) The Traveling (Incense — BMI)	97	If Only (Oxygen/W.B./Maya — ASCAP)	84	Love Or Leave (Mighty Three — BMI)	54	Texas (Kama Sutra/Rada Dara — BMI)	92
Can The Can (Chinnichap/Rak — ASCAP)	87	I Heard It Through (Stone Agate — BMI)	49	Love Rollercoaster (Ohio Players/Unichappell — BMI)	35	The Call (Beechwood — BMI)	94
Can The Can (Chinnichap/Rak — ASCAP)	87	I Love Music (Mighty Three — BMI)	79	Money Honey (Hudson Bay — BMI)	18	The Game Is (Bout Time/Missile — BMI)	89
Colorado Call (Counterpoint — BMI)	62	I Love To (Sunday/Cafe Americana — ASCAP)	6	New Orleans (Warner/Tamerlane — BMI)	73	The Homecoming (ATV — BMI)	50
Convoy (American Gramophone — SESAC)	38	In France They Kiss (Crazy Cow — BMI)	57	Nursery Rhymes (Mighty Three — BMI)	85	The Jam (Nineteen Eighty-Five — BMI)	86
Cupid (Kags — BMI)	28	Inseparable (Jay's Ent./Chappell — ASCAP)	39	Only Love Is Real (Colgems — ASCAP)	43	Theme From S.W.A.T. (Spellgold — BMI)	7
December '63 (Seasons/Jobete — ASCAP)	14	I Write The Songs (Artists/Sunbury — ASCAP)	20	Only 16 (Kags — BMI)	27	There's A Kind Of Hush (Glenwood — ASCAP)	74
Deep Purple (Robbins — ASCAP)	36	January (Al Gallico — BMI)	88	Paloma Blanca (WB/Famous — ASCAP)	58	The White Knight (Unichappell — BMI)	21
Disco Lady (Groovesville — BMI/Conquistador — ASCAP)	41	Junkfood (Peaceable Kingdom — ASCAP)	26	Quiet Storm (Bertram — ASCAP)	77	'Til It's Time (Blue Lick — BMI)	48
Dream On (Frank Connolly/Baksel — BMI)	16	Just You And I (Rumanian Pickleworks/Screen Gems Col./N.Y. Times — BMI)	59	Renegade (Mystery — BMI)	42	Times Of Your Life (Three Eagles — ASCAP)	66
Dream Weaver (Warner Bros — ASCAP)	8	Keep Holdin' On (Stone Diamond/Gold Forever — BMI)	61	Right Back Where (ATV Universal — BMI)	32	Tracks Of My Tears (Jobete — ASCAP)	25
Evil Woman (Unart/Jet — BMI)	13	Lady Bump (Gallico — BMI)	81	Sara Smile (Unichappell — BMI)	95	Union Man (Flat River — BMI)	78
Fanny (Be Tender) (Casserole — BMI)	10	Let The Music Play (Sa-Vette/January — BMI)	67	Scotch On The Rocks (Peer Int'l — BMI)	83	Venus (Kirshner/Welbeck — ASCAP)	44
50 Ways To Leave (Paul Simon — BMI)	4	Let Your Love Flow (Loaves & Fishes — BMI)	63	She's A Disco (Excellorec/Saico — BMI)	96	Wake Up Everybody (Mighty Three — BMI)	30
Fopp (Play One — BMI)	4	Locomotive Breath (Ian Anderson — ASCAP)	93	Show Me The Way (Almo/Fram-Dee — ASCAP)	75	Walk Away From Love (Charles Kipps — BMI)	76
Give Me An Inch Girl (Ackee — ASCAP)	91			Since I Fell For You (WB — ASCAP)	72	We Can't Hide (Groovesville — BMI)	80
Golden Years (Bewlay — BMI/Chrysalis/MainMan — ASCAP)	19			Sing A Song (Saggiore — BMI)	47	You Are Beautiful (Avco Embassy — ASCAP)	100
						You'll Lose A Good Thing (Crazy Cajun — BMI)	51
						You Sexy Thing (Finchley — ASCAP)	17

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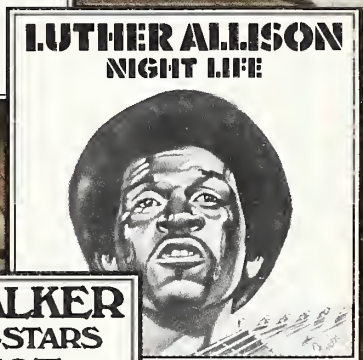
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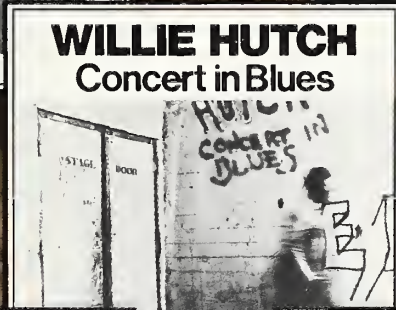
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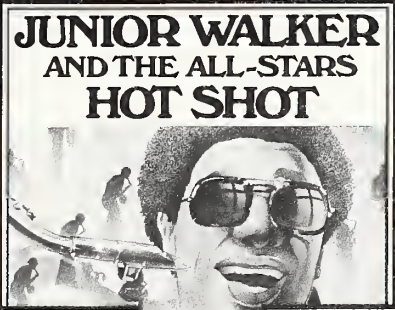
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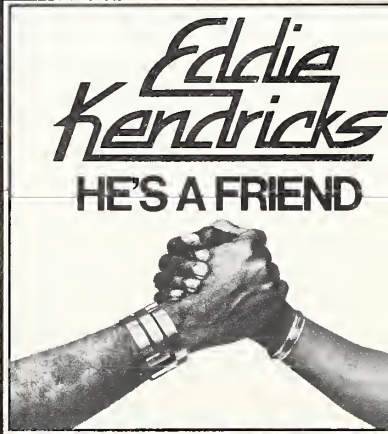
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Regan Signs New 4 Year 20th Pact

LOS ANGELES — Russ Regan, president of 20th Century Records, a subsidiary of 20th Century Fox Film Corp., has signed a new long-term contract calling for his services for an additional four years, effective immediately. Regan founded the label in 1972.

Dispels Rumors

Commenting on the signing, Regan told **Cash Box**, "I'm very happy about re-signing. It proves the old saying, 'What goes around comes around.'" Regan went on to dispel recent rumors that the label was in trouble. He said, "I've never been concerned with this company. We've always made a profit. You shouldn't count people out. Artists like Neil Sedaka and Gene Pitney kept getting knocked in this country so they went abroad to make it. We're going to keep on winning. We ain't lost yet."

How Large Is The Recording Industry? New Figures Indicate A \$2.2 Billion Myth

by Gary Cohen

LOS ANGELES — How large is the record industry? Nobody seems to know for sure, although there have been some educated guesses, some more educated than others.

\$2.2 Billion

The Recording Industry Association of America (RIAA) releases "official" industry statistics, official in the sense that they are the most authoritative figures available, and are widely quoted and widely used. For 1974, the most recent year available, record industry sales totaled \$2.2 billion, at the manufacturer's list price. But when calculated at the manufacturer's selling price to their distributors (independent or company-operated), the record business appears to be an \$850-\$950 million industry, less than

half of the \$2.2 billion published figure.

The National Association of Recording Merchandisers also does research on record sales by their members, but they do not compile an overall industry sales figure.

New Figures

A third set of figures has now been made available by a major accounting firm. Price, Waterhouse & Co., in a 1975 "Survey of Financial Reporting and Accounting Developments in the Entertainment Industry" revealed exclusively in **Cash Box** (Feb. 14), placed record industry sales much higher than the RIAA's. Record division sales (not records alone) of eight major public com-

panies were placed at \$1.2 billion at manufacturer's selling price. But that figure includes music publishing, manufacturing, retailing and other allied fields and not just records.

Dispute

The disparity between the RIAA and Price, Waterhouse figures has prompted inquiries of whose figures are more accurate, and more truly reflect actual industry sales. **Cash Box** researched all three sets of figures, the data from which they are compiled and the relative accuracy of each.

RIAA

The RIAA's \$2.2 billion figure, according to Stanley Gortikov, president of the RIAA, "reflects the manufacturer's sug-

continued on pg. 14

Senate Passes 'No Surprise' Copyright Revision Bill

by Rebecca Moore

WASHINGTON, D.C. — There were no surprises today when the Senate passed the copyright revision bill, S 22, 97-0.

The bill is essentially the same as that passed by the Senate in 1974 with a major difference. Jukebox royalties pegged at \$8 per box, per year, will be up for review by the copyright royalty tribunal every ten years. The previous bill exempted jukeboxes from periodic review.

Provisions of the bill passed include:

- * a term of life plus fifty years to copyright holders;
- * a two and a half cent mechanical royalty rate for music publishers;
- * an eight dollar per box royalty on jukeboxes;
- * compulsory license for public broadcasters to use a variety of copyrighted works;
- * and establishing a copyright royalty tribunal to review and revise rates beginning in three years and every ten years thereafter.

Debate was loudest over the Hollings amendment to exempt jukebox royalties from copyright royalty tribunal review. "What we're talking about is not big business... but the small businessman," Senator Hollings (D.-S.C.) argued.

"There is a responsibility on the Congress to deal equitably in taxation and levying fees," responded Senator McClellan (D.-Ark.) hoily. "These folks

have had the benefit of a free ride all that time... this is discrimination in favor of the jukebox industry."

Senator Baker (R.-Tenn.) joined McClellan in opposition to the amendment. "It would be grossly unfair to create such an inequity against a group of talented musicians," said the senator speaking for his Nashville constituents.

"Those performers would have stayed in the dark if it hadn't been for the jukeboxes," exclaimed Hollings. "Equity mandates the performers better support the hands feeding them."

But the inclination of the Senate was to stick by the bill as presented by McClellan, its sponsor. The Hollings amendment failed, as did amendments to shorten the period of rate review from ten to eight years, to reduce term of copyright from life plus fifty to fifty-six years or life, whichever was longer, and to exclude all but non-dramatic musical compositions from compulsory license for public broadcasters.

The Mathias amendment, incorporated into the bill as section 118, is perhaps the most controversial provision in the bill. Section 118 allows public broadcasters to use copyrighted works — from books to music to sculpture — under a compulsory license. This is the first time

continued on pg. 34

Tour, New Film Project Keys To Bowie's Artistic 'Survival'

by David Budge

LOS ANGELES — The key to David Bowie's durability and versatility is his ability to survive change. More than survive it, he promotes it. A brief glance at his album catalog points up the constant process of re-evaluation and evolution that has kept his fans and the industry guessing about where he'll go next.

During a pre-concert layover (one of 40 shows in 34 cities) Bowie told **Cash Box** about his aspirations and projects and outlined his plans both as a performer and a businessman. "I rehearsed a total of seven days for this tour," said Bowie. "This is decidedly the best band I've ever been out on the road with. I've never rehearsed like this before." (Bowie's new band includes Carlos Alomar on guitar, Stacey Heydon on guitar, Tony Kaye on keyboards, Dennis Davis on drums and George Murray on bass.) "The emphasis is off costumes and staging on this tour as it was the last," explained Bowie, "because I want to emphasize the music. My tours started getting this kind of phantasmagorical reputation and the Diamond Dogs tour was really the last of the biggies. It got to the point where people were saying, 'How much bigger and better does it get?' I thought I'd just be David Bowie again for a few tours before I got back into a theatrical thing. I'm into simplicities now. I've found the roots again, some

kind of roots. I believe you can't experiment as a performer till you've achieved a certain amount of discipline."

Sales Force

Although regarded primarily as a cult figure until last year, Bowie emerged as a full fledged sales force in 1975 with four LPs declared gold by the RIAA and a #1 single in "Fame." "I guess I'm just another overnight wonder," he joked. "I believe in persistence and determination. It may have seemed that success came quickly to me, but it didn't come nearly as quickly as it did to Elton or Bruce Springsteen. Springsteen had all that happen to him very early on in his performing career and he's got an almighty task to live up to it. I think he'll do it, because he's very talented. I've grown into the role I play a little more gradually and have had the necessary time to make adjustments and stay relatively sane.

"I look upon myself as a survivor, not an avid follower of rock 'n roll. I can be objective about it and this allows me to do a lot of rock things easily. Rock is, after all, what the public makes of it. It's much more a physical spectacle than an art form such as impressionistic painting. My show is spontaneous suggestion assuming an air of high energy."

Branching Out

A successful performer by today's standards can no longer afford merely to

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CBS & Pickwick Begin Talks On Retail Chain

NEW YORK — CBS and Pickwick International, confirming a report that appeared exclusively in **Cash Box** last week (Feb. 21), have jointly announced the commencement of negotiations for Pickwick to purchase the CBS-owned Discount Records chain. The sale would encompass approximately 50 Discount Records stores. CBS president Arthur Taylor admitted last week (see separate story) that Discount has been losing money for several years.

Pickwick, through its Heilicher Brothers operation, presently operates 161 Musicland stores and 64 additional leased departments, in addition to racked locations around the country. Pickwick also is involved in wholesale distribution, record manufacturing and pressing.



EXPRESS SIGNING — B.T. Express are shown at the signing of their recording pact with Columbia Records. Standing (l. to r.), are Carlos Ward, Jeff Lane, group's producer, Mickey Eichner, vice president, a&r east coast, Columbia, Dennis Rowe, Richard Mack, director, r&b promotion, CBS Records special markets, Leslie Ming, Fred Frank, King Davis, Michael Jones, Louis Risbrook. Sitting (l. to r.) are Richard Thompson, Barbara Joyce, Bruce Lundvall, vice president, general manager, Columbia, Sid Maurer, Bill Risbrook.

Taylor, CBS Head, Addresses Wall St.

NEW YORK — CBS president Arthur R. Taylor, in remarks given before a meeting of Wall Street securities analysts last week (17), admitted that their Discount Records chain, which Pickwick International is negotiating to buy (see separate story), "has lost money for several years." Taylor's statement confirmed long-held industry beliefs never revealed by CBS, that Discount was a money-losing proposition for them.

Taylor also noted the sales and earnings growth of CBS Records in 1975. He highlighted a 15 percent sales increase and a 26 percent jump in pretax income, and projected "moderate growth in unit volume as well as some increase in prices." Internationally in 1975, he added, "sales and income... rose over the prior year."

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**"THESE TWO BROTHERS
ARE THE 'DYNAMIC DUO
OF 1976.' LOUIS PLAYS
SOME OF THE BADDEST,
FUNKIEST BASS I HAVE
EVER HEARD AND
GEORGE'S PICKING AND
SINGING COOKS TOO.
CHECK THEM OUT!!"**

-Herbie Hancock



That's how knocked out Herbie is about George and Louis Johnson. And this is what Quincy Jones is saying: "These are two of the baddest cats I have ever heard. When they walked into the studio and started to play I could not believe my ears. Louis, the younger of the two is 20. He picked up the bass and started playing and in a

matter of ten seconds the entire studio was silent with all eyes on him. Then George, 22, picked up his guitar and fell in, rocking the walls of The Record Plant with intensity. They told me they also had some songs for me to hear."

Four of those songs are on Quincy's latest album, "Mellow Madness." Their latest brand of "futuristic funk" is on their own

very first album, "Look Out For #1." And from the way it sounds, look out for The Brothers Johnson.

**THE BROTHERS JOHNSON
"LOOK OUT FOR #1"**

SP 4567

ON A&M RECORDS & TAPES
Produced by Quincy Jones 

Rock Friction — Problems Of Support Group On Tour

by Eric Rudolph

NEW YORK — Stories of friction between first billed and support bands on the rock concert trail abound. Most emanate from the support groups, who complain about no sound checks, limited stage space and limited use of lights and unusual sound problems.

A recent trend in the U.K., according to a British manager, is for the support group to pay the headliners a certain fee for the transportation of personnel and equipment, hotel accommodations and to guarantee sound and light checks.

Cash Box recently spoke to several people concerned with the concert business in the U.S. to determine the extent of these problems here and find out what they thought of this British innovation.

Derek Sutton, manager of Styx, says, "There are always problems, it is at best a good marriage. It sometimes does get silly, road crews starting wars, sound and light companies being uncooperative with the support groups. But generally they know that support bands are the headliners of tomorrow, and that is where their future business is."

Bud Carr, manager of Kansas, echoed the sentiment that the support bands are tomorrow's headliners, and that the sound companies generally act accordingly but said that lack of cooperation does happen. "It is down to personal relationships and time. When there is time for soundchecks, the support group generally will get one."

He added that there very often is not time for the support group or groups to do so. "But generally," Carr added, "it is a pretty professional business."

As for the idea of the support group paying the headliner for certain tour services, Sutton cited as an example a tour that Styx went on with Ten Years After. It was a long tour, he reports, and Ten Years After had a 40-foot truck for their equipment. Styx carried their equipment in ten feet of the truck, and paid 15 percent of the trucking costs. He continued that the expansion of such a policy would probably be good but he felt that the U.S. was "too damned independent" for that arrangement to really catch on.

Carr said that that concept has "more or less been done here, but only on long tours, say 40 dates with the same bands." He felt that the sharing of tour costs was "wherever possible, great to do."

Bill Elson of Premier Talent, who re-

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4 Music Firms Report Sales

LOS ANGELES — Four corporations have reported sales and earnings for their last fiscal quarter.

Ampex Corporation reported a 36% profit gain, on slightly higher sales for the third quarter. Sales, in the quarter ending Jan. 31, were \$60,802,000, net profit was \$1,441,000, and each share earned \$.13. Over a nine-month period to Jan. 31, total sales were \$190,492,000, net profit was \$4,472,000, and earnings per share were \$.41.

The GRT Corporation, reporting for the quarter ending Dec. 31, showed total sales of \$11,048,000 and profit of \$1,337,000. Earnings per share were \$.37.

Integrity Entertainment Corporation, for their second quarter ending Dec. 31, showed total sales of \$13,003,836. Net income was \$328,037, while earnings per share were \$.10. Integrity operates more than 70 Warehouse stores in California.

K-Tel International, Inc., for their second quarter ending Dec. 31, reported total sales of \$38,300,000 and a loss of \$48,000.

Transcontinent Not Hurt By Recent Grant Closings

BUFFALO, N.Y. — Transcontinent Record Sales has not been and will not be hurt in any way by the closings of all W.T. Grant stores. That is the essence of a statement by Transcontinent head Leny Silver, who spoke with **Cash Box** from Atlanta, regarding the Grant situation.

130 Stores

Silver, who estimated Grant's annual record sales at \$25 million before October when they closed half their stores, split the Grant business with ABC Record & Tape Sales. After the October closings, Silver serviced 130 Grants, down from 350 previously. At one time, Grant had over 1200 stores nationally, although all did not stock records.

Grant went out of business last week (12) after filing under Chapter XI of the bankruptcy laws last October. Their debts totaled over a half billion dollars when they went out of business, and Silver confided that he had been receiving cash for his merchandise from Grant's recently.

4th Largest

Silver, who rightfully calls himself "the largest independent record merchandiser," now has a total of 8 one-stops in Ohio, New York and New Jersey. The firm also operates 17 retail stores, including the Record Theater chain which they recently purchased from Cook United, adding \$3 million in volume. All remaining retail record stores are being converted to the Record Theatre type of operation.

One of the nation's largest merchandisers of records, Silver, with his racks, retail and one-stops, is understood to be the fourth largest record merchandiser in the country, behind Heilicher, Handle-

man and ABC Records & Tape Sales. Yet as a private businessman, Silver admits, "I have always kept a low profile. We're not a public company. I'm a private businessman, and this is my own company." He admits to being well-financed, and has continued a diversification program, now operating his own label, Amherst Records.

\$40 Million

Transcontinent will do \$40 million this year without Grant's, and Grant accounted for 20 percent of Transcontinent's business at one point. Silver notes, "What we've lost with Grant we're picking up elsewhere." And Silver is not even experiencing a cash flow problem, even though his capital is tied up as a Grant's creditor. "We've never missed a payment with anyone — A&M, Arista, Casablanca. We've never lost our two percent (discount for cash)." Calls to credit executives at various labels confirmed his statements.

ABC

Over at ABC Record & Tape Sales, Grant's other large record supplier, a source explained, "ABC anticipated the closings and reserves were set aside to cover the losses. We're one of their creditors and expect to get paid. The people in the east were hit the hardest." He added his belief that "nationally, Grant's accounted for a significant chunk of ABC's business."

King Karol: New Store

NEW YORK — King Karol Records will open a new store at 126 W. 42nd St. on Tuesday, Mar. 2, according to a spokesman for the company.

ABC Records 4th Quarter Losses Reported To Be 'Approx. \$10 Million'

NEW YORK — ABC Records' anticipated loss came out at "approximately \$10 million" fourth quarter pretax losses with the financial statement attributing the loss to "a higher rate of returns than anticipated and additional costs of operating and restructuring the company."

The parent company, ABC Inc., estimated that it earned \$17.1 million (\$.99 per common share) for 1975 compared to \$49 million (\$2.92 per share) in the previous year.

Estimated revenues in 1975 were \$1.1 billion, up from \$986 million in 1974.

Principal factors, according to the statement, for the fourth quarter loss

were a write down in ABC's investment in the Wildlife Preserve, Largo, Maryland (about \$10.4 million pre-tax), and the company has no plans to operate a park at the site, a decline in TV profits and the "continuation into the fourth quarter of losses in the company's domestic recorded music company."

ABC board chairman Leonard H. Goldenson and Elton H. Rule, president, issued a joint statement saying: "Our basic business, broadcasting, accounted for 72 percent of our revenue in 1975 and our television and radio operations enter 1976 in excellent condition."

FRONT COVER



"Mark that in your calendar," proclaimed the **New York Sunday News** just a few weeks ago, "this is the year of Frampton." It didn't take long for that prediction to become hard fact. "Frampton Comes Alive," a live double set released last month by A&M, is already certified gold and headed inevitably to platinum; it's number four with a bullet this week; and, in terms of both airplay and sales, it's indisputably the hottest album in America.

The Peter Frampton phenomenon is no surprise to those who've taken note of his four fine studio albums (all on A&M) or who've experienced his engagingly powerful live performances. Extensive touring during 1975 and the widely played "Frampton" album released a year ago helped immeasurably in spreading the word about this gifted 25-year-old Englishman, who's shown himself to be equally adept at writing lovely, vibrant songs, singing them with conviction, playing virtuoso guitar, and commanding a concert stage with charm and charisma. These qualities are abundantly displayed throughout the four sides of "Frampton Comes Alive."

A full schedule of major dates — highlighted by a mammoth April 25 headliner at the Oakland Stadium — and the imminent ascent of the just-released single, "Show Me The Way" (drawn from the live album) should further increase the magnitude of the Peter Frampton phenomenon during the next few months of the year of Frampton.

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positive reception — Atlantic artists Chris Squire and Steve Howe, members of the group Yes, began a busy week of press and promotion activities in New York last week as midnight guests of WNEW-FM air personality Alison "Nightbird" Steele. In addition to discussing their recent debut solo albums — Squire's "Fish Out Of Water" and Howe's "Beginnings" — the artists also revealed details of upcoming solo efforts by groupmates Alan White, Patrick Moraz and Jon Anderson, as well as announcing recording plans for the 10th Yes album, expected by early summer. Shown at the WNEW studios are (l. to r.): Atlantic New York promo rep Steve Leeds, group manager Brian Lane, Alison Steele, Chris Squire, WNEW-FM program director Scott Muni, Steve Howe and Atlantic's special album projects coordinator Tunc Erim.

Brunswick Executives Trial Prosecution Rests Case, Disk Jockeys Testify, One Defendant Acquitted

NEW YORK — Carmine DeNoia, a Manhattan record salesman indicted along with six executives of Brunswick Records, was acquitted of charges by Judge Frederick B. Lacey of the federal district court in Newark. The defendants are accused of conspiring to defraud agencies of the U.S. government and recording artists, songwriters and publishers. Judge Lacey put no reasons for his direction of acquittal on the record, but it seemed that DeNoia's attorney, Thomas Higgins, had successfully argued that the government had insufficient evidence to implicate his client in the alleged conspiracy. The government had produced only one witness concerned with DeNoia, and Higgins contested the relevance of his testimony on several points.



35 YEARS WITH RCA — Ethel Gabriel joined RCA in Camden, N.J. 35 years ago, and has spent 34½ of those years with RCA Records. She has worked in virtually every department of the company, and has been an a&r producer for 20 plus years. The pioneer woman a&r producer in the industry, Ms. Gabriel is currently handling RCA's \$4.98 popular line, produces Los Indios Tabajaras, has just produced a bicentennial album of original marches, and takes care of other a&r chores. On the occasion of her anniversary, Ethel was honored with a lunch, and she is shown here with Mike Berniker, division vice president of popular a&r. During her years at RCA, Ms. Gabriel has won many honors and is listed in Who's Who In America and Foremost Women in Communications.

Do You
Wanna
Do A
Thing?

Motions for acquittal made on behalf of the Brunswick executives were denied by the judge.

With the exception of two stipulations of doubtful signatures on government exhibits, submitted on the basis of expert opinions on handwriting analysis, the defendants' counsel rested without putting on cases for the defense. Allowing time for summations, it seems the case will be under the jury's deliberation by Tuesday. Considering the case is now in its sixth week, one possible strategic effect of the defense's resting is clear, as far as the jury's attitude is concerned.

The government rested its case Friday, Feb. 13, with testimony by three radio programmers: E. Rodney Jones of WVON, Chicago, Roosevelt Green, formerly of WJMO, Cleveland and Willie Williams, formerly of WCHB, Inkster (Detroit). Under federal grants of immunity, all three admitted taking cash gifts from Brunswick, sometimes through defendant Melvin Moore, Brunswick's national director of promotion.

Jones, who told the court his station was rated #1 in the Chicago area, alleged that Moore presented him cash payments approximating \$300 (the largest being \$500) on five separate occasions, each time with a simple "Thanks." He also said Brunswick had on two occasions flown him to California, once for the NARM convention, once for a Chilites performance.

'Equalize And Neutralize'

Melvin Moore's attorney, Martin Cohen, asked Jones if the gifts from Moore did not merely serve to "equalize and neutralize" the efforts of other promotion men attempting to foster good relations in a similar manner. Jones told Cohen that promotion men from Avco, Buddah, Stax, Chess, All-Platinum and Philadelphia International had made him cash payments. He specifically stated that Columbia, Atlantic and Scepter had not made such gifts. Asked if the cash had ever influenced him to program a Brunswick/Dakar record that WVON would not normally have played, Jones answered:

"Gifts or moneys never had any influence on my playing of records. I play a record because of the merits of the record."

Roosevelt Green, who ceased being WJMO's pd in 1973, described a 1972 incident where Moore allegedly gave him some money, saying "thanks" and then giving Green the new releases. Green read for the court an affidavit he had signed, agreeing to station rules that no cash gifts should be accepted.

Under Cohen's cross-examination, Green testified that the amount of one gift was probably not more than \$100. Similarly to Jones, he said he had never played a Brunswick record he did not feel deserved airplay. Without specific reference, Green said that he too had received cash gifts from promotion staffers of other labels.

Cash Gifts

Willie Williams, formerly performer of numerous executive duties at WCHB, alleged that Melvin Moore, on about half the two to six times per year he visited Detroit, presented him with cash in amounts ranging from \$25 to \$100. He also testified that he had received a money order through the mail from Moore. He also testified that occasionally, on the basis of a phone call from Moore, he would pick cash up at a

Detroit one-stop.

Williams also alleged a telephone conversation with defendant and Brunswick president Nat Tarnopol in 1971, where he said Tarnopol offered him a promotion date for Jackie Wilson, if a certain Wilson disk "popped" at that time. Peter Parcher, cross-examining for Tarnopol, made the point that such a concert would be a valid promotional move for Brunswick while being financially profitable to Williams. Williams agreed.

While Williams told Martin Cohen that he could recall no specific Brunswick record that he played only because of payola, he did say that cash gifts influenced his programming policies. Asked if the situation of cash payments,

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Kirshner Signs Lisa Hartman

NEW YORK — Don Kirshner, president of Kirshner Enterprises Corp., has signed Lisa Hartman to his CBS Custom Label, Kirshner Records. Her first album, "Lisa Hartman" will have Jeff Barry as producer and consist primarily of songs by new writers Brad Burg and Dene Hofheinz.



LISA HARTMAN, LISA HARTMAN — Pictured above are (l. to r.) Jeff Barry, producer for Lisa Hartman; Ron Alexenburg, vice president and general manager of Epic and the CBS custom labels; Ms. Hartman; and Don Kirshner.

Bethlehem Jazz Blends Reissues, New Recordings

by Ian Dove

NEW YORK — Bethlehem Records, the jazz label acquired last year by Cayre Industries, will continue with its "The Finest Of" series, start a new series of early performances by jazz artists and also move into the contemporary jazz recording field.

According to Chuck Gregory, vice president, marketing for the label, Bethlehem will release approximately six albums a month, slowing releases down during June and July but beefing up fall product. "We have established the label mainly as a catalog label, getting it back into the stores, an inventory thing," said Gregory.

He reported that some 200 albums are available for Cayre's reissue program, everything that was recorded when Gus Wilder started Bethlehem 20 years ago — as a "prestige jazz line," said Gregory.

"Later this year we should be doing new records — we're already lining some artists up now — and we will mix the new artists with the catalog. By the end of the

year Bethlehem should register strongly as a jazz label as opposed merely to a reissue line."

The prestige concept is important to Gregory who told **Cash Box** that "we are spending a lot of money on our covers, double the normal price. The normal cost of a sleeve is around 11 cents but we are putting out 18 to 19 cents because of a high lamination, laminating right on the board."

Production is by Ivy Hill Lithographs. Commented Gregory: "We may be paying through the nose but it feels good to the buyer. We are getting back to the prestige feeling of the label as conceived a couple of decades ago by Burt Goldblatt, the original art director, and Wilder. They gave it a really special look."

"Now of course we have to adjust the original artwork to give it some of the things the racks are demanding. For instance you must have every bit of information in the top one third of the

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COLUMBIA INKS JANE OLIVOR — Jane Olivor has signed an exclusive recording deal with Columbia Records. Shown at the signing with Ms. Olivor (seated) are (l to r): Bruce Lundvall, v-p and general manager of Columbia Records; David Landay, attorney; Jason Darrow, Ms. Olivor's producer; Marvin Cohn, v-p of talent contracts for CBS Records; Phyllis Tietler, Ms. Olivor's manager, and Mickey Eichner, v-p of Columbia a&r. Ms. Olivor goes into the studio next week to record her debut Columbia album, to be released later in the year.

A M E R I C A H A S B E E N " D I S C O - F I E D "

(ABCD-934)



Rhythm Heritage

The hottest song in the country:

" T H E M E F R O M S . W . A . T . " (ABC-12135)

The first single from the first album by Rhythm Heritage.

On ABC Records and GRT Tapes.

Stigwood, Carr In Movie Pact

LOS ANGELES — Robert Stigwood and Allan Carr have agreed to enter a non-exclusive motion picture production partnership. It is assumed that the pact will cover a number of films over the next several years, the first of which will be a cinematic interpretation of Broadway's "Grease," which is now the longest-running musical in the history of the New York theatre, having run five years for a total of more than 1600 performances. Screen rights have been purchased from the authors, Jim Jacobs and Warren Casey, by Stigwood and Carr for an undisclosed six-figure price.

Stigwood, who produced the film "Tommy" as well as the concert, stage and film versions of "Jesus Christ, Superstar!" and Allan Carr have been associated professionally for the past two years. Carr was creative consultant to the Robert Stigwood Organization throughout the distribution phase of "Tommy," as well as for all RSO projects since, including the forthcoming motion picture, "The Entertainer," which stars Jack Lemmon.

There will be a minimum of three (3) pictures involved in the Stigwood/Carr partnership which is believed to soon expand to encompass other entertainment areas jointly, such as Broadway productions, television projects and "special events" in other media.

"Grease," billed as "the new musical of the '50s," originally opened in an "off-Broadway" house in Chicago, home city of its two authors. After one-year there, it moved to the Eden Theatre in New York, then uptown to the Broadhurst Theatre where it garnered seven Tony Award nominations, including Best Musical of 1972.

Buddah & GRT Extend Tape Pact

NEW YORK — The present exclusive tape licensing agreement between The Buddah Group and GRT Music Tapes has been extended for one year, with additional options by GRT, it was stated in a joint announcement by Buddah president Art Kass and K. White Sonner, president of GRT Music Tapes. The first year of the agreement concludes in April. In the next few months, Buddah and GRT will be releasing albums by Melba Moore, James Cotton Band, Ben Vereen, Papa John Creach, Free Beer, Norman Connors, Black Ivory, Michael Wynn, Michael Henderson and Black Satin.

Executives On The Move

Arista Promotes Top Executives — Arista Records promoted several of the top level executives and restructured the duties of three executives. Bob Feiden has been named vice president, east coast a&r. He will be responsible for talent acquisition and coordination of recording activities. Michael Klenfner has been named vice president, national album promotion and special projects. He will be responsible for all promotion and special projects. He will be responsible for all promotion activities for album product on a national basis, as well as coordinating the activities of touring Arista artists as concerns their appearances in the various markets. Hank Talbert has



Feiden

Klenfner

Talbert

Peisinger

been named vice president, national r&b product. He will supervise and direct the r&b promotion staff as well as merchandising and marketing plans for r&b product. John Peisinger, formerly assistant to the vice president of marketing has been named director of national sales and will be responsible for all sales activities. Stephen Dessau, formerly marketing coordinator, has been named administrative assistant to the vice president of marketing. He will assist in the daily administration of the marketing department on all levels. Stephanie Franklin, formerly administrative assistant to the director of artist development, has been named tour coordinator. She will be responsible for coordinating company activities with regard to touring artists.

Lott, Pierre and Sparago Named Buddah Vice-Presidents — Alan Lott was named vice president and director of r&b operations, a department he has headed since May of 1975. Prior to joining Buddah he was national promotion director of album product for Atlantic/Atco Records. Jean Montgomery Pierre has been named vice president and national singles sales manager. She has worked for the Buddah Group for ten years, and became singles sales manager five years ago. Bernie Sparago has been named vice president and national album sales manager. Prior to joining the Buddah Group he was national sales manager for United Artists.

ABC Reorganizes Pop, R&B Promo Staffs — ABC Records has reorganized the com-



Lionetti

McCoy

Anthony

Brier

pany's pop and r&b promotion staffs. Pat McCoy, who formerly shared pop promotion responsibilities, has been promoted to the position of national pop promotion director. McCoy has been with ABC Records since 1973. Steve Resnick has been promoted to the position of national pop (secondary markets) promotion director. Resnick had been working as director of national FM promotion for ABC and has been with the company for five years. Don Eason, who joined ABC three years ago, has been appointed national director of r&b singles and album promotion. Marvin Deane has been appointed national promotion director for MOR stations and is in charge of trade chart communications. In addition, Harvey Hoffner will take over as local promotion director in the Seattle market. Hoffner had been regional secondary market promotion director in the southwest, operating from Dallas. Norm Osborne has been promoted to local pop promotion director in the New Orleans area. Osborne had been doing local pop promotion in Detroit. Thom Gorman has been promoted to St. Louis regional promo director spot. Belinda Wilson has been promoted to local pop promotion director in Los Angeles. Osborne, Hoffner and Gorman will report directly to Pat McCoy. All ABC Records' national promotion directors will report directly to Otis Smith. All local r&b personnel will report directly to Don Eason and all local pop personnel will report to Pat McCoy.

Lionetti Appointed To Phonodisc — Richard G. Lionetti has been appointed to the post of vice president of sales for Phonodisc, Inc. He will be responsible for the operation of the eleven sales branches throughout the country. Lionetti was vice president of marketing for Pickwick International for the past six years and was also with Columbia Records for 12 years in various posts.



Milrod

Morgenstern

Bork

Epan

John Anthony To East Coast A&R For A&M — John Anthony has joined the creative staff of A&M Records in the capacity of east coast director of a&r, according to A&M president Jerry Moss. A former a&r man for Charisma in London (where he signed and produced Genesis and Lindisfarne) and more recently a freelance producer connected with Trident Studios (during which time he produced Queen), Anthony has relocated to New York City, which will be his base at A&M.

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AVI-GRC Talks Will Continue

LOS ANGELES — American Variety International, Inc. (AVI), Los Angeles, and General Recording Company (GRC), Atlanta, have announced negotiations whereby AVI will purchase certain GRC assets as soon as representatives of both parties can meet to determine a price for the specific assets AVI might consider purchasing.

AVI president, Seymour Heller, stated that a postponement of negotiations are necessary inasmuch as the parties of both companies handling the negotiations are out of the United States. Heller further stated since AVI is no longer purchasing all of the assets of GRC, negotiations are continuing for the purchase of specific assets where mutual interest exists.

Raymond Harris, executive vice president of AVI and GRC counsel, Joel Katz, confirmed that prior press reports stating that negotiations have been terminated were incorrect; such reports were not originated by either of the above parties. Harris and Katz also confirmed a meeting scheduled for the week of Feb. 23, 1976 in Los Angeles.

California Bill Would Tax Records

SACRAMENTO — The Assembly here has received a bill, Assembly Bill 2658, which would impose a five percent tax on wholesalers or retailers, on the sale of "music supplies," which is taken to mean phonograph records, tapes and sheet music. NARM executive director Jules Malamud has sent a letter to all NARM members in the state of California urging them to lobby against the bill and urge their representatives that it not be passed.

Malamud declared, "This tax is obviously discriminatory to the music industry. However, it does have a certain appeal to the consumer since the money raised would go to support music education in the schools. Therefore, it is most urgent that members of the industry fight vigorously against the passage of this bill."

Malamud noted the bill "also imposes a state excise tax even though the federal government has seen fit not to tax these items."

Musexpo '76 Exhibitors Running 'Ahead' Of '75

NEW YORK — Exhibitors already booked for this year's Musexpo '76 include RCA Records, K-Tel, BMI, SESAC, Met Richmond-Seeco Records, Country Records International, and Sutton Record company. The Musexpo will be held in New Orleans, Sept. 8-11 and according to organizer Roddy Shashoua, reservations for booth space "are far exceeding all previous estimates."

The Ministry of Cultural Affairs, Quebec, Canada, has taken four booths and has the intention of subsidizing Quebec companies who take their own booths. Shashoua estimates that six governments will participate in Musexpo '76. Last year three governments participated.

Shashoua also announced that two talent showcases will be held during the event, on Sept. 8 and 9.

Catalog Listings Up

NEW YORK — The Schwann Record and Tape Guide has announced that it listed a total of 8675 records and tapes during 1975, which is 1147 more than the total, 7528, for the previous year.

Do You
Wanna
Do A
Thing?

JACK NICHOLSON

ONE FLEW OVER THE CUCKOO'S NEST



9 ACADEMY AWARD NOMINATIONS

- ★ Best Picture
- ★ Best Performance by an Actor—JACK NICHOLSON
- ★ Best Performance by an Actress—LOUISE FLETCHER
- ★ Best Director—MILOS FORMAN
- ★ Best Performance by an Actor in a Supporting Role—BRAD DOURIF
- ★ Best Original Score—JACK NITZSCHE
- ★ Best Achievement in Cinematography—HASKELL WEXLER
- ★ Best Achievement in Film Editing—RICHARD CHEW
- ★ Best Screenplay Adapted from Other Material—LAWRENCE HAUBEN and BO GOLDMAN

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Starring LOUISE FLETCHER and WILLIAM REDFIELD · Screenplay LAWRENCE HAUBEN and BO GOLDMAN
Based on the novel by KEN KESEY · Director of Photography HASKELL WEXLER · Music—JACK NITZSCHE
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One Flew Over the Cuckoo's Nest
(opening theme)
Medication Valse
Bus Ride to Paradise
Cruising
Trolling
Aloha Los Pescadores
Charmaine
Play the Game
Last Dance
Act of Love
One Flew Over the Cuckoo's Nest
(ending theme)

THEME FROM
ONE FLEW OVER
THE CUCKOO'S NEST
b/w THE LAST DANCE
Fantasy Single F-760





PIP FOR A DAY — The third and final winners of the Gladys Knight & The Pips "Pip For A Day" contest were chosen recently. The contest was part of the celebration of the groups' second anniversary of signing with the Buddah Group. Loretta Petit of New Orleans won first prize — round trip air tickets for two to an engagement of the group to be an "Honorary Pip For A Day" as a guest of the group. Second prize was won by Robert Semple of California and third prize by Laurie Engel of Raleigh, North Carolina. Shown above are Gladys Knight & The Pips after the drawing.

Shipping Platinum: 250 tons Of LPs

by Gary Cohen

LOS ANGELES — The Eagles have joined a select few single artists and groups, with the news that their "Eagles Greatest Hits" album will be shipping platinum. Since a million of anything is a mind-boggling number, **Cash Box** researched the factors involved in producing a million albums.

Since tapes obviously were included to make the platinum figure for the Eagles, definitive figures are not available. Nevertheless, Ken Groves, Columbia Record Productions' order service manager for their Santa Maria plant, explained that a million units of an album would weigh half that amount, 500,000 pounds or 250 tons of records. So when a label says as a figure of speech that they have moved "a ton" of records, it roughly translates into 4000 units.

Skids

The Eagles albums, Groves continued, are being packed 25 to a box, although double records or records with double jackets are packed 20 or sometimes 15 to a box. (The "Bangla Desh" set was packed 9 to a box.) The boxes are stacked sideways on wooden slats called skids (in the east, they're sometimes referred to as pallets), 27 boxes to a layer, four layers high. Each skid contains 108 boxes of 25 records each, or a total of 2700 albums, is about 4½ feet square, and weighs 1425 pounds. They are

loaded and unloaded with forklifts.

A million albums would take up just over 370 skids, which placed next to each other would string out for a third of a mile. The million albums stacked on top of each other would simply boggle the mind (if they didn't fall over!).

When they're shipped, these skids are loaded onto 40-foot trailers — each trailer holds 22 skids. Because of the heavy weight (three quarters of a ton), the skids are not stacked on top of each other because of potential warping. It would take 17 trailers just to transport the albums from factory to branch, assuming they were all produced at the same place and were going to the same place, which they're not.

In terms of revenue, shipping platinum means over \$7 million at list, over 3½ million at distributors' prices, at least \$400,000 in pressing business for CRP, and an amount that could be estimated at three quarters of a million to a million dollars for the Eagles themselves. Should the album sell two to three million, it would generate \$7 to \$10 million at wholesale for Elektra and similarly large amounts for the group, distributors, truckers, pressers, publishers, etc.

Elektra/Asylum national sales manager Stan Marshall estimated that over 80 percent of the records would find their way into the pipelines in the first week of releases, and that the WEA branches would experience no difficulty in shipping that many albums at once.

Columbia's John Hammond, Music Catalyst, Retires

NEW YORK — Columbia Records' vice president, talent acquisition, John Hammond, has retired, leaving a company that he first became associated with in 1932. He will, however, continue to be involved in Columbia's activities as a consultant and producer.

Hammond's career with the label and in American music was one of the most varied and genuinely successful of any recording company executive. His four decades of work in the music business spanned from blues singer Bessie Smith to current rock artist Bruce Springsteen. When Hammond was touting the talents of Springsteen to CBS, he was receiving

continued on pg. 31

Increase In '75 Album Unit Sales Projected

LOS ANGELES — Record sales in 1975 should not only surpass those of 1974 in total dollar amount, but should show an increase in unit sales as well, when the RIAA releases its 1975 sales figures later this year. The increase in unit sales is projected by **Cash Box**, based on manufacturers' 1974 sales increases, retailer and rack jobber Christmas and total year sales reports, sharply lower returns in the first quarter of 1976 and the general upturn in the economy.

RIAA Projection

The RIAA itself projects an increase in total dollar sales, based on preliminary reports they have received. An RIAA spokesman explained: "From all indications, sales were slightly behind in the first half of last year. But the last four months of 1975 surpassed in good measure the last four months of 1974, which picked up the whole year. But by how much and in what areas, we won't know for some time."

Cash Box, on the basis of the sales information received from all levels of the industry, believes last year's 1.4 percent decline in unit sales will be reversed. Unit sales of albums had dropped from 280 million in 1973 to 276 million in 1974. An increase of 10 million units to around 285 million, is not beyond the realm of possibility.

Returns

The projected increase takes on added meaning with the understanding

that the RIAA includes returns in their overall sales figures. Extraordinarily heavy returns last year in the first quarter of 1975 were combined with the 1974 figures (see separate story) to lower overall sales. This year, returns have been down significantly in the first quarter (**Cash Box**, Feb. 7), and those lower returns (in some cases 25 percent lower) will be reflected in sharply higher net sales for 1975.

Unit sales and dollar figure projections for singles are harder to ascertain. 1975 was the first full year of \$1.29 singles; the RIAA reported a 10.5 percent decline in unit sales, from 228 million in 1973 to 204 million in 1974. From all early indications, unit sales of singles remained flat or turned slightly downward, although dollar volume remained about the same.

Tape

In tape, the cassette configuration continues weak, while there have been some reports of rejuvenated 8-track sales. Reel to reel and quad sales should remain inconsequential.

New Venue For Country In New York City

NEW YORK — The "Country In New York" concert series gets a new home, the Riverboat, when Buck Owens plays a concert there March 21. Previously the series has been held at the Felt Forum.

\$2.2 Billion — An Industry Myth

gested list price of records and tapes, and is compiled by submissions from the record companies that participate in the RIAA's statistical program." RIAA estimates 85-90 percent of the total record industry business is done by the companies that voluntarily supply their statistics. The remaining 10-15 percent is projected by an RIAA-sponsored committee of market researchers from RCA, A&M, CBS, WEA, GRT, Capitol and Ampex.

The manufacturer sales figures are compiled on a calendar year basis, from January 1 to December 31. Returns are then deducted from the sales/shipped figure on a second quarter through first quarter basis (April 1-March 31). The resulting figure is the total amount of net sales, which is RIAA's final figure.

In 1974, the RIAA figured returns to be approximately 25 percent overall, which was factored into the \$2.2 billion figure. At list price then, some \$3 billion in goods was shipped/sold to distributors and retailers in 1974. \$750 million was returned, for net sales of \$2.2 billion. At distributor cost prices, \$1.2 billion was sent out in 1974, roughly \$300 million came back, for a net in the vicinity of \$900 million.

NARM

NARM, as indicated previously, does not arrive at an overall figure. They send out questionnaires to all NARM member companies (about 200) asking them what dollar range their business is in, what type of outlets they service, what configurations sell best, etc. NARM's response rate is 85 percent; in addition, NARM claims to represent 99 percent of all record merchandisers in addition to "a representative group," which they think is more than half, of all retailers. They admit to not representing smaller chains and ma & pa retailers.

NARM uses the RIAA's statistics as a springboard for their own research. They do not ask their members for their overall

sales; they only survey categories (\$5-\$10 million, over \$50 million). They also survey distributors and merchandisers, leaving the strong possibility that a single record can be counted twice: once from distributor to merchandiser, and then from merchandiser to account. Finally, NARM sends out their forms confidentially; only geographic area of operation is included as a means of identification, with no mention of company name required. So while NARM claims an 85 percent return rate on their questionnaires, they don't know whom they've missed. In other words, their statistics are based on the responses they get, and even with 170 of their 200 companies responding, they could be missing five or ten of the largest merchandisers, and not even be aware of it.

Price, Waterhouse

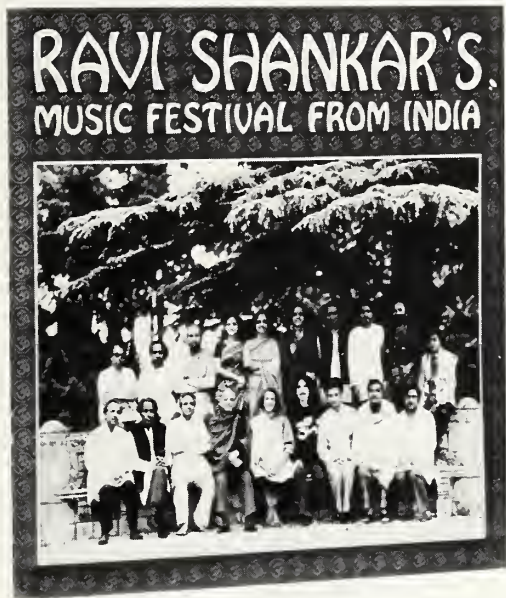
The Price report, which summarized the motion picture and broadcast industries in addition to records, was compiled "strictly from published reports of the major public companies included in the survey," according to Roger Marcellin, one of the Price accountants who worked on the report. As noted previously, however, record industry operations were often not broken out from total music or entertainment division operations. Thus the disparity between the RIAA and Price, Waterhouse figures.

Assessment

Which figures are more accurate is hard to determine. The RIAA reflects industry sales at an unrealistic list price level, presumably to make the number larger than it should be. And yet when record retailing and manufacturing, music publishing and domestic revenue from international licensing deals are added in, the overall record industry is a multi-billion dollar industry. But how many multibillion will remain hard to determine, until more accurate sales statistics are made available.

Do You
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Do A
Thing?

THREE CANDIDATES TO MAKE 1976 THE YEAR OF THE DARK HORSE.



SP 22007

RAVI SHANKAR'S Music Festival From India

A continuing and growing public awareness of the pleasures of Indian classical music exists because of the spreading popularity of one man, Ravi Shankar. Here he's joined by his musical campaign force of 18 people to stir mind and soul under the inspired production of George Harrison.

Produced by George Harrison



SP 22004

STAIRSTEPS 2nd Resurrection

Those "Ooh Child" votegetters are already on the comeback trail with their single "From Us To You" bulleting onto soul's Top 10 ballot. Here they put more solid strategy into soulful play as cut after cut delivers. An album rising to meet the crossover challenge with total confidence and commitment.

*Produced by Billy Preston, Robert Margouleff,
and Stairsteps*



SP 22008

ATTITUDES Attitudes

Four familiar delegates from the L.A. session scene—Jim Keltner, Paul Stallworth, Danny Kootch, and David Foster—join forces to present one united funk-rock front to the world, building on the power-base of their "Ain't Love Enough" single. Vibrant vocals and highly sensitized instrumentation.

Produced by Lee Kiefer and Attitudes



®Loka Productions, S.A.

ON DARK HORSE RECORDS & TAPES

Distributed by A&M Records, Inc.



EPIC FOUND THE TEMPRES — The Temprees have signed an exclusive recording deal with Epic Records. Shown at the signing are: (seated, l. to r.) Jim Tyrrell, vice president of marketing for Epic Records/CBS custom labels; and John Gonzales, the Temprees' producer. Standing (l. to r.): Bill Craig, director of independent production for Epic a&r; Steve Popovitch, director of a&r for Epic Records; Richard Mack, director of r&b promotion for special markets; Jo Bridges, the Temprees' manager; William Norvelle Johnson, Harold Scott and Jasper Phillips of the Temprees. Their debut single is "I Found Love On The Disco Floor."

Reddy Prepares For '76 Concert Stint

LOS ANGELES — Helen Reddy is preparing for her 1976 concert tour according to personal manager Jeff Wald. Wald also announced Ms. Reddy's extension of duties as host of "Midnight Special" on television.

Prior to the tour, Ms. Reddy will guest on the Dinah Shore and Merv Griffin TV shows, will be a presenter on the Grammy Awards telecast and will do a couple of benefits.

Ms. Reddy, who just closed an SRO engagement at the Fontainebleau Hotel in Florida, starts her one-nighter swing at

Miami's Doral Country Club, Mar. 23 and continues her tour through April 3 when she will perform in Pittsburgh and Hershey, Pa. before returning to host "The Tonight Show" on April 5.

Timberlane Gets Chicago

LOS ANGELES — Timberlane Music has acquired representation of the catalogs of Robert Lamm (Laminations Music), James Pankow (Make Me Smile Music, Moose Music) and Peter Cetera (Polish Prince Music).

Lamm, Pankow and Cetera are founding members of the group Chicago, and have written such songs as "Does Anybody Really Know What Time It Is," "Saturday In The Park," "Make Me Smile," "Color My World," "Wishing You Were Here" and "Feelin' Stronger Every Day."

Timberlane Music, Ltd. is located at 9229 Sunset Blvd., Suite 811, Los Angeles, California 90069, telephone (213) 550-7427.

Moore Promotion Sparks Nine LP Buddah Release

NEW YORK — The Buddah Group will ship nine albums within the next eight weeks — according to Lewis Merenstein, vice president and general manager, it will be "the biggest sales release in Bud-

dah's history."

Merenstein himself will travel with singer Melba Moore on what he calls an "impact caravan" to introduce Miss Moore's album, "This Is It," a Van McCoy production to distributors in New York, Chicago, Detroit, Philadelphia, Baltimore/Washington, Los Angeles/San Francisco and Cleveland.

With them at the meetings will be Bernie Sparago, vice president, national album sales manager; Tom Cossie, vice president, director, pop promotion; Alan Lott, vice president, director r&b operations and Chuck Walz, eastern regional sales.

The Moore album and the other eight will receive in-store displays, posters, incentive programs and contest. Merenstein stated: "We are also considering the possibility of television advertising."

The other albums include follow-up product from Norman Connors ("You Are My Starship"), a live James Cotton LP, Papa John Creach ("Rock Father"), Free Beer ("Highway Robbery") and Black Ivory.

New signings include bass player Michael Henderson and the debut of two new labels, Pi Kappa Records with "Super Disco Band" — a 40 piece studio band — and Wynner Records introducing Michael Wynn's LP, "God Has Blessed Our Hands."

Capitol Sets 15 Albums In March

LOS ANGELES — Fifteen albums, both new and re-released, are being prepped for March release by Capitol Records.

Newly signed progressive rock group Ethos debuts with "Ethos (Ardour)" Jane, a four-man group from West Germany, will have their first U.S. release in "Jane III."

The Pousette-Dart Band debuts with their self-titled LP that was recorded in Nashville with Norman Putnam producing.

Bo Donaldson and The Heywoods have their first album release since signing with Capitol, entitled "Farther On," which was produced by Nicky Chinn and Michael Chapman.

Status Quo's second Capitol album is titled after the group. The members of Status Quo are celebrating 13 years together. The Slick Band formed by Earl Slick, guitar player for David Bowie on his last three albums and "Diamond Dogs" tour, has been together less than a year and their debut LP "Slick Band" was produced by Harry Maslin, who handled similar chores on the last two Bowie albums.

Also set for March release are nine special mid-line series albums, including the re-release of three popular Frank Sinatra and three best-selling Beach Boys albums as well as LPs by Jack Parnell and Frank Pourcel on the EMI label.

Sinatra's trio of releases include "A Swingin' Affair," "Songs For Swingin' Lovers" and "Come Fly With Me."

Three of the Beach Boys' earliest and best albums, "Surfin' USA," "Surfer Girl" and "Beach Boys Concert" (which features hits such as "Fun, Fun, Fun," "Little Deuce Coupe" and "I Get Around"), are set for re-release.

Jack Parnell and his orchestra are spotlighted with "Memorable Music on TV... at the Movies" featuring "The Entertainer," "Lady Sings The Blues," "Live And Let Die" and "Hawaii Five-O." Frank Pourcel's CMI mid-line releases are "The Great Hits By A 'Grand Orchestra,'" and "Cole Porter Story."

Chelsea to Dist. Bee Gee, Eternal

LOS ANGELES — Wes Farrell, president of Chelsea Records, has entered into an agreement with Dr. Byron Spears Jr. which will make Chelsea the worldwide distributor of Bee Gee and Eternal Records. The announcement was made by Farrell at his headquarters in Los Angeles.

Bee Gee, founded and built by Spears, is a black gospel-oriented label while Eternal is primarily sacred and white gospel music. Working with Spears will be LeRoy Lovett, formerly associated with Motown Records for seven years and prior to that with Gamble and Huff. Lovett will be the label's liaison with Chelsea in the daily working arrangement.

At the signing, Farrell commented, "Chelsea is privileged and thrilled to be expanding in an area we have always had a strong belief in, and we are happy to be using the creative juices of Spears."

Spears founded Bee Gee five years ago, first recording his father, Byron Spears, Sr. The elder Spears has been on the lecture tour for the "Voice Of Prophecy" radio program based in Glendale, Calif., for the past 30 years.

Audiofidelity Sets Seven March Releases

NEW YORK — Audiofidelity Enterprises will release seven albums in March, five on the Black Lion label and two on the Chiaroscuro label.

The albums on Black Lion are "Blues Walk" by Dexter Gordon; "You Leave Me Breathless" by Johnny Griffin; "The Newport All Stars Featuring Ruby Braff, Buddy Tate, George Wein, Jack Lesberg and Don Lamond"; "Striding After Fats" by Teddy Wilson; "Ain't Goin' To Be Your Low Down Dog No More!" by Piano Red.

The Chiaroscuro disks are "Hot Sonatas" by Joe Venuti and Earl Hines and "National Jazz Ensemble."

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GOLDEN S.W.A.T. — Rhythm Heritage's disco favorite and chart-topper, "Theme From S.W.A.T." was recently awarded a gold reward award from the Recording Industry Association of America. On hand for the presentation were (l. to r.): Jerry Rubinstein, chairman of the board of ABC Records; Aaron Spelling and Leonard Goldberg, executive producers of TV's popular S.W.A.T.; Steve Barri, co-producer of Rhythm Heritage's single and album "Disco-fied"; Otis Smith, vice president of ABC Records; and Michael Omartian, co-producer arranger and leader of Rhythm Heritage.

BMI STARS. THEY MADE MOST OF THE MUSIC THAT LIGHTS UP GRAMMY THIS WEEK.

Lorene Allen
Asleep At The Wheel
Chet Atkins
Vinnie Barrett
Ray Barretto
Thomas Bayless
Lennox Berkeley (PRS)
Randy Brecker
B.T. Express
Glen Campbell
Harry Casey
Johnny Cash
Ray Charles
Willie Clark
Vassar Clements
James Cleveland
Willie Colon
Jessi Colter
John Coltrane
Ed Dantes
Earth, Wind and Fire
Fred Ebb
Bobby Eli
Scott English
John Farrar (PRS)
Freddy Fender
Richard Finch
Jerry Goldsmith
Happy Goodman Family
Patrick Grant
Al Green
Howard Greenfield

Jim Hall
Tom T. Hall
Herbie Hancock
Emmylou Harris
Isaac Hayes
Nelson Hodges
Charles Ives
Paul Jackson
Waylon Jennings
John Kander
K.C. And The Sunshine Band
Vivian Keith
Richard Kerr (PRS)
Ben E. King
Ed Kleban
Kris Kristofferson
Dennis Lambert
Louvin Brothers
Loretta Lynn
Chuck Mangione
Barry Manilow
Arif Mardin
Van McCoy
Don McHan
Memphis Slim
Willie Mitchell
Chips Moman
Ennio Morricone (SIAE)
Muddy Waters
Willie Nelson
Phineas Newborn
Ohio Players
Carl Orff (GEMA)

Eddie Palmieri
Charlie Parker
Dolly Parton
Kristof Penderecki
Barney Perry
Ben Peters
Oscar Peterson
Pointer Sisters
Brian Potter
Ray Price
Melvin Ragin
Helen Reddy
Jerry Reed
Clarence Reid
Sylvia Robinson
Mongo Santamaria
Gunther Schuller
Tom Scott
Neil Sedaka
Paul Simon
Charlie Smalls
Lou Stallman
Statler Brothers
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Billy Swan
Bill Szymczyk
Clark Terry
Conway Twitty
Hank Williams
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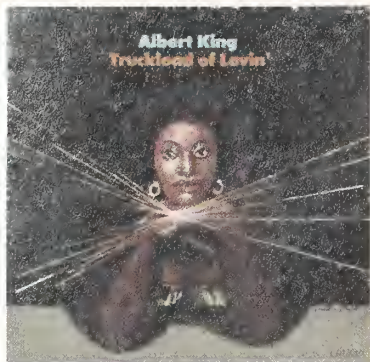
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Elliott Murphy
"NIGHT LIGHTS"
APL1 / APS1 / APK1-1318

His brand new album produced by Steve Katz and packed with the kind of punch that will make him rock's big star of 1976.



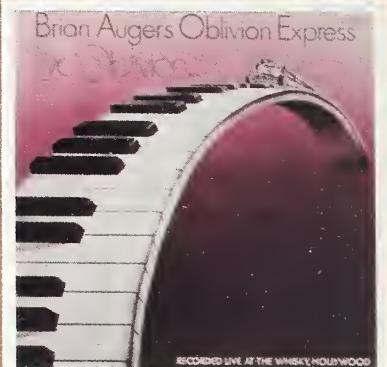
Albert King
BUL1 / BUS1 / BUK1-1387

If you ain't never heard the man, you only thought you'd heard the blues. The King is back foxier and funkier than ever.



"THE SOUND OF MUSIC"
LSOD-2005/08S / OQ8 / OK-1001

A family classic. The original soundtrack recording from one of the best-loved musicals of all time.



Brian Auger's
Oblivion Express
"LIVE OBLIVION VOL. 2"
CPL2 / CPS2 / CPK2-1230

This is it. The organ master of fusion jazz and R&B captured in concert. At his best.



Los Indios Tabajaros
"SECRET LOVE—
ALL-TIME FILM FAVORITES"
APL1 / APS1-1033

A delightful set performed by two of the most impressive guitar stylists in the world.



Chet Atkins & Les Paul
"CHESTER AND LESTER"
APL1 / APS1 / APK1-1167

Two of the most famous names in pickin' together for the first time on two sizzlin' new sides.



Dottie
"THE SWEETEST THING"
APL1 / APS1 / APK1-1358

This is the lady everyone's been talking about. Now you can hear her. She's pure country dynamite.



"COUNTRY BOY
AND COUNTRY GIRL"
APL1 / APS1 / APK1-1244

A collection of some of the greatest hits in country music performed by Nashville's biggest stars.



Weldon Irvine
"SINBAD"
APL1 / APS1 / APK1-1363

The jazz and R&B fusion accomplished. By one of the most accomplished keyboard wizards in the business.



Vicki Sue Robinson
"NEVER GONNA LET YOU GO"
APL1 / APS1 / APK1-1256

Silky, sensuous and hot. When this driving lady sings, everybody gets up to dance.



"CHOCOLATE MILK"
APL1 / APS1-1399

Quench your thirst for soul with this blockbuster package of drippin' New Orleans funk.



"UNIVERSE CITY"
BKL1-1368

Big. Deep. And Soulful. An instant add for Top 40 and R&B stations everywhere.

PACIFIC OVERTURES



"PACIFIC OVERTURES"
ARL1 / ARS1 / ARK1-1367

The spectacular original cast recording of Broadway's big new hit of the season.



Tom Pacheco
"SWALLOWED UP IN THE GREAT AMERICAN HEARTLAND"
APL1 / APS1-1254

Country/rock's newest sensation. Check out the single, "Til I First Heard Willie Nelson."



Annie McLoone
"FAST ANNIE"
APL1 / APS1 / APK1-1362

Her new single, "Party Lights," is just one reason why Fast Annie's album will have music directors comin' back for more.



Vangelis
"HEAVEN AND HELL"
LPL1-5510

In the Rick Wakeman tradition, this Greek keyboard virtuoso is a must for progressive playlists.

FEBRUARY IS FANTASTIC.

RCA Records



Michael Kenny
BYL1-1437

The age of "happy rock" is back and nobody's bringin' it home with more good feeling than this fine young singer.



Ella Fitzgerald & Oscar Peterson
"ELLA AND OSCAR"
2310 / S10 759

Two living legends. One outstanding album. A marriage of voice and piano for jazz buffs everywhere.



The World's Greatest Jazzband of Yank Lawson & Bob Haggart
"IN CONCERT"
BDL1-1371

A fantastic live big band blowout featuring some of the biggest names in jazz.

Plus:
Count Basie; Zoot Sims
"BASIE & ZOOT"
(2310 / S10 745)

Milt Jackson; Joe Pass;
Ray Brown
"THE BIG 3"
(2310 / S10 757)

Joe Turner; Roy Eldridge;
Milt Jackson;
Pee Wee Crayton
"NOBODY IN MIND"
(2310 / S10 760)

Dizzy Gillespie
"BAHIANA"
(2625 / S25 708)

ABC FM O&O's — A Confidence Developed

by J.B. Carmicle

LOS ANGELES — "The nice thing about a radio group is that we have a common programming appeal," says Winnaman, gm of KLOS-FM, Los Angeles. And so was the consensus of three major programming and sales minded people who are connected with the ABC radio group.

Allen Shaw, vice president in charge of the ABC owned FMs, and Tom Yates, pd at the LA affiliate, also commented about a recent press release that shows ABC owned FM radio stations are the most listened to FM group in the U.S., according to Arbitron estimates. **Cash Box** wanted to know why.

Audience

Shaw, who was in town last week at KLOS commented, "In this day and age, when you have 30-40 stations programming in a market, you have to find an audience that isn't being served effectively already on the air. We didn't go after everybody. But we pretty much got what we went after. Although the ARB breaks down the group we program to as basically 12-34 year olds, the actual age of course varies, from about 15-40. The ABC-FM group outpaced its closest competitor by 11 percent in total audience, which is particularly significant in light of the fact that there are six FM stations in the ABC group compared to the primary competition's seven."

ABC-FM group sold KQV-AM and WDVE-FM earlier this year to Taft Broadcasting. Those stations are in Pittsburgh and the group is presently searching for a good basic operation in another city. Yet even with the six stations, the group has over four million total weekly listeners and Shaw estimated that total would be at eight million counting the 27 other stations represented. "The four million figure is important," said Shaw, "but the rank of our stations in individual markets is more important... that's the key."

But the conversation figured around two main points in radio, programming and sales. Squaring pd off with Shaw, then gm off with Yates, we learned some valuable information.

Programming

Tom Yates spoke on programming. "Local autonomy... that's the word. Ev-

ery station has a program staff and I respect what my programming cohorts are playing. If three of them are playing a song and I'm not on it... we have a guide to what we may want to go on. But it's not a matter of *have to go on*. That's not the way we operate. No one in New York or Chicago tells us what to play or when to play it, and vice-versa. We do however have a joint list we put together each week programming-wise, songs, etc. That helps too."

About AM and FM stations in the same cities working together on music in the ABC group Yates commented, "There is no kind of official contact between the FMs and the AMs... we're serving a totally different audience so there's not much reason for contact."

Shaw interjected, "There is some informal discussion between the stations... some comparing of notes... the FM people do talk among themselves and there is some exchanging of info and expertise in programming. It could be that our program director in Chicago is convinced he can't play *new* album material or his station's ratings will drop. Our LA pd may be convinced you have to play new album material to gain more audience. As head of the group, I don't dictate who is right or wrong, but simply have confidence that programmers in their respective markets will make correct decisions based upon their living and breathing that market every day. And that's why the results have turned out so well for the ABC-FM group."

Confidence

Confidence was a word used more than once in the discussion. "The way we operate," Shaw said, "is why don't we all sit down and make this a team effort... we can learn from each other. And you find that after awhile, confidences are developed between not only pd and gm in each market but between myself and each. I have confidence in general managers at all of the stations, they have confidence in the program directors and that's why it works. We have a saying at ABC that 'all of us are smarter than any one of us.'"

As far as sales go, John Winnaman provided the insight. "Radio has never been

healthier than now for media advertisers. We think that the retailer finds radio is the best media to use. Ratings figures are obviously a guideline, so we try to take a 1½ year-6 rating book with us when we try to sell. That gives the prospective buyer a good look at the trend of the station over the past year and a half."

Winnaman went on to say, "We are heavily involved in co-op advertising... the manufacturer controls the co-op dollars but a number of co-op dollars are assigned through the retailers and as I mentioned retailers are more and more

continued on pg. 46

station breaks

Earth News features interviews with the **Miracles**, **Donna Summer**, and **Loggins** and **Messina** along with discussion of the Grammy awards the week of Feb. 23-29.

Les Elias joins **WMAQ**, Chicago as an agency sales representative.

Lisa Johnson, from **KOFM**, Oklahoma City and **Rick Lepper**, from **KISR**, Ft. Smith, Arkansas join staff at **KMOD**, Tulsa.

j.b. carmicle

STATION BREAKS FROM NEW YORK — Chicago's **WCFL** has announced a major change in format as of mid-March. The change will be from a top 40 to an easy listening mor type format. **WCFL** feels that this change will be beneficial as well as more appealing to the community.



Allen Shaw

Tom McFaul has composed and **Lucas McFaul Music House** has produced a major package of four 60 second recruiting spots for four syndicated radio shows created by the U.S. Army Reserve. Each show will correspond to a different genre of contemporary music. The progressive show will be hosted by **WNEW-FM's Allison Steele**; the soul show by **WLIB's Al Gee**; the MOR presentation by **Bill Williams**; and a c&w program to be hosted by **Lee Arnold**. New York's **WNEW** has wrapped up their "**Great Music Machine**" promotion after five weeks. listening MOR type format. **WCFL** feels were the results by mail... With the recent concern over the cb radio issue, Cleveland's **WIXY** is presenting that city's first annual cb radio fair on Feb. 28-29 at the Sheraton Hotel.

bob speisman

New FM Action LPs

New FM Action LPs is compiled exclusively from radio activity and is not based on sales. The LPs listed below are new releases currently receiving the most airplay and are compiled from music and program directors at key FM stations around the country. This chart reflects both new additions and predictions of hit potential.

1. **KGB — KGB — MCA**
2. **Captured Live — Johnny Winter — Blue Sky**
3. **Smile — Laura Nyro — Columbia**
4. **Put It In Your Ear — Paul Butterfield — Bearsville**
5. **LA Express — LA Express — Caribou**
6. **When An Old Cricketer Leaves The Crease — Roy Harper — Chrysalis**
7. **Havana Daydreamin' — Jimmy Buffett — ABC**
8. **Reach For The Sky — Sutherland Brothers & Quiver — Columbia**
9. **Savage Eye — Pretty Things — Swan Song**
10. **The Leprechaun — Chick Corea — Polydor**
11. **Land Of The Midnight Sun — Al DiMeola — Columbia**
12. **Starcastle — Starcastle — Epic**
13. **You Can Sing On The Left — Dirk Hamilton — ABC**
14. **Diamond In A Junkyard — Nickey Barclay — Ariola**
15. **Breakaway — Gallagher & Lyle — A&M**
16. **To The Hilt — Golden Earring — MCA**
17. **Crosssection — Jukka Tolonen — Janus**
18. **King Brilliant — Howard Werth & The Moonbeams — Rocket**
19. **Gimme Back My Bullets — Lynyrd Skynyrd — MCA**
20. **Malpractice — Dr. Feelgood — Columbia**
21. **Too Young To Feel This Old — McKendree Spring — Pye**
22. **Give Us A Wink — Sweet — Capitol**
23. **Greg Kihn — Greg Kihn — Beserkley**
24. **Spiders From Mars — Spiders From Mars — Pye**



ON THE BALL — Capitol recording group The Sylvers recently challenged KDAY (Los Angeles) radio personalities to a charity benefit basketball game with the proceeds donated to the Help Public Service Foundation. The foundation is a private, nonprofit organization that transports families to visit inmates in California prisons, helps families stay together while a member is serving a sentence and helps those released find jobs. The KDAY team barely edged the Sylvers, 84-81. Pictured (l. to r.) in back row are Edmond, Jonathan, Leon & Ricky Sylvers and manager Al Ross. Center is Foster Sylvers. Front row (l. to r.) KDAY team members Steve Woods, md; Don Mac; J.J. Johnson; Jim Maddox, pd and Spanky Lane.

CASHBOX RADIO ACTIVE

A survey of key radio stations in all important 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 also the degree of concentration combining 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 include total from left plus the percentage title received in prior 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.	Right Back Where We Started — Maxine Nightingale — U.A.		34%	72%
2.	Action — The Sweet — Capitol		29%	43%
3.	There's A Kind Of Hush — Carpenters — A&M		25%	25%
4.	Deep Purple — Donny & Marie Osmond — MGM		15%	38%
5.	Without Your Love — Charlie Ross — Big Tree		13%	22%
6.	Only Sixteen — Dr. Hook — Capitol		13%	60%
7.	Only Love Is Real — Carole King — Ode		13%	46%
8.	Disco Lady — Johnnie Taylor — Col.		12%	16%
9.	Let Your Love — Bellamy Brothers — W.B.		12%	30%
10.	Show Me The Way — Peter Frampton — A&M		11%	17%
11.	Love Is The Drug — Roxy Music — Atco		10%	42%
12.	Dream Weaver — Gary Wright — W.B.		8%	89%
13.	Lorelei — Styx — A&M		8%	24%
14.	I Do, I Do, I Do — Abba — Atlantic		8%	19%
15.	Cupid — Dawn — Elektra		8%	56%
16.	You'll Lose A Good Thing — Freddy Fender — ABC		8%	20%
17.	Money Honey — Bay City Rollers — Arista		6%	75%
18.	Sweet Thing — Rufus — ABC		6%	76%
19.	Dream On — Aerosmith — Col.		6%	59%

IRDA—Distribution for the small independent record label.

INTERNATIONAL RECORD DISTRIBUTING ASSOCIATES

55 Music Square West

Nashville, Tennessee 37203

(615) 244-7783



Sunset-Vine Tower • E210 Sunset Blvd.

Hollywood, California 90028

(213) 469-7375

vital statistics

looking ahead

#71
Looking For Space (3:56)
John Denver — RCA JH 10586
 1133 Avenue of Americas, New York, N.Y.
 PUB: Cherry Lane — ASCAP
 PROD: Milton Okun
 WRITER: John Denver

#74
There's A Kind Of Hush (All Over The World) (2:53)
The Carpenters — A&M 1800S
 1416 N. LaBrea Ave., Hollywood, CA
 PUB: Glenwood — ASCAP
 PROD: Richard Carpenter
 WRITERS: Les Reed, Geoff Stephens

#75
Show Me The Way (3:25)
Peter Frampton — A&M 1795
 1416 N. LaBrea Ave., Hollywood, CA
 PUB: Almo/Fram-Dee — ASCAP
 PROD: Peter Frampton
 WRITER: Peter Frampton

#82
Fopp (3:30)
Ohio Players — Mercury 73775
 1 IBM Plaza, Chicago, Ill.
 PUB: Play One — BMI
 PROD: Ohio Players
 WRITER: Ohio Players

#87
Colorado Call (3:19)
Shad O'Shea — Private Stock 45071
 40 West 57th St., New York, NY
 PUB: Counterpart — BMI
 PROD: Shad O'Shea
 WRITER: Shad O'Shea
 FLIP: Bub-Bub-Bub Boo

#94
The Call (2:34)
Anne Murray — Capitol P4207
 1750 N. Vine St., Hollywood, CA
 PUB: Beechwood — BMI
 PROD: Tom Catalano
 WRITER: Gene MacLellan

#96
She's A Disco Queen (2:50)
Oliver Sain — Abet 9463
 1011 Woodland St., Nashville, Tenn.
 PUB: Excellorec/Saico — BMI
 PROD: Oliver Sain
 WRITER: Oliver Sain
 FLIP: Party Hearty

#99
Eh! Cumpari (5:04)
Gaylord & Holiday — Prodigal P0622F
 18465 James Couzens Hwy., Detroit, Mich.
 PUB: Public Domain
 PROD: Sam Locricchio
 FLIP: The Little Shoemaker

#100
You Are Beautiful (3:14)
Stylytics — Avco AV 4664
 1700 B'Way., N.Y., NY
 PUB: Avco Embassy — ASCAP
 PROD: Hugo & Luigi
 WRITERS: Hugo & Luigi, George David Weiss

101 **LET'S GROOVE**
 (Mighty Three — BMI)
 Archie Bell & The Drells (TSOP ZS 8-4775)

102 **YOU'RE FOOLING YOU**
 (Groovesville — BMI)
 Dramatics (ABC 12150)

103 **THE HAPPINESS OF HAVING YOU**
 (Contention — SESAC)
 Charley Pride (RCA PB 10455)

104 **SHAKE ME, WAKE ME**
 (Jobete — ASCAP)
 Barbra Streisand (Columbia 3-10272)

105 **LOVE LIFTED ME**
 (John Benson — ASCAP)
 Kenny Rodgers (UA XW 746)

106 **IF LOVE MUST GO**
 (Irving — BMI)
 Dobbie Gray (Capricorn 249)

107 **CHLOE**
 (Robbins — ASCAP)
 Cy Coleman (RCA PB 10440)

108 **BROKEN LADY**
 (First Generation — BMI)
 Larry Gatlin (Monument 8-8680)

109 **MISTY BLUE**
 (Talmont — BMI)
 Dorothy Moore (Malaco 1029)

110 **BAD LUCK**
 (Blackwood — BMI)
 Atlanta Disco Band (Ariola America 7611)

111 **TAKE THE MONEY AND RUN**
 (Thin Ice — ASCAP)
 David Crosby/Graham Nash (ABC 12165)

112 **A TRAIN CALLED FREEDOM**
 (Mighty Three — BMI)
 South Shore Commission (Wand 11294)

113 **ABYSSINIA JONES**
 (ATV/Zonal — BMI)
 Edwin Starr (Granite 532)

114 **STREET TALK**
 (Heart's Delight/Gooserock — BMI)
 Bob Crewe Generation (20th Century)

115 **BELOW THE SURFACE**
 (Hickory Grove — ASCAP)
 Dan Fogelberg (Epic 8-50189)

116 **I'M SO LONESOME I COULD CRY**
 (Rose — BMI)
 Terry Bradshaw (Mercury 73760)

117 **THE ASHVILLE UNION RESCUE MISSION**
 (Foyboro Jr./Intersong USA — ASCAP)
 Brian Gari (Vanguard VSO 351189)

118 **MIGHTY HIGH**
 (American Casting/DaAnn — ASCAP)
 Mighty Clouds Of Joy (ABC 12164)

119 **HEY BABY**
 (Magicland — ASCAP)
 Ted Nugent (Epic 8-50197)

120 **TITLES**
 (MCPS)
 Barclay James Harvest (Polydor PD 15188)

Cash Box; Additions to Radio Playlists

WABC — NEW YORK
 Evil Woman — ELO — UA
 Fanny — Bee Gees — RSO
 Lonely Night — Captain & Tennille — A&M
 Dream Weaver — Gary Wright — WB
 Sweet Thing — Rufus — ABC
 I Feel Like A Bullet — Elton John — Rocket
 5 To 1 — Love Machine — Miracles
 12 To 5 — All By Myself — Eric Carmen
 26 To 15 — Take It To The Limit — Eagles

WPIX — NEW YORK
 Action — Sweet — Capitol
 12 To 7 — I Feel Like A Bullet — Elton John
 17 To 12 — Fanny — Bee Gees

WBLI — LONG ISLAND
 There's A Kind Of Hush — Carpenters — A&M
 Strangers In The Night — Bette Midler — Atlantic
 Right Back — Maxine Nightingale — UA
 Cupid — Dawn — Elektra

WFIL — PHILADELPHIA
 Without Your Love — Charlie Ross — Big Tree
 Action — Sweet — Capitol
 11 To 5 — All By Myself — Eric Carmen
 9 To 4 — Love Machine — Miracles
 Extra To 23 — Dream On — Aerosmith
 Extra To 22 — December 63 — Four Seasons
 Extra To 21 — Right Back — Maxine Nightingale

WIBG — PHILADELPHIA
 Looking For Space — John Denver — RCA
 He's A Friend — Eddie Kendricks — Motown
 Tangerine — Sal Soul Orchestra — Sal Soul
 You'll Lose A Good Thing — Freddy Fender — ABC/Dot

WEDO — PITTSBURGH
 Since I Fell For You — Charlie Rich — Columbia
 Take The Money — Crosby & Nash — ABC/Dot
 Just You And I — Melissa Manchester — Arista
 36 To 12 — I Feel Like A Bullet — Elton John
 24 To 15 — I Do, I Do, I Do — Abba

WDRG — HARTFORD
 Cupid — Dawn — Elektra
 December 63 — Four Seasons — WB
 I Do, I Do, I Do — Abba — Atlantic
 Right Back — Maxine Nightingale — UA
 Slow Ride — Foghat — Bearsville
 30 To 24 — Banapple Gas — Cat Stevens
 26 To 21 — All By Myself — Eric Carmen
 23 To 11 — Junkfood Junkie — Larry Groce
 18 To 8 — Dream Weaver — Gary Wright

WPRO — PROVIDENCE
 Money Honey — BCR — Arista
 Love Machine — Miracles — Tamia
 Junkfood Junkie — Larry Groce — WB
 Tracks Of My Tears — Linda Ronstadt — Asylum
 Love Is The Drug — Roxy Music — Atco
 8 To 2 — December 63 — Four Seasons
 17 To 8 — Lonely Night — Captain & Tennille
 22 To 9 — Dream Weaver — Gary Wright

WRKO — BOSTON
 Right Back — Maxine Nightingale — UA
 Sweet Thing — Rufus — ABC
 A Kind Of Hush — Carpenters — A&M
 Extra To 18 — Love Machine — Miracles
 26 To 19 — Wake Up — Harold Melvin

WPGC — WASHINGTON
 Bohemian Rhapsody — Queen — Elektra
 There's A Kind Of Hush — Carpenters — A&M
 Looking For Space — John Denver — RCA
 11 To 6 — Dream Weaver — Gary Wright
 21 To 14 — Sweet Thing — Rufus
 27 To 21 — Cupid — Dawn
 15 To 9 — Lonely Night — Captain & Tennille

WCAO — BALTIMORE
 Deep Purple — Donny and Marie Osmond — MGM
 Only Love Is Real — Carole King — Ode
 Action — Sweet — Capitol
 Lorelei — Styx — A&M
 Renegade — Michael Murphy — Epic
 19 To 9 — Dream Weaver — Gary Wright
 21 To 15 — December 63 — Four Seasons
 23 To 16 — Money Honey — BCR

WQXI — ATLANTA
 Right Back — Maxine Nightingale — UA
 Only 16 — Dr. Hook — WB
 Extra To 25 — Sweet Thing — Rufus
 Extra To 27 — Golden Years — David Bowie

WBBQ — AUGUSTA
 There's A Kind Of Hush — Carpenters — A&M
 Hit The Road — Stampede — Quality
 Without Your Love — Charlie Ross — Big Tree
 Lorelei — Styx — A&M
 Action — Sweet — Capitol
 Extra To 28 — Only Love Is Real — Carole King
 Extra To 27 — Let Your Love — Bellamy Bros
 Extra To 25 — Bohemian Rhapsody — Queen
 29 To 16 — Money Honey — BCR
 15 To 8 — Dream Weaver — Gary Wright

WQAM — MIAMI
 Disco Lady — Johnnie Taylor — Columbia
 Dream On — Aerosmith — Columbia
 Slow Ride — Foghat — Bearsville
 15 To 3 — All By Myself — Eric Carmen

WJET — ERIE
 Action — Sweet — Capitol
 Love Is The Drug — Roxy Music — Atco
 Bohemian Rhapsody — Queen — Elektra
 Only 16 — Dr. Hook — WB
 15 To 1 — All By Myself — Eric Carmen
 14 To 2 — Take It To The Limit — Eagles
 23 To 7 — December 63 — Four Seasons
 19 To 9 — Dream On — Aerosmith
 22 To 10 — Dream Weaver — Gary Wright
 36 To 21 — Sweet Thing — Rufus

WROV — ROANOKE
 Right Back — Maxine Nightingale — UA
 Only Love Is Real — Carole King — Ode
 Charlie's Girl — Lou Reed — RCA
 Show Me The Way — Peter Frampton
 19 To 6 — Bohemian Rhapsody — Queen
 22 To 9 — Let Your Love Flow — Bellamy Bros.

WLS — CHICAGO
 Action — Sweet — Capitol
 Money Honey — BCR — Arista
 12 To 6 — Lonely Night — Captain & Tennille
 16 To 8 — Dream On — Aerosmith
 19 To 14 — All By Myself — Eric Carmen
 29 To 19 — Dream Weaver — Gary Wright

WCFL — CHICAGO
 Only Love Is Real — Carole King — Ode
 Boogie Fever — Sylvers — Capitol
 We Can't Hide It — Larry Santos — WB
 Without Your Love — Charlie Ross — Big Tree
 Bad Luck — Atlanta Disco Band — Ariola
 15 To 10 — Dream Weaver — Gary Wright
 10 To 5 — Theme From SWAT — Rhythm Heritage
 19 To 11 — Lonely Night — Captain & Tennille
 20 To 12 — Dream On — Aerosmith

KSLQ — ST. LOUIS
 Disco Lady — Johnnie Taylor — Columbia
 14 To 2 — Theme From SWAT — Rhythm Heritage
 24 To 16 — Dream Weaver — Gary Wright
 13 To 8 — Sweet Thing — Rufus

WDGY — MINNESOTA
 Lonely Night — Captain & Tennille — A&M
 Dream Weaver — Gary Wright — WB
 Fanny — Bee Gees — RSO
 Baby Face — Wing & A Prayer — Atlantic
 20 To 8 — December 63 — Four Seasons

WOKY — MILWAUKEE
 Action — Sweet — Capitol
 Right Back — Maxine Nightingale — UA
 12 To 7 — Theme From SWAT — Rhythm Heritage

CKLW — DETROIT
 Scotch On The Rocks — The Band of the Black Watch — PS
 22 To 14 — Lonely Night — Captain & Tennille
 9 To 1 — Theme From SWAT — Rhythm Heritage
 Extra To 22 — Disco Lady — Johnnie Taylor

WCOL — COLUMBUS
 We Can't Hide It — Larry Santos — WB
 I Do, I Do, I Do — Abba — Atlantic
 Without Your Love — Charlie Ross — Big Tree
 32 To 25 — Sweet Thing — Rufus
 15 To 8 — Dream On — Aerosmith
 16 To 7 — Bohemian Rhapsody — Queen
 14 To 6 — Junkfood Junkie — Larry Groce
 10 To 5 — Dream Weaver — Gary Wright

WAYS — CHARLOTTE
 Disco Lady — Johnny Taylor — Columbia
 Only 16 — Dr. Hook — WB
 There's A Kind Of Hush — Carpenters — A&M
 14 To 7 — Dream Weaver — Gary Wright

WAKY — LOUISVILLE
 I Do, I Do, I Do — Abba — Atlantic
 Disco Lady — Johnnie Taylor — Columbia
 Shad-O-Shay — Colorado Call — PS
 You'll Lose A Good Thing — Freddy Fender — ABC/Dot
 9 To 1 — Only 16 — Dr. Hook
 25 To 10 — Theme From SWAT — Rhythm Heritage
 22 To 17 — Right Back — Maxine Nightingale
 30 To 20 — Boogie Fever — Sylvers
 Extra To 26 — Good Hearted Woman — Waylon & Willie

KXOK — ST. LOUIS
 Love Hurts — Nazareth — A&M
 Dream Weaver — Gary Wright — WB
 There's A Kind Of Hush — Carpenters — A&M
 Golden Years — David Bowie — RCA
 10 To 4 — Lonely Night — Captain & Tennille
 22 To 16 — December 63 — Four Seasons

U-100 — MINNEAPOLIS
 Sweet Thing — Rufus — ABC
 December 63 — Four Seasons — WB
 Junkfood Junkie — Larry Groce — WB
 Cupid — Dawn — Elektra
 24 To 19 — Action — Sweet
 28 To 17 — Love Hurts — Nazareth
 17 To 7 — Dream On — Aerosmith

WKLO — LOUISVILLE
 Let Your Love Flow — Bellamy Bros — WB
 Fopp — Ohio Players — Mercury
 Disco Lady — Johnnie Taylor — Columbia
 Sweet Love — Commodores — Motown
 Shad-O-Shay — Colorado Call — PS
 23 To 17 — I Do, I Do, I Do — Abba
 25 To 12 — Boogie Fever — Sylvers

KIOA — DES MOINES
 Junkfood Junkie — Larry Groce — WB
 Union Man — Cate Bros. — Asylum
 Right Back — Maxine Nightingale — UA
 20 To 11 — December 63 — Four Seasons
 22 To 13 — Dream Weaver — Gary Wright

WLAV — GRAND RAPIDS
 Right Back — Maxine Nightingale — UA
 14 To 8 — Dream Weaver — Gary Wright
 10 To 3 — Squeeze Box — The Who

KILT — HOUSTON
 Sweet Thing — Rufus — ABC
 A Kind Of Hush — Carpenters — A&M
 Right Back — Maxine Nightingale — UA
 35 To 29 — Money Honey — Bay City Rollers
 19 To 10 — Dream Weaver — Gary Wright
 16 To 7 — Lonely Night — Captain & Tennille

WHBQ — MEMPHIS
 A Kind Of Hush — Carpenters — A&M
 Deep Purple — Donny & Marie Osmond — MGM
 Show Me The Way — Peter Frampton — A&M
 Only 16 — Dr. Hook — Capitol
 15 To 8 — Fanny — Bee Gees
 Extra To 22 — Banapple Gas — Cat Stevens

WMAK — NASHVILLE
 Sweet Love — Commodores — Motown
 Action — Sweet — Capitol
 Love Is The Drug — Roxy Music — Atco
 6 To 1 — Theme From SWAT — Rhythm Heritage
 12 To 6 — Only 16 — Dr. Hook
 21 To 13 — December 63 — Four Seasons

WLAC — NASHVILLE
 Right Back — Maxine Nightingale — UA
 25 To 11 — Sweet Thing — Rufus
 10 To 3 — Theme From SWAT — Rhythm Heritage

WSAI — CINCINNATI
 We Can't Hide It — Larry Santos — WB
 Let Your Love Flow — Bellamy Bros. — WB
 18 To 7 — Breaking Up — Neil Sedaka
 20 To 11 — Dream Weaver — Gary Wright
 29 To 14 — Squeeze Box — The Who
 21 To 13 — December 63 — Four Seasons

WIXY — CLEVELAND
 Only Love Is Real — Carole King — Ode
 Tangerine — Sal Soul — Sal Soul Records
 Show Me The Way — Peter Frampton — A&M
 Lorelei — Styx — A&M
 Just You And I — Melissa Manchester
 Action — Sweet — Capitol
 32 To 22 — Bohemian Rhapsody — Queen
 30 To 21 — Slow Ride — Foghat

WJAY — CHARLOTTE
 Disco Lady — Johnny Taylor — Columbia
 Only 16 — Dr. Hook — WB
 There's A Kind Of Hush — Carpenters — A&M
 14 To 7 — Dream Weaver — Gary Wright

the big three

1. Right Back Where We Started — Maxine Nightingale — U.A.
2. Action — The Sweet — Capitol
3. There's A Kind Of Hush — Carpenters — A&M

profile of the giants

1. **Dream Weaver — Gary Wright — W.B.**
 WLS 29-19, WFIL 26-20, KJR 17-10, WCFL 15-10, KSLQ 24-16, 13Q 17-11, WSAI 20-11, KILT 19-10, WCOL 10-5, WPGC 11-6, WPRO 22-9, WAYS 14-7, WDRG 18-8, WLAV 14-8, WLEE 22-13, WCAO 19-9, WFOM 14-4, KIOA 22-13, KLEO 11-5, WKWK 21-14, WBBQ 15-8, WJET 22-10, KRIZ Ex-21
2. **December '63 (Oh What A Night) — Four Seasons — W.B.**
 KHJ 28-20, WFIL Ex-22, KLIF 25-20, KXOK 22-15, WDGW 20-8, WSAI 21-13, KYA 21-15, KNOE 26-19, WCAO 21-15, WFOM 17-11, WMAK 21-13, WLEE 22-9, KIOA 20-11, KLEO 30-20, WKWK 15-10, WPRO 8-2, WJET 23-7
3. **Lonely Night — Captain & Tennille — A&M**
 WLS 12-6, KFRC 13-7, KJR 15-7, KXOK 10-4, WCFL 19-11, WHB 20-13, CKLW 22-14, KILT 16-7, WPGC 15-9, WPRO 17-8, KLEO 28-17

13Q — PITTSBURGH
 Sara Smile — Hall and Oates — RCA
 December 63 — Four Seasons — WB
 17 To 11 — Dream Weaver — Gary Wright
 21 To 13 — Take It To The Limit — Eagles
 14 To 8 — Dream On — Aerosmith

KNOE — MONROE
 Right Back — Maxine Nightingale — UA
 Spinning The Wheel — Hudson Bros. — Rocket
 Hold Back The Night — Tramps — Buddha
 Only 16 — Dr. Hook — WB
 25 To 19 — December 63 — Four Seasons
 27 To 21 — Dream On — Aerosmith

WERC — BIRMINGHAM
 Deep Purple — Donny and Marie Osmond — MGM
 Extra To 21 — Without Your Love — Charlie Ross
 28 To 23 — Love Fire — Jigsaw
 29 To 24 — Only Love Is Real — Carole King
 30 To 25 — Lorelei — Styx

WGSN — BIRMINGHAM
 Trying To Get The Feeling — Barry Manilow — Arista
 Without Your Love — Charlie Ross — Big Tree
 Action — Sweet — Capitol
 14 To 9 — Right Back — Maxine Nightingale
 12 To 5 — Only 16 — Dr. Hook
 17 To 12 — Sweet Thing — Rufus
 21 To 12 — Dream On — Aerosmith

KLIF — DALLAS
 Only 16 — Dr. Hook — WB
 Deep Purple — Donny and Marie Osmond — MGM
 15 To 8 — Dream Weaver — Gary Wright
 22 To 11 — Tracks Of My Tears — Linda Ronstadt
 25 To 20 — December 63 — Four Seasons

WIRL — PEORIA
 Right Back — Maxine Nightingale — UA
 Locomotive Breath — Jethro Tull — Chrysalis
 Action — Sweet — Capitol
 25 To 20 — Dream On — Aerosmith

WFOM — MARIETTA
 Action — Sweet — Capitol
 Deep Purple — Donny and Marie Osmond — MGM
 There's A Kind Of Hush — Carpenters — A&M
 29 To 22 — Sweet Thing — Rufus
 14 To 4 — Dream Weaver — Gary Wright
 17 To 11 — December 63 — Four Seasons

KHJ — LOS ANGELES
 Only 16 — Dr. Hook — Capitol
 A Kind Of Hush — Carpenters — A&M
 Right Back — Maxine Nightingale — UA
 Show Me The Way — Peter Frampton — A&M
 28 To 20 — December 63 — Four Seasons
 Extra To 23 — Only 16 — Dr. Hook

KIS-FM — LOS ANGELES
 Mozambique — Bob Dylan — Columbia
 Show Me The Way — Peter Frampton — A&M

KYA — SAN FRANCISCO
 Let Your Love Flow — Bellamy Bros. — WB
 Inseparable — Natalie Cole — Capitol
 Venus — Frankie Avalon — DeLite
 Deep Purple — Donny and Marie Osmond — MGM
 21 To 15 — December 63 — Four Seasons
 25 To 16 — Sweet Thing — Rufus
 29 To 19 — Boogie Fever — Sylvers

KJR — SEATTLE
 Golden Years — David Bowie — RCA
 Kind Of A Hush — Carpenters — A&M
 Let Your Love Flow — Bellamy Bros. — WB
 17 To 10 — Dream Weaver — Gary Wright
 15 To 7 — Lonely Night — Captain & Tennille
 18 To 12 — Fanny — Bee Gees

KFRC — SAN FRANCISCO
 Dream On — Aerosmith — Col.
 Right Back — Maxine Nightingale — UA
 A Kind Of Hush — Carpenters — A&M
 Strange And Magic — ELO — UA
 16 To 11 — Golden Years — David Bowie
 13 To 7 — Lonely Night — Captain & Tennille
 26 To 20 — Show Me The Way — Peter Frampton

KISN — PORTLAND
 Right Back — Maxine Nightingale — UA
 Let Your Love Flow — Bellamy Bros. — WB
 Deep Purple — Donny & Marie Osmond — MGM
 Sweet Thing — Rufus — ABC
 39 To 14 — Love Machine — Miracles
 32 To 18 — Wake Up — Harold Melvin

KCBQ — SAN DIEGO
 Extra To 26 — Golden Years — David Bowie
 Extra To 28 — Love Fire — Jigsaw
 Extra To 29 — Right Back — Maxine Nightingale
 Extra To 30 — Venus — Frankie Avalon
 22 To 14 — Squeeze Box — The Who
 20 To 15 — Money Honey — Bay City Rollers
 30 To 21 — Only 16 — Dr. Hook

KRIZ — PHOENIX
 Extra To 21 — Dream Weaver — Gary Wright
 Extra To 25 — Money Honey — Bay City Rollers
 Extra To 26 — Cupid — Dawn
 Extra To 29 — Dream On — Aerosmith
 20 To 13 — Take It To The Limit — Eagles
 13 To 7 — SWAT — Rhythm Heritage
 11 To 4 — Rock And Roll All Night — Kiss

KNDE — SACRAMENTO
 Love Is The Drug — Roxy Music — Atco
 Reasons — Earth, Wind & Fire — Columbia
 Only 16 — Dr. Hook — Capitol
 11 To 5 — Squeeze Box — The Who
 30 To 20 — Show Me The Way — Peter Frampton

KIMN — DENVER
 Right Back — Maxine Nightingale — UA
 Deep Purple — Donny and Marie Osmond — MGM
 Love Fire — Jigsaw — Chelsea
 28 To 19 — Wake Up — Harold Melvin

WHB — KANSAS CITY
 Dream Weaver — Gary Wright — WB
 Fanny — Bee Gees — RSO
 14 To 7 — All By Myself — Eric Carmen
 20 To 13 — Lonely Night — Captain & Tennille

WAPE — JACKSONVILLE
 Disco Lady — Johnnie Taylor — Columbia
 Let Your Love Flow — Bellamy Bros. — WB
 Action — Sweet — Capitol
 Good Hearted Woman — Waylon and Willie — RCA
 23 To 16 — Golden Years — David Bowie
 30 To 23 — Right Back — Maxine Nightingale

KLEO — WICHITA
 Dream On — Aerosmith — Columbia
 11 To 5 — Dream Weaver — Gary Wright
 18 To 9 — All By Myself — Eric Carmen
 24 To 14 — Junkfood Junkie — Larry Groce
 28 To 17 — Lonely Night — Captain & Tennille
 30 To 20 — December 63 — Four Seasons

WKWK — WHEELING
 Action — Sweet — Capitol
 Right Back — Maxine Nightingale — UA
 Lorelei — Styx — A&M
 Only Love Is Real — Carole King — Ode
 15 To 10 — December 63 — Four Seasons
 21 To 14 — Dream Weaver — Gary Wright

WLEE — RICHMOND
 Cupid — Dawn — Elektra
 Good Hearted Woman — Waylon and Willie — RCA
 You'll Lose A Good Thing — Freddy Fender — ABC/Dot
 I Do — Abba — Atlantic
 Only Love Is Real — Carole King — Ode
 Love Is The Drug — Roxy Music — Atco
 22 To 9 — December 63 — Four Seasons
 23 To 13 — Dream Weaver — Gary Wright

WING — DAYTON
 You'll Lose A Good Thing — Freddy Fender — ABC/Dot
 Only Love Is Real — Carole King — Ode
 If Only You Believe — Michel Polnareff — Atlantic
 Without Your Love — Charlie Ross — Big Tree
 Right Back — Maxine Nightingale — UA40 To 29 — Let Your Love Flow — Bellamy Bros.

WNOE — NEW ORLEANS
 Without Your Love — Charlie Ross — Big Tree
 Money Honey — BCR — Arista
 December '63 — Four Seasons — WB
 Slow Ride — Foghat — Bearsville
 19 To 13 — Take It To The Limit — Eagles

MOST ADDED LPs

1. **KGB - KGB - MCA**
2. **Smile - Laura Nyro - Columbia**
3. **Captured Live - Johnny Winter - Blue Sky**

MOST REQUESTED CUTS

1. **Fooled Around - Elvin Bishop - Capricorn**
2. **Frampton Comes Alive (entire LP)/Do You Feel - Peter Frampton - A&M**
3. **Honey Child/Run With The Pack/Live For The Music - Bad Company - Swan Song**

MOST PREDICTED HITS

1. **Second Childhood (entire LP)/Two Fisted Love - Phoebe Snow - Columbia**
2. **When An Old Cricketer Leaves The Crease (entire LP)/single cut/The Game - Roy Harper - Chrysalis**
3. **Don't Hang Up/Lazy Ways/Head Room - 10cc - U.K.**

KSAN-FM - SAN FRANCISCO

Christie Marcus

- Firebird - Tomita - RCA
- KGB - MCA
- Recorded Live - Johnny Winter - Blue Sky
- LA Express - Caribou
- Total Explosion - Syl Johnson - Hi
- When An Old Cricketer Leaves The Crease - Roy Harper - Chrysalis
- Put It In Your Ear - Paul Butterfield - Bearsville
- You Can Sing On The Left - Dirk Hamilton - ABC
- Night Life - Luther Allison - Gordy
- Third World - Island
- Lester And Chester - Chet Atkins/Les Paul - RCA
- Oblivion Express Live - Brian Auger - RCA
- Truckload Of Lovin' - Albert King - Utopia
- All Funked Up - Snafu - Capitol
- Sweet Silence - Mr. Big - EMI (IMP)
- Delights - Ian Thomas - GRT (IMP)
- * - (None)
- † - (None)

KOME-FM - SAN JOSE

Dana Jang

- Smile - Laura Nyro - Col
- Nine On A Ten Scale - Sammy Hagar - Capitol
- Crosssection - Jukka Tolonen - Janus
- Live Oblivion Vol. 2 - Brian Auger - RCA
- Take No Prisoners - David Byron - Mercury
- Truckload Of Lovin' - Albert King - Utopia
- Dreamboat Annie - Heart - Mushroom
- Lookin' Out For Number One - Brothers Johnson - A&M
- Breakaway - Gallagher and Lyle - A&M
- Do You Feel - Peter Frampton - A&M
- Reflections (entire LP) - Jerry Garcia - UA
- Honey Child - Bad Company - Swan Song
- Roses - Janis Ian - Col
- On A Saturday Night - Journey - Col

KLOS-FM - LOS ANGELES

Dabar Hoorelbeke

- Look Into The Future - Journey - Columbia
- Coney Island Baby - Lou Reed - RCA
- If The Shoe Fits - Pure Prairie League - RCA
- * - (None)
- † - (None)

KMET-FM - LOS ANGELES

Bob Coburn

- When An Old Cricketer Leaves The Crease - Roy Harper - Chrysalis
- Night Lights - Elliott Murphy - RCA
- Stay - David Bowie - RCA
- Live For The Music - Bad Company - Swan Song
- * Compared To What - Passport - Atco
- † - (None)

KWST-FM - LOS ANGELES

David Perry

- Crosssection - Jukka Tolonen - Janus
- Eagles' Greatest Hits - Eagles - Asylum
- Maxophone - Maxophone - Pauza
- Greatest Hits - Uriah Heep - Mercury
- Captured Live - Johnny Winter - Blue Sky
- Starcastle - Starcastle - Epic
- Frampton Comes Alive (entire LP) - Peter Frampton - A&M
- Captured Live (entire LP) - Johnny Winter - Blue Sky
- † Let Me Love You - KGB - MCA

KNAC-FM - LONG BEACH

Bobby Blue

- Notice To Appear - John Mayall - ABC
- Malpractice - Dr. Feelgood - Col
- Spiders From Mars - Spiders From Mars - Pye
- Give Us A Wink - Sweet - Capitol
- Havana Daydreamin' - Jimmy Buffett - ABC
- When An Old Cricketer Leaves The Crease - Roy Harper - Chrysalis
- LA Express - LA Express - Caribou

- Rainbow Rider - Mike Harrison - Island
- 20th Anniversary Of Rock And Roll - Bo Diddley - RCA

- Diamond In A Junkyard - Nickey Barclay - Ariola
- Mustard - Roy Wood - UA
- KGB - KGB - MCA
- To The Hilt - Golden Earring - MCA
- Put It In Your Ear - Paul Butterfield - Bearsville
- King Brilliant - Howard Werth And The Moonbeams - Rocket
- Night Life - Luther Allison - Gordy
- Crosssection - Jukka Tolonen - Janus
- First Day - David Courtney - UA
- Starcastle - Starcastle - Epic
- Real Pretty - Pretty Things - Rare Earth
- Savage Eye - Pretty Things - Swan Song
- Reach For The Sky - Sutherland Brothers And Quiver - Col
- Captured Live - Johnny Winter - Blue Sky
- Rock Bottom - Kiss - Casablanca
- Prophet Song - Queen - Elektra
- † Reach For The Sky (entire LP) - Sutherland Brothers And Quiver - Col

KIMN-FM - DENVER

Scott Kenyon

- Reflections - Jerry Garcia - UA
- Too Young To Feel This Old - McKendree Spring - Pye
- Better Days/Happy Endings - Melissa Manchester - Arista
- Second Childhood - Phoebe Snow - Col
- Release - Henry Gross - Lifesong
- Born To Die - Grand Funk - Capitol
- Gimme Back My Bullets - Lynyrd Skynyrd - MCA
- Sun Shone Lightly - Pure Prairie League - RCA
- † Shannon - Henry Gross - Lifesong

KMOD-FM - TULSA

Jim Richards

- KGB - MCA
- LA Express - Caribou
- From Every Stage - Joan Baez - A&M
- Fly To The Rainbow - Scorpions - RCA
- Havana Daydreamin' - Jimmy Buffett - ABC
- Gimme Back My Bullets - Lynyrd Skynyrd - MCA
- Station To Station - David Bowie - RCA
- Back It Up - Nils Lofgren - A&M
- Run With The Pack/Honey Child - Bad Company - Swan Song
- Savage Eye (entire LP) - Pretty Things - Swan Song
- † Savage Eye (entire LP) - Pretty Things - Swan Song
- † This Must Be Wrong - Janis Ian - Columbia
- † Lazy Ways - 10cc - UK
- † Two Fisted Love - Phoebe Snow - Columbia

KPFT-FM - HOUSTON

Bruce Litvin

- Lee Oskar - Lee Oskar - UA
- Lydia Pense And Cold Blood - ABC
- Lookin' Out For Number One - Johnson Brothers - A&M
- Unfinished Masterpiece - Eddie Palmieri - Coco
- Chocolate Milk - RCA
- Lester And Chester - Chet Atkins/Les Paul - RCA
- Diamond In A Junkyard - Nickey Barclay - Ariola
- You Can Sing On The Left - Dirk Hamilton - ABC
- No Regrets - Phoebe Snow - Columbia
- Without You #14 - John Stuckey - Flash
- † From My Heart To Yours - Charles Earland - Mercury
- † Turn Back The Hands Of Time - Luther Allison - Gordy
- † Watch 'Em Tell A Lie - Paul Butterfield - Bearsville

KSHE-FM - ST. LOUIS

Mark Cooper

- KGB - MCA
- To The Hilt - Golden Earring - MCA
- Keep Your Hands On It - String Driven Thing - 20th Century
- You Can Sing On The Left - Dirk Hamilton - ABC
- Dreamboat Annie - Heart - Mushroom
- Recorded Live - Johnny Winter - Blue Sky
- When An Old Cricketer Leaves The Crease - Roy Harper - Chrysalis
- Malpractice - Dr. Feelgood - Columbia

- Real Pretty - Pretty Things - Rare Earth
- Reach For The Sky - Sutherland Brothers & Quiver - Columbia
- Look Into The Future - Journey - Columbia
- Starcastle (entire LP) - Epic
- Too Young To Feel This Old/Divine And Concord - McKendree Spring - Pye
- † You Can Sing On The Left (entire LP) - Dirk Hamilton - ABC
- † Magic Man - Heart - Mushroom
- † When An Old Cricketer Leaves The Crease (entire LP) - Roy Harper - Chrysalis
- † Red Eyes/Shine A Light - Spiders From Mars - Pye

WABX-FM - DETROIT

Bob Burch

- Take No Prisoners - David Beron - Mercury
- Captured Live - Johnny Winter - Blue Sky
- KGB - KGB - MCA
- Malpractice - Dr. Feelgood - Col
- King Brilliant - Howard Werth And The Moonbeams - Rocket
- Action - Sweet - Capitol
- Riot In Cell Block #9 - Dr. Feelgood - Col
- Magic Man - Heart - Mushroom
- † Lady Of The Lake - Starcastle - Epic
- † Look Into The Future - Journey - Col
- † Keep Your Hands On It (entire LP) - String Driven Thing - 20th Century
- † The Game - Roy Harper - Chrysalis

WXRT-FM - CHICAGO

John Platt

- Savage Eye - Pretty Things - Swan Song
- Starland Vocal Band - Starland Vocal Band - Windsong
- Put It In Your Ear - Paul Butterfield - Bearsville
- Junkfood Junkie - Larry Groce - WB
- Recorded Live - Johnny Winter - Blue Sky
- LA Express - Caribou
- Land Of The Midnight Sun - Al DiMeola - Columbia
- Smile - Laura Nyro - Columbia
- KGB - MCA
- Sweet America - Buffy St. Marie - ABC
- The Leprechaun - Chick Corea - Polydor
- Frampton Comes Alive (entire LP) - Peter Frampton - A&M
- Ted Nugent (entire LP) - Epic
- † American Tune - Starland Vocal Band - Windsong
- † Land Of The Midnight Sun (entire LP) - Al DiMeola - Columbia
- † Smile (entire LP) - Laura Nyro - Columbia

WKQQ-FM - LEXINGTON

Jim Ballard

- Thoroughbred - Carole King - Ode
- Elite Hotel - Emmylou Harris - Reprise
- The Teaser - Tommy Bolin - Nemperor
- Aftertones - Janis Ian - Col
- Native Sons - Loggins & Messina - Col
- Frampton Comes Alive - Peter Frampton - A&M
- Boy I Really Tied One On - Janis Ian - A&M
- Jungle Line - Joni Mitchell - Asylum
- Dream Weaver - Gary Wright - WB
- † - (None)

WMMS-FM - CLEVELAND

Charlie Kendall

- Greg Kihn - Beserkley
- Oblivion Express - Brian Auger - RCA
- We Sold Our Soul For Rock And Roll - Black Sabbath - WB
- Put It In Your Ear - Paul Butterfield - Bearsville
- Havana Daydreamin' - Jimmy Buffett - ABC
- Lydia Pense And Cold Blood - ABC
- I Got Time - Allan Clarke - Asylum
- Eagles' Greatest Hits - Asylum
- Night Lights - Elliott Murphy - RCA
- Smokey's Family Robinson - Smokey Robinson - Tamla
- Reach For The Sky - Sutherland Brothers & Quiver - Columbia
- Captured Live - Johnny Winter - Blue Sky
- My Best Friend - Queen - Elektra
- Ships In The Night - Be Bop Deluxe - Harvest
- † You Can Run, But You Can't Hide - Paul Butterfield - Bearsville
- † Blinded By The Light/Stand By Me - Allan Clarke - Asylum
- † Dirty City - Sutherland Brothers & Quiver - Columbia
- † Do Like I Do - Smokey Robinson - Tamla
- † He Will Break Your Heart - Greg Kihn - Beserkley

WCOL-FM - COLUMBUS, OHIO

Bob Gooding

- KGB - MCA
- To The Hilt - Golden Earring - MCA
- Spiders From Mars - Spiders From Mars - Pye
- Doldring Jubilee '75 - Passport - Atco
- Starcastle - Epic
- Notice To Appear - John Mayall - ABC
- Honey Child/Run With The Pack - Bad Company - Swan Song
- It Isn't Rock And Roll/Remember That Boy - Pretty Things - Swan Song
- † Second Childhood (entire LP) - Phoebe Snow - Col
- † Word On A Wing - David Bowie - RCA

WBUS-FM - MIAMI

Dean Goodman

- LA Express - Caribou
- The Leprechaun - Chick Corea - Polydor
- Back To Back - Brecker Brothers - Arista
- Second Childhood - Phoebe Snow - Columbia
- Journey To Love - Stanley Clarke - Nemperor
- Land Of The Midnight Sun - Al DiMeola - Columbia
- No Regrets/Pre Dawn Imagination - Phoebe Snow - Columbia
- Journey To Love - Stanley Clarke - Nemperor
- † Second Childhood (entire LP) - Phoebe Snow - Columbia
- † Short Tails Of The Black Forest - Al DiMeola - Columbia

WQSR-FM - SARASOTA

Steve Huntington

- Marcus Garvey - Burning Spear - Island
- Savage Eye - Pretty Things - Swan Song
- Diamond In A Junkyard - Nickey Barclay - Ariola
- Too Young To Feel This Old - McKendree Spring - Pye

- Pye
- Notice To Appear - John Mayall - ABC
- KGB - KGB - MCA
- Goodbye Pop - National Lampoon - Epic
- Cold Day In Hell - Otis Ruth - Delmark
- The Leprechaun - Chick Corea - Polydor
- You Can Sing On The Left - Dirk Hamilton - ABC
- Transformation - David Sancious and Tone - Epic
- Crosssection - Jukka Tolonen - Janus
- Actions Speak Louder Than Words - Chocolate Milk - RCA
- Smile - Laura Nyro - Col
- Havana Daydreamin' (entire LP) - Jimmy Buffett - ABC
- Fooled Around - Elvin Bishop - Capricorn
- † Springtime Mama - Henry Gross - Lifesong
- † Double Trouble - Lynyrd Skynyrd - MCA
- † Ridin' On A Whate - Dirk Hamilton - ABC

WKLS-FM - ATLANTA

Steve Mitchell

- Paris - Paris - Capitol
- Smile - Laura Nyro - Columbia
- To The Hilt - Golden Earring - MCA
- KGB - KGB - MCA
- Savage Eye - Pretty Things - Swan Song
- Fooled Around - Elvin Bishop - Capricorn
- † - (None)

WHFS-FM - WASHINGTON, D.C.

Dave Einstein

- Lookin' Out For Number One - Johnson Brothers - A&M
- For All We Know - Esther Phillips - Kudu
- LA Express - LA Express - Caribou
- Total Explosion - Syl Johnson - Hi
- Agharta - Miles Davis - Col
- Reach For The Sky - Sutherland Brothers And Quiver - Col
- Odyssey - Charles Earland - Mercury
- Come Together/Tomorrow - Johnson Brothers - A&M
- † - (None)

WYDD-FM - PITTSBURGH

Steve Downs

- Smile - Laura Nyro - Columbia
- Captured Live - Johnny Winter - Blue Sky
- Starcastle - Starcastle - Epic
- KGB - KGB - MCA
- Breakaway - Gallagher & Lyle - A&M
- Love Is The Drug/Whirlwinds - Roxy Music - Atco
- Fleetwood Mac (entire LP) - Fleetwood Mac - Reprise
- Dream Weaver/Blind Feeling - Gary Wright - WB
- † Art Of Tea - Michael Franks - WB
- † When An Old Cricketer Leaves The Crease - Roy Harper - Chrysalis

WMMR-FM - PHILADELPHIA

Paul Fuhr

- Land Of The Midnight Sun - Al DiMeola - Col
- KGB - KGB - MCA
- Reach For The Sky - Sutherland Brothers And Quiver - Col
- King Brilliant - Howard Werth And The Moonbeams - Rocket
- Greg Kihn - Greg Kihn - Beserkley
- When An Old Cricketer Leaves The Crease - Roy Harper - Chrysalis
- Agharta - Miles Davis - Col
- Put It In Your Ear - Paul Butterfield - Bearsville
- Junkfood Junkie - Larry Groce - WB
- Too Young To Feel This Old - McKendree Spring - Pye
- Spanish Train - Chris DeBurch - A&M
- I Got The Same Old Blues - Lynyrd Skynyrd - MCA
- Sky Church Hymn #9 - David Sancious - Epic
- † - (None)

WYSP-FM - PHILADELPHIA

Sonny Fox

- Smile - Laura Nyro - Col
- Movin' On - Brass Construction - UA
- Head Room - 10cc - UK
- Gloria - Patti Smith - Arista
- Sweet Emotion - Aerosmith - Columbia
- Charley's Girl - Lou Reed - RCA
- Belle Of The Blues - Janis Ian - Col
- † Movin' On (entire LP) - Brass Construction - UA
- † Head Room - 10cc - UK

WNEW-FM - NEW YORK

Dennis EIsas

- KGB - MCA
- Diamond In A Junkyard - Nickey Barclay - Ariola
- Recorded Live - Johnny Winter - Blue Sky
- January - Pilot - EMI
- Spiders From Mars - Spiders From Mars - Pye
- Breakaway - Gallagher & Lyle - A&M
- Attitudes - Dark Horse
- LA Express - Caribou
- We're Children Of Coincidence - Dory Previn - WB
- Smile - Laura Nyro - Col
- Art Of Tea - Michael Franks - WB
- Junkfood Junkie - Larry Groce - WB
- Put It In Your Ear - Paul Butterfield - Bearsville
- Havana Daydreamin' - Jimmy Buffett - ABC
- * - (None)
- † - (None)

WLIR-FM - LONG ISLAND

Gil Colquitt

- Captured Live - Johnny Winter - Blue Sky
- Smile - Laura Nyro - Columbia
- Breakaway - Gallagher & Lyle - A&M
- LA Express - LA Express - Caribou
- City Music - Jorge Calderon - WB
- Give Us A Wink - Sweet - Capitol
- Reach For The Sky - Sutherland Brothers & Quiver - Columbia
- Put It In Your Ear - Paul Butterfield - Bearsville
- Attitudes - Dark Horse
- Art Of Tea - Michael Franks - WB
- Land Of The Midnight Sun (entire LP) - Al DiMeola - Columbia
- KGB (entire LP) - KGB - MCA
- † Second Childhood (entire LP) - Phoebe Snow - Columbia
- † Starcastle (entire LP) - Starcastle - Epic

WBGN-FM - BOSTON

Bob Slavin

- Lydia Pense And Cold Blood - ABC

• **ALBUMS ADDED**

* **MOST REQUESTED LP CUT(S)**

† **P.D./M.D. PREDICTED HITS**

continued on pg 46

Chaka Khan: A 1970's Art Form

Chaka Khan has been singing most of her life, but as she said, "I didn't start singing in church and my father wasn't a Baptist minister, he was a photographer."

I actually just started singing around the house while listening to jazz, Ray Charles and Harry Belafonte on the radio."

By the time she was eleven Chaka had formed her first group, known as the Crystallettes. "We sang in various clubs in and around the Chicago area. We kinda played in a circuit around the city. We did r&b material mainly, the current hits and at this time I was particularly keen on Aretha Franklin and Gladys Knight. My mother was very helpful in my early career. She made my costumes, chaperoned us and gave me and the group a lot of support. I guess maybe she always had ambitions of becoming an entertainer; however, my mother was more into ballet and opera. I was lucky to have her around even though she was real strict. I gave her a lot of trouble back in those days."

By the time she was sixteen Chaka had graduated more into rock groups and began doing clubs on the north side and along Rush Street. Chaka at this time was singing with groups like the Lock and Chain, and the Babysitters. "I did one single with the Babysitters called 'Roving Minstrel' where I sang background and that's about it."

"I got involved with Rufus around 1972. I originally got to know them when they were known as the 'American Breed.' To this day I trip out just thinking about Kevin Murphy our organist playing bubble-gum music like 'Bend Me, Shape Me.' It's hard to believe but it is true," she laughed.

"Paulette McWilliams was Rufus' first

gal singer and when she left, I fit in well because we had the same image, but I was funkier on and off stage with my jeans tucked into my high leather boots."

Before getting more into her music,



Chaka was a pretty political animal in her high school days. "I was president of the BSU in three Chicago high schools and got thrown out of each one. That's why I didn't pursue my education. I wanted to

major in art, but school was such a hassle. My energies in political things got very hairy. I felt myself at that time getting very self-destructive and getting off the right track. Everything at that time was political to me, even like drinking coffee. I developed ulcers which made me cool out. This was also the time I was getting more into my music and using it as a career. Right now I'm deeply dedicated to my music and to raising my baby."

Since 1972 the rise of Chaka's and Rufus' popularity has been nothing short of phenomenal. Even with all her record success Chaka isn't totally satisfied. "Personally, I'm not satisfied with my voice, but I think I will never be totally satisfied. I know that I am good, but I always want to improve. I think of my voice like a saxophone. I think I have the vocal sound the saxophone makes. I also think that I am an art form but in a physical, mental and spiritual way. When I am on stage singing I am creating art, just like the artist who sits behind an easel and paints. I realize now that I still have a long way to go as an artist. When I was seventeen I thought I would like to retire when I was twenty-five. Now that I am twenty-two I realize that it will take a little longer than that."

"Right now I think the band and I are getting into more spaces with our music. Working with Stevie Wonder was a real thrill when we were just starting, because the group and I were super-fans of his. 'Tell Me Something Good,' was a lot of fun because Stevie and I worked together on it. He did the music and I added my own interpretation. When I approached 'Once You Get Started,' I just opened up my voice and that scream just happened. That's the way I felt the song should start. That's the way I heard the tune in my head."

Now that she and the group Rufus, which includes Kevin Murphy, Nate Morgan, Tony Maiden, Bobby Watson and Andre Fischer, are reaching new plateaus of popularity with their most recent LP release "Rufus featuring Chaka Khan," Chaka is experiencing a new experience in her career and that is heavy touring. "I don't really like to tour that much because it takes me away from my baby. It's tough doing the concert trail, both mentally and physically. However, it does have its benefits because there are so many places I do enjoy visiting. New Orleans, Vancouver, Chicago, San Francisco and especially Europe. Europe is great. The crowds over there are unreal. They are very appreciative of our music and the people over there make us feel so good."

When Chaka talks about Rufus' music she describes it as "Kruddie." Bobby and Tony made the word up and all it really means is funky in all terms. It's black funky, it's white funky, it's brown funky. It's funky for everyone.

Hopefully, Chaka wants to get more involved in the writing of the group's material. "I don't write music because the guys in the band are so fantastic with the music and the arrangements. I do write lyrics and want to write even more in the future. I don't particularly want to write love songs because to me there's too many "ooh baby," "my baby loves" tunes around. Even though I wrote the lyrics to 'Sweet Thing,' about our friend Richard, the reason I wrote about love then was because I was in love at that particular time. The kind of things I want to get into are lyrics that are meaty and that really say something heavy about what's goin' on these days. I don't want to be controversial, but write lyrics that describe pain and beauty."

jess levitt

KGB: A Matter Of Copping Feelings

Barry Goldberg doesn't smile a whole hell of a lot. And it's with good reason that this is so. Visions of good music over the years coupled with stillborn conceptions and the rent being late have combined to put deep furrows in Goldberg's brow.

But a change has come over Barry Goldberg of late. You can see it in his eyes and an almost Mona Lisa contentedness. The change is KGB and it's literally the truth.

"It had to be real," Goldberg commented in a recent interview. "There had to be real messages coming from honest places in the music or it wouldn't have worked. There was a lot of things that had to be taken into consideration when KGB was formed but the most important thing was getting songs that everybody could groove on together."

Getting the right songs. A difficult task indeed. Fitting the right musical mood to diverse personalities and roots. Perfection, as always, impossible. The song

making it though. A must.

"We wanted to say something with the music but we also wanted to stay away from the accepted approaches. We didn't want to create images. We wanted to write real love songs with true feelings behind them. We didn't go with a particular style of music. There was a balance between the up and down songs. But the important thing was that the song make it on a believable level."

According to Goldberg, the music of KGB is a mulligan stew in the finest sense of the word. After-hours jazz, slashes of aged country and, at the heart of influences, razor sharp sounds of picking cotton and working on the chain gang.

"Yeah, I guess the core of the music does tend more towards a rhythm and blues and gospel sound than a rock and roll sound. The other influences are there but the r&b elements are particularly upfront."

"But the secret to what we're doing lies in interpretation. It's the things we do to a song that make it creative and different. We're all professional musicians so it wasn't difficult for us to adapt to the feel of the song. We had a preconceived idea of what kind of backing each song needed."

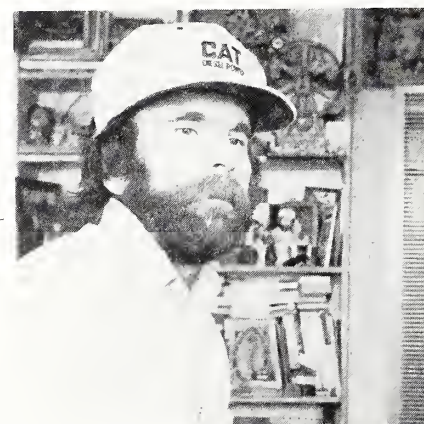
It was this question of a musician's innate feel for what a song needs that led Goldberg to explaining away the musical question of the ages.

Can a white man play the blues?

"Sure he can. It's just a matter of approach and where the musician's roots are coming from. Music's always been imitated. People cop licks. In the case of the blues it's a matter of copping feelings. If you can transpose a feeling and it

comes out real; that's all that really matters."

"The band doesn't play like anyone in particular. Michael (Bloomfield) doesn't try to be B.B. King. Over the years we've developed our own style of playing that's completely different from anybody else's. The way I play is the way I play."



It's as simple as that."

The roots of the KGB formation lie deep in the soil of experience and subtlety. It's not simplicity. At least not in the sense of lowering your creative sights. Goldberg dismissed it with some to the point verbiage. Honesty. Truth. Impact. Not the ramblings of a boy scout. Rather of a musician.

"Honesty is the most important part of our trip. We won't compromise. Sure, we want to be successful but what good is it if you have to compromise what you believe in to get there? Ray (Kennedy) won't sing a song he doesn't feel. We can't play to music we can't relate to. It would be jive and it wouldn't come off."

"Being able to relate to a piece of music is the most important thing. You can create a song from something you've never experienced but, in order for it to work, you have to be able to relate to it. If you've got genuine compassion and feeling for the situation a song is talking about; even the music itself, then it's nearly impossible for that song to not come off as believable."

"Experience," Goldberg continued, "does make the whole process easier. It's more of a down to earth, reality oriented trip. It's just there. It's just not bullshit."

The evolution of Barry Goldberg as a musician and songwriter goes hand in hand with the state of popular music as a valid form. Barry Goldberg has matured. So has the music.

"Now it's much easier to make a subtle statement with music. I think the days when you've got to come on with guitars crashing and blow people away to make your point are over. There is a subtle way and it works."

"Music as a whole has also evolved into a multi-level thing. It used to be that, with few exceptions, music could be either creative or entertaining. But not both. The line between the two is beginning to draw together. Sure, sometimes a song will be written that is so far out that it can't be put across, while a simple message like "I love you baby" makes its impact felt with no problem."

As the conversation drew to a close, Barry Goldberg the consummate musician surfaced in a songwriting statement at its purest.

"It's a gut reaction and a very emotional thing. The sensitive people are that way and they are the ones that put out music that lasts."

Barry Goldberg and stardom. This time it just might happen.

marc shapiro

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JOHN DENVER (RCA JH 10586)

Looking For Space (3:56) (Cherry Lane — ASCAP) (John Denver)

This is the *fourth* single from Denver's "Windsong" LP. It's another hit, a self-exploratory tune about looking for space, "to find out who you are." Denver is the master of this genre, and the emotion and carefully produced tune will appeal to pop, mor and country listeners. Flip: No info. available.

BOB DYLAN (Columbia 3-10298)

Mozambique (3:00) (Ram's Horn — ASCAP) (B. Dylan, J. Levy)

The second single from Dylan's #1 LP "Desire," this is an exotic, lush and exciting tune to hear. Dylan is in fine form, spinning out his tale of "magic in a magical land," and playing superb rhythm guitar. The song got a lot of airplay as an album cut, and will receive even more now. Look for it on the pop charts. Flip: No info. available.

THE CARPENTERS (A&M 1800)

There's A Kind Of Hush (All Over The World) (2:53) (Glenwood — BMI) (Les Reed, Geoff Stephens)

The Carpenters are just that, craftsmen using their tools to build solid pop hits. This record is no exception, complete with slick production and a hook-filled chorus. Nice guitar and horn work. Flip: No info. available.

GLADYS KNIGHT AND THE PIPS (Buddah BDA 523)

Make Yours A Happy Home (3:34) (Warner/Tamerlane — BMI) (Curtis Mayfield)

The single is drawn from the movie "Claudine," and all signs point to hit. The voices are sensitively arranged, there's great back up from the Pips, and the music is dynamite. "You don't have to be no superstar," Gladys sings, and this song don't have to be a smash, but it will be anyway. Flip: No info. available.

THE O'JAYS (Philadelphia International ZS 8-3587)

Livin' For The Weekend (2:50) (Mighty Three — BMI) (Gamble, Huff, Gilbert)

What can you say? This is what music's all about. The Gamble and Huff production is, as always, exciting, and it's a great tune, rhythmically strong and instrumentally colorful. The O'Jays sing with an energy that's going to take this to the top of r&b and pop charts. Flip: No info. available.

BETTY WRIGHT (Alston 3719)

Everybody Was Rockin' (3:48) (Sherlyn — BMI) (C. Reid, W. Clarke)

Betty steps out with a killer, a slick r&b tale of a "zodiac party" where everyone has to wear his sign. She's hesitant about going, doesn't like parties much, but the story has a happy ending. Watch this one carefully, Betty's sweet, natural voice might make an r&b hit cross pop. Flip: No info. available.

RAMSEY LEWIS (Columbia 3-10293)

Don't It Feel Good (3:15) (Eibur/Pamoja — BMI) (C. Stepney)

Lewis always has been a master of funk, and on this record he really gets down! It's a very cool record, an instrumental, and filled with keyboard-guitar fights. Should be popular with discos and r&b playlists. Flip: No info. available.

EMMYLOU HARRIS (Reprise RPS 1346)

Here, There And Everywhere (3:59) (MacLen — BMI) (Lennon, McCartney)

Emmylou slowed down this Beatles standard and created a perfect vehicle for her phenomenally expressive voice. The melody is treated with respect and the timbre of the vocal opens up new meanings for the song. Moaning harp work and tasteful guitar fills add to the beauty of this tune and will put it on many pop playlists. Flip: No info. available.

ACE (Anchor ANC 21001)

No Future In Your Eyes (3:20) (American Broadcasting — ASCAP) (P. Carrack)

Beautiful guitar work starts this single from Ace's "Time For Another" LP. Their renowned harmony is evident in full force on the chorus, and this tune will make it. It's got a good hook and crackerjack, clear production and playing. AM and FM. Flip: No info. available.

BETTE MIDLER (Atlantic 45-3319)

Strangers In The Night (3:03) (Champion/Screen Gems-Columbia — BMI) (C. Singleton, E. Snyder, N. Kaempfert)

An uptempo, disco version of the standard, complete with backup girls and dance club steady rhythm. A key modulation takes place halfway through the song and really holds the listener's attention. It was a good idea and this tune will move into disco, FM and AM markets. Flip: No info. available.

PURE PRAIRIE LEAGUE (RCA JH 10580)

Sun Shone Lightly (3:24) (Prairie League — BMI) (T. Goshorn)

This is a beautifully harmonized and catchy rock ballad. It's the first single from the band's popular "If The Shoe Fits" LP, and the aching guitar solo, coupled with a sad lyric, will provide FM programmers with something a little different. It's an intelligent production, all the way around. Flip: No info. available.

COUNTRY JOE McDONALD (Fantasy 765 AM)

Save The Whales (3:04) (Alkatraz Corner — BMI) (Joe McDonald)

This is the second single pulled from Joe's "Paradise With An Ocean View" LP, and it's a good followup to "Breakfast For Two." A rollicking story-ballad of the sea, fronted by a driving piano and acoustic guitar, this should achieve a spot on many FM lists. Maybe some AM play. Flip: No info. available.

OSIBISA (Island IS 053A)

Sunshine Day (3:08) (W.B. — ASCAP) (Osei, Tontoh, Amarfio)

The first strains sound like funky salsa, the record has an exotic beat. There is a sense of immediacy, and the repetition of phrases is almost hypnotic. A saxophone is discretely placed and the overall production, the feel of the song, is inspired. Powerful FM cut, latin. Flip: No info. available.

BILLY SWAN WITH THE JORDANAIREs (Monument ZS 8-8682)

Just Want To Taste Your Wine (2:28) (Youngun — BMI) (B. Emmons)

Swan's voice is immediately recognizable, and he sings this Texas-influenced shuffle with style and grace and just the right trace of humor. "I don't want to burn your vineyards, just want to taste your wine," he sings, and pop playlists will want a taste of this. Flip: No info. available.

SHAD O'SHEA & THE 18 WHEELERS (Private Stock 45071)

Colorado Call (3:19) (Counterpart — BMI)

A citizen's band record that is definitely going to chart. It's different, the CB lingo is sung, at times — "Breaker 1-9 Breaker 1-9" — and the unusual cadence lends itself beautifully to melody. The production is crisp, and that mysterious lady will brighten every trucker's heart and every pop playlist. Flip: No info. available.

PHILLY DEVOTIONS (Columbia 3-10292)

Hurt So Bad (2:45) (Vogue — BMI) (T. Randazzo, B. Hart, R. Wilding)

The name of this band is apt, for they are devoted to the Philadelphia sound and are noble practitioners of the art. The rhythm section is tight, paced with the phrasing of the song, and the voices are clear, sweet and high. R&b fans will want to pick up on this. Flip: No info. available.

PATTI SMITH (Arista AS 0171)

Gloria: In Excelsis Deo (4:47) (Linda — ASCAP/Bernice — BMI) (P. Smith, V. Morrison)

There's no one in rock today who's using words the way Patti Smith does. She starts this one off with a string of them, almost a chant, telling a story, building a mood. Her energy is astounding, her vulnerability, at times, sweeps you into the middle of her song. Part of this song is Van Morrison's Gloria and her reading invokes the essence of rock 'n' roll. Already an FM favorite. Flip: No info. available.

FRANK SINATRA (Reprise RPS 1347)

I Sing The Songs (I Write The Songs) (3:50) (Artists/Sunbury — ASCAP) (Bruce Johnston)

Ol' Blue Eyes covers this song that was a hit for Barry Manilow such a short time ago, but he can do it, and have a hit for himself, because he sings it with a new emphasis, on the singer rather than writer, and with Sinatra it's all the truth. Don Costa arranged this tune that Sinatra fans and MOR listeners in all markets will have to buy. Flip: Empty Tables (2:47)

LOUDON WAINWRIGHT III (Arista AS 0174)

Bicentennial (2:41) (Snowden — ASCAP) (L. Wainwright III)

You can just never tell what Wainwright is up to, but it's usually good music. This is his ode to America's impending birthday, and it's the best one we've heard, by far. The firecrackers in the last couple of seconds will segue nicely into the news, especially on the FM stations. His "Dead Skunk" was a pop hit, no reason why this one can't be one, too. Flip: No info. available.

ALBERT KING (Utopia JH 10544)

Cadillac Assembly Line (3:14) (East Memphis — BMI) (Mack Rise)

Albert King can sing and play the blues as well as anyone else with his last name. Strings have been used for sweetener in this city blues, after the horns and guitar have done their percolating work. King's voice is in fine form, and his guitar playing is fluid, expressive, yet economical. Flip: No info. available.

SUN (Capitol P4224)

Live On, Dream On (3:26) (Glenwood/Osmosis — ASCAP) (Byron Byrd)

This is music that should be prescribed as medicine for people who don't think they can dance. Turn it all the way up, so the bass, drums and power riffing guitar surge through the patient's head. The synthesizer will drift down the spine and activate the feet. It's as simple as that. Flip: No info. available.

AUSTIN ROBERTS (Private Stock 45,061)

Just To Make You Mine (2:36) (Famous/Zakk — ASCAP) (A. Roberts, K. Rose)

Austin Roberts delivers his own tune with passion, belting out this MOR torch ballad with special emotion. The production is slick, with a couple of well-done key changes. The bass player is working overtime, and adds a bonus touch of color to an already professional arrangement. Flip: No info. available.

CLARENCE CARTER (ABC 12162)

Dear Abby (3:00) (Fame — BMI) (G. Jackson, C. Carter, C. Wilkins)

Clarence Carter might need Abby's help with his romantic troubles, but she doesn't need to bother helping this record onto the r&b stations and charts. It's a natural, with a loping bass line and L.A. Express type horns. Flip: No info. available.

LUKE DAY (Renfro 40A)

Love Line (3:25) (Alcar — BMI) (Johnny Ross)

Luke Day has come up with an excellent r&b tune. "Throw out your love line, I'm drownin'," he sings, with a biting and soulful voice. The lyric is one big hook. The bass line is wonderfully non-linear, and there are a couple of intelligent guitar breaks. A must for your r&b playlists. Flip: No info. available.

SUNSHINE AND VINNY (RCA PB 10526)

Hey Baby (2:46) (Lebill — BMI) (M. Cobb, B. Channel)

This new duo covers an old tune with professional style and grace. Their voices merge, and drift apart, trading perfectly executed harmonies. Interesting, exciting synthesizer work, and snappy key modulations will make this a heavy request throughout every pop market. Flip: No info. available.

BROTHER TO BROTHER (Turbo TU 045B)

Let Your Mind Be Free (3:15) (Gambi — BMI) (B. Jones)

This is a fast disco tune with a predominant piano and organ track. An instrumental, it cooks right along, and should move in dance markets, because the production is so tight. It's a real tension-builder. Flip: No info. available.

CHARLIE CALELLO (Ariola America 7614)

Dance, Dance, Dance (3:30) (Silver Blue/Calello — ASCAP) (J. Calello)

This is a disco version of — are you ready? — "Hava Nagelah." And it works. That old familiar song drifts over the disco beat and sets the feet in motion. Slick production has given the tune a push, clubs will order, wear out copies, and re-order. Flip: No info. available.

ECSTACY (Disco D181A)

Living In Ecstasy (3:14) (Martin-Sherry — BMI) (Acevedo, Martin, Romano)

The name of the record company tells the story — this is a disco record, and a real good one. The beat never lets up, and different instrumental voices give the tune a varied sound. The horns are smooth, couched in a professional production. Flip: Medley: Can't Help Myself/Ecstasy's Theme (2:55)

THE FRONT RUNNERS (Tom Cat JH 10575)

The Big Hurt (3:47) (Gladys — ASCAP) (Wayne Shanklin)

A disco record with class. The Front Runners seem to understand what dance music needs to work, and they put it all together. The bass, drums and keyboards just keep churning and club patrons will want this to go on forever. Flip: No info. available.

LEONE THOMAS (Don DK 102)

Thank You Baby Part I (3:25) (NUWAUPU/Lloyd Price — BMI) (Leone Thomas)

Veteran jazzman Leone Thomas has added an "e" to his first name, and hot disco tracks to his sound. The record has been picked up at a lot of r&b stations already, because Thomas' musical knowledge, when applied to r&b, is a powerful force. Look out for this one! Flip: Part II (2:20)

pop picks

THEIR GREATEST HITS 1971-1975 — Eagles — Asylum 7E-1052 — Producers: Glyn Johns and Bill Szymczyk — List: 6.98

One of the few innovative musical progressions over the past five years has been the country-rock stylings of the Eagles. The naturalness of harmonies and instrumentals makes for a sound easy on the ears. The band's best efforts show up on the greatest hits package via professional elements of a creative medium. Proven AM items with anytime play possibilities. Top listens include "One Of These Nights," "Already Gone," "Peaceful Easy Feeling" and the mellowed out feeling of "Lyn' Eyes."



SMILE — Laura Nyro — Columbia PC 33912 — Producer: Charlie Calello and Laura Nyro — List: 6.98

The return of Laura Nyro to the recording was proves a musical outing most introspective. "Smile" through a series of blues-ballads cuts to the very heart of emotions and situations. Lyrics as always are strong while a sparse instrumental backing aids the subtle points of each song. Ms. Nyro's vocals prove a listening plus. A wide spectrum of possibilities as AM, FM, and easy listening stations should oblige. Top cuts include "Children Of The Junks," "The Cat Song," "Sexy Mama" and "Smile."



THE BEST OF URIAH HEEP — Uriah Heep — Mercury SRM 11070 — Producer: Gerry Bron — List: 6.98

Uriah Heep's sword and sorcery approach to heavymetal music has always been a welcome change from the expectedness of boiler plate rockers. Exotic arrangements and an off the wall sense of wonder make their greatest hits package a musical delight. Vocals are appropriately straight ahead while instrumentation is strictly from foreign shores. Occasional AM possibilities, but all cuts are FM meat. Top listens include "Look At Yourself," "Easy Livin'," "Gypsy" and a melodic avalanche on "Sweet Lorraine."



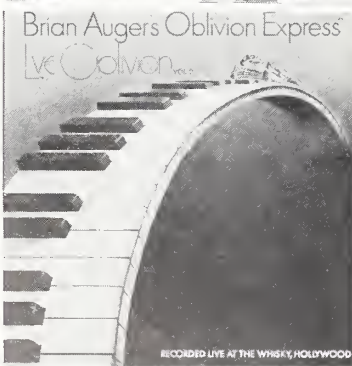
I'VE GOT TIME — Allan Clarke — Asylum 7E-1056 — Producer: Spencer Proffer — List: 6.98

Allan Clarke proves equally adept at rockers and mournful ballads and both work on "I've Got Time." Clarke's vocals are the key here as a totally believable singing style makes the octave rounds. A taut instrumental backing adds the appropriate punch to each song and makes the most of melodic lines. Good AM possibilities abound while easy listening and FM slots should not be ruled out. Top cuts include "Blinded By The Light," "If You Think You Know How To Love Me" and "Stand By Me."



LIVE OBLIVION VOL. 2 — Brian Auger's Oblivion Express — RCA CPL 21230 — Producer: Brian Auger — List: 6.98

In the area of jazz/rock, Brian Auger's Oblivion Express has proven constant in creative progressions. The true strength of Auger's music in a live setting comes through on this two record live recording. Vocals serve on an equal footing with instrumental passages throughout for near perfect balance of listening. FM lists will savor each slice as will jazz oriented outlets. Top cuts include "Compared To What," "Second Wind" and a mountain of sound on "Freedom Jazz Dance."



SWEET HARMONY — Maria Muldaur — Warner Bros. MS 2235 — Producer: Lenny Waronker and Joe Boyd — List: 6.98

On "Sweet Harmony" Maria Muldaur delves deeply into the blues on a whole lot of levels. Her vocal stance, on blues and torchy songs, parlays a frantic stance into total believability. Instrumentals and backing harmonies add needed support that allows Ms. Muldaur to soar on each song. AM, FM and easy listening possibilities abound. Top listens include "As An Eagle Stirreth In Her Nest," "We Just Couldn't Say Goodbye," "Jon The Generator" and "Back By Fall."



TO BE WITH YOU — Tony Orlando and Dawn — Elektra 7E-1049 — Producer: Hank Medress and Dave Appell — List: 6.98

The easy listening musical bent of Tony Orlando and Dawn continues in a big way on "To Be With You" as close cropped vocal and instrumental outings weave a magic listening web. Backing and lead vocals continue in a pronounced vein on all cuts and receive maximum support by lilting music. AM and easy listening stations will have a ball with any and all cuts. Top listens include "Caress Me Pretty Music," "You're All I Need To Get By," "Midnight Love Affair" and a haunting cover of "Cupid."



NIGHT LIGHTS — Elliott Murphy — RCA APL 11318 — Producer: Steve Katz and Elliott Murphy — List: 6.98

In form and musical projection Elliott Murphy, on "Night Lights," comes off as pop music's answer to Bob Dylan. Within the vocal and instrumental confines of the pop medium, Murphy weaves lush stories that project raw emotion far beyond the potential of each song's subject. Various influences and experienced vocals carry this album's day. AM and FM lists will get fat off this land. Top listens include "Diamonds By The Yard," "Lady Stiletto," "Never As Old As You" and "Rich Girls."



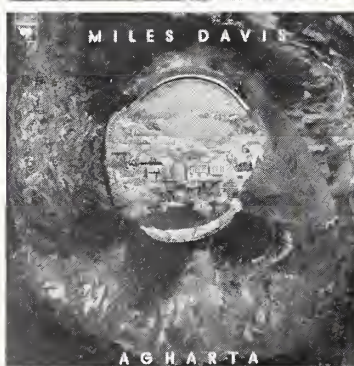
TAKE NO PRISONERS — David Byron — Mercury SRM 11074 — Producer: Peter Gallen and David Byron — List: 6.98

Taking time out from lead Heep duties David Byron has come up with an entertaining rock and roll effort on "Take No Prisoners." Byron's melodic vocal stand is effective on rockers as well as upbeat ballads while the overall instrumentation is ballsy yet full bodied. Some AM chances here as well as FM slotting. Top listens include "Man Full Of Yesterdays," "Hit Me With A White One," "Stop (Think What You're Doing)" and the classic meeting ground of vocals and metal on "Steamin' Along."



COLONIAL MAN — Hugh Masekela — Casablanca NBLP 7023 — Producer: Hugh Masekela — List: 6.98

Hugh Masekela's strengths in primitive jungle rhythms get a decidedly calypso shake up on "Colonial Man." The latin and island influences make for the perfect musical balance while muted vocal deliveries add the aura of island to each cut. The overall feel is native. AM should have a field day while latin and soul stations should pick and choose. Top cuts include "A Song For Brazil," "Witch Doctor," "Cecil Rhodes" and an authentic sounding "Vasco Da Gama (The Sailor Man)."



AGHARTA — Miles Davis — Columbia PG 33967 — Producer: Ted Macero — List: 7.98

This live two record set showcases the true nature of Miles Davis' true musical genius. Captured in-concert, every undulating passage and crescendo moves to a logical conclusion. It's jazz stripped to the progressive essentials; making reflective stops before moving on to make new points. Jazz and like oriented progressive FM lists should give a listen. Top cuts include "Theme From Jack Johnson," "Maiysha," "Interlude" and "Prelude Part 2."



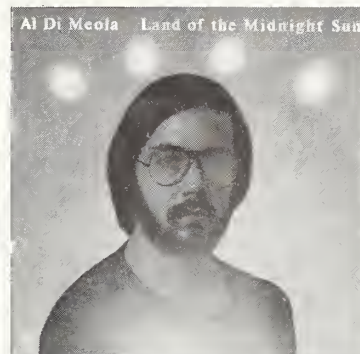
YOU CAN LEAVE YOUR HAT ON — Merl Saunders — Fantasy P9503 — Producer: Merl Saunders — List: 6.98

It's soul on ice time as Merl Saunders' "You Can Leave Your Hat On" explores various elements of the music in an oh so mellow way. Sparse tight instrumentals and gruff vocals are the key to this album's effective presentation while a soft, yet underpinning of jazz adds suitable body. Soul and blues oriented outlets for this disk. Top cuts include "You Can Leave Your Hat On," "Meet Me In The Morning," "I Feel Like Dynamite" and a tough cover of "Boogie On Reggae Woman."

pop picks

WHEN AN OLD CRICKETER LEAVES THE CREASE — Roy Harper — Chrysalis CHR 1105 — Producer: Peter Jenner — List: 6.98

Roy Harper's musical world is of the future as well as the present. His messages on "When An Old Cricketer Leaves The Crease" are distorted fragments of feelings and emotions that have found a medium in folk and rock. Emotional vocals and deft handling of instrumentals are the equation that makes this album work. Strictly FM but only of the class variety. Top listens include "Grown Ups Are Just Silly Children," "When An Old Cricketer Leaves The Crease," "The Spirit Lives" and "Forget Me Not."



LAND OF THE MIDNIGHT SUN — Al Di Meola — Epic KE 33942 — Producer: Al Di Meola — List: 6.98

The guitar as powerful jazz instrument is showcased in its finest light on Al Di Meola's "Land Of The Midnight Sun." Through various tempoed passages Di Meola's progressions reach constant levels of emotion and pitch that, in turn, play off well against the hard rhythm tracks. FM and jazz stations will consider all cuts prime list material. Top listens include "The Man From Bowling Green," "Proud Of You Baby," "Nothing Ever Hurt Her (Quite Like Me)" and the movable feast of "How Do You Start Over."

TRYIN' LIKE THE DEVIL — James Talley — Capitol ST 11494 — Producer: James Talley and Steve Mendell — List: 6.98

James Talley's affinity for a whole lot of influences comes clearly through on "Tryin' Like The Devil." From a light country base, Talley wanders through folk and blues elements that work well on their own as well as with the country support. Talley's downhome vocals and tight backing instrumentals make for the valid balance. AM, easy listening and country shots here. Top listens include "Are They Gonna Make Us Outlaws Again?," "Sometimes I Think About Suzanne," "Deep Country Blues" and "Give My Love To Marie."



SWALLOWED UP IN THE GREAT AMERICAN HEARTLAND — Tom Pacheco — RCA APL 11254 — Producer: Shadow Morton — List: 6.98

Country music with feeling is the forte of Tom Pacheco and it shows through all too well on "Swallowed Up In The Great American Heartland." Pacheco's lyrical storytelling simplicity is the perfect counterbalance to appropriate instrumental backings. But the strong point is vocals. Pacheco, in a word, can sing. Country and easy listening adds here. Top listens include "Last Bike In Town," "The Land Will Roll On," "Til I First Heard Willie Nelson" and "The Tree Song."

HOME COOKING — Sergio Mendes and Brazil 77 — Elektra 7E-1055 — Producer: Sergio Mendes — List: 6.98

The haunting, latin tinged melodies of Sergio Mendes and Brazil 77 continue on "Home Cooking" with the accent, vocally and instrumentally, on depth. All cuts move at a decidedly even pace with each passage showing definite dimension as well as offering up a constantly easy listen. Possible AM shots while easy listening and Latin oriented stations are sure playlist adds. Top listens include "It's So Obvious That I Love You," "Tell Me In A Whisper," "Where To Now St. Peter" and "It's Up To You."



THE BEST — Lovin' Spoonful — Kama Sutra KSBS 2608-2 — Producer: Eric Jacobsen and Joe Wissert — List: 6.98

One of the more progressive of the sixties pop/rock bands were the Lovin' Spoonful. Their blend of harmonies and the alternating currents of soft and emotional pop were classics in their day. "The Best" brings together the best of these songs in a two-record retrospective that showcases Sebastian and company at their finest. A ton of AM reissues here while easy listening could do worse than some of these cuts. Top listens include "Do You Believe In Magic?," "Darling Be Home Soon," "You Didn't Have To Be So Nice" and "Six O'Clock."

MALPRACTICE — Dr. Feelgood — Columbia PC 34098 — Producer: Dr. Feelgood and Vic Maile — List: 6.98

"Malpractice" by Dr. Feelgood is the closest thing to classic rock and roll that has hit these shores in many a moon. There's nothing subtle about this music. Lean and hungry vocals with the tightest, most basic rock chordings of any band in recent memory. Music to bring back being rude on street corners. Definite AM shots plus some good natured FM play. Top cuts include "Don't You Just Know It," "Going Back Home," "Don't Let Your Daddy Know" and a rock kick in the pants on "Riot In Cell Block #9."



FEEL THE SPIRIT — LeRoy Hutson — Curtom CU 5010 — Producer: LeRoy Hutson and Richard Evans — List: 6.98

"Feel The Spirit" by LeRoy Hutson is a free flowing musical ride into the avenues of soul and funk with a movable beat. Street-wise vocal and subtle jazz shadings add body to Hutson's creative efforts and make for an overall listen that is comfortable as well as entertaining. Soul, jazz and so easy listening lists prove favorable for this album's future. Top listens include "Let's Be Lonely Together," "Never Know What You Can Do (Give It A Try)," "Lover's Holiday" and "Don't Let It Get Next To You."

ATTITUDES — Attitudes — Dark Horse SP 22008 — Producer: Lee Kiefer and Attitudes — List: 6.98

"Attitudes" is a multi influential album that makes good use of all its musical forms. Free flowing vocals plus professional instrumental outings form a musical vortex that encompasses soul, latin, blues and pop influences in a wide variety of creative and listenable ways. Tightness is the musical watchword of this album. FM and easy listening soul outlets should make this album. Top listens include "Ain't Love Enough," "Chump Change Romeo," "You And I Are So In Love" and a softly moving "Street Scene."



SINBAD — Weldon Irvine — RCA APL 11363 — Producer: Mike Lipskin and Weldon Irvine — List: 6.98

Synthesizer funk suitable for moving is the overriding virtue of Weldon Irvine's "Sinbad." A restrained disco beat proves the perfect support as passages delve deep into spacey r&b routes. The subtle use of backing horns and slight orchestration aids and abets the musical move of each cut. Some jazz and soul possibilities while class disco action is also a possibility. Top listens and movers include "Don't You Worry 'Bout A Thing," "Music Is The Key," "Do Something For Yourself" and "I Love You."

FOR ALL WE KNOW — Esther Phillips with Beck — Kudu KU 28 — Producer: Creed Taylor — List: 6.98

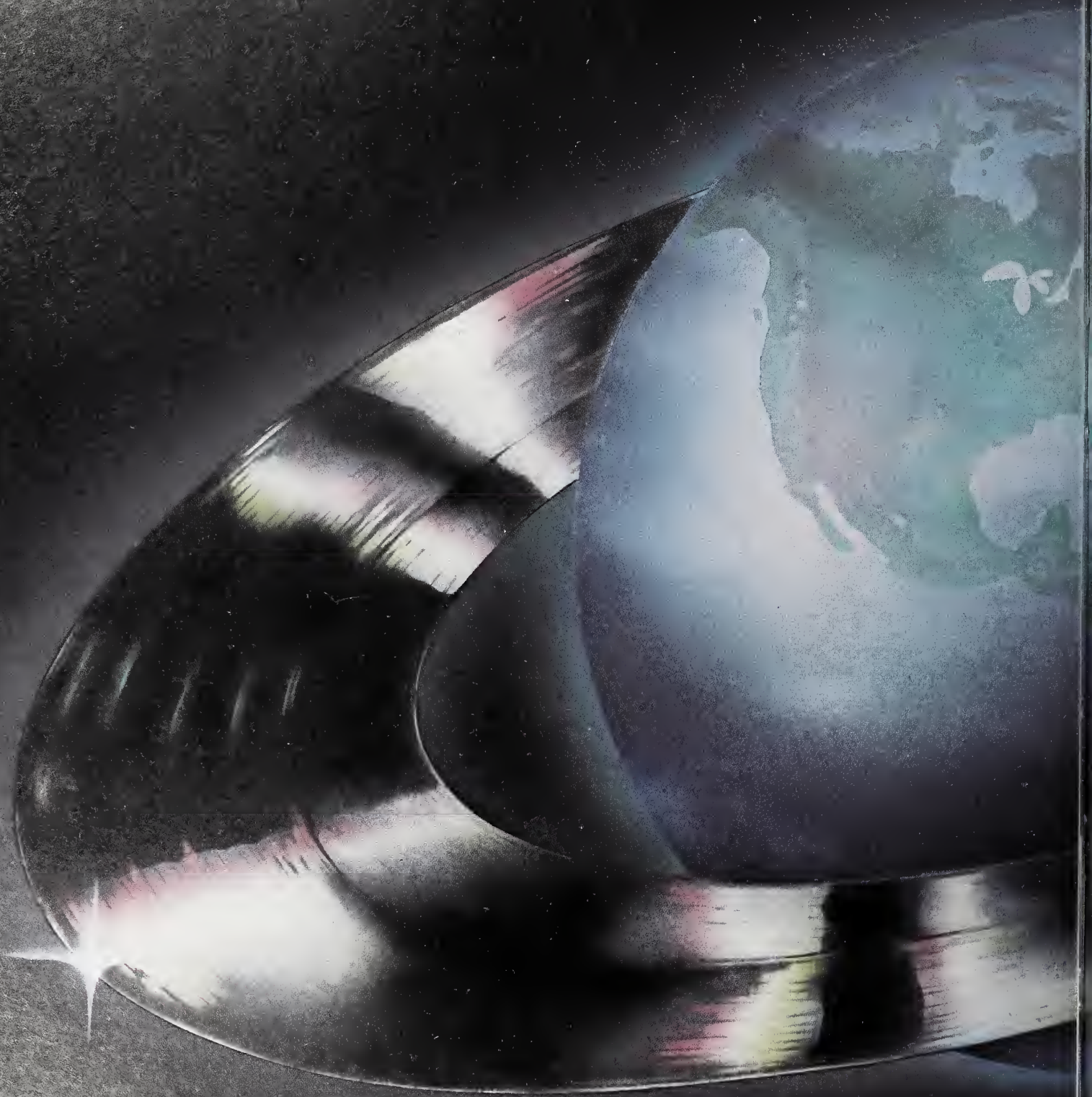
The elements of soul and subtle jazz come together on "For All We Know" as the sultry vocals of Esther Phillips and the musical creativity of Beck combine for a sound that is soulfully smooth as silk. The feel, at various levels, is upbeat and carries the listening weight throughout. Easy listening and soul stations will have a field day. Top listens include "For All We Know," "Going Out Of My Head," "Pure Natural Love" and "Caravan."



LIVE ON, DREAM ON — Sun — Capitol ST 11451 — Producer: Beau Ray Fleming and Byron Byrd — List: 6.98

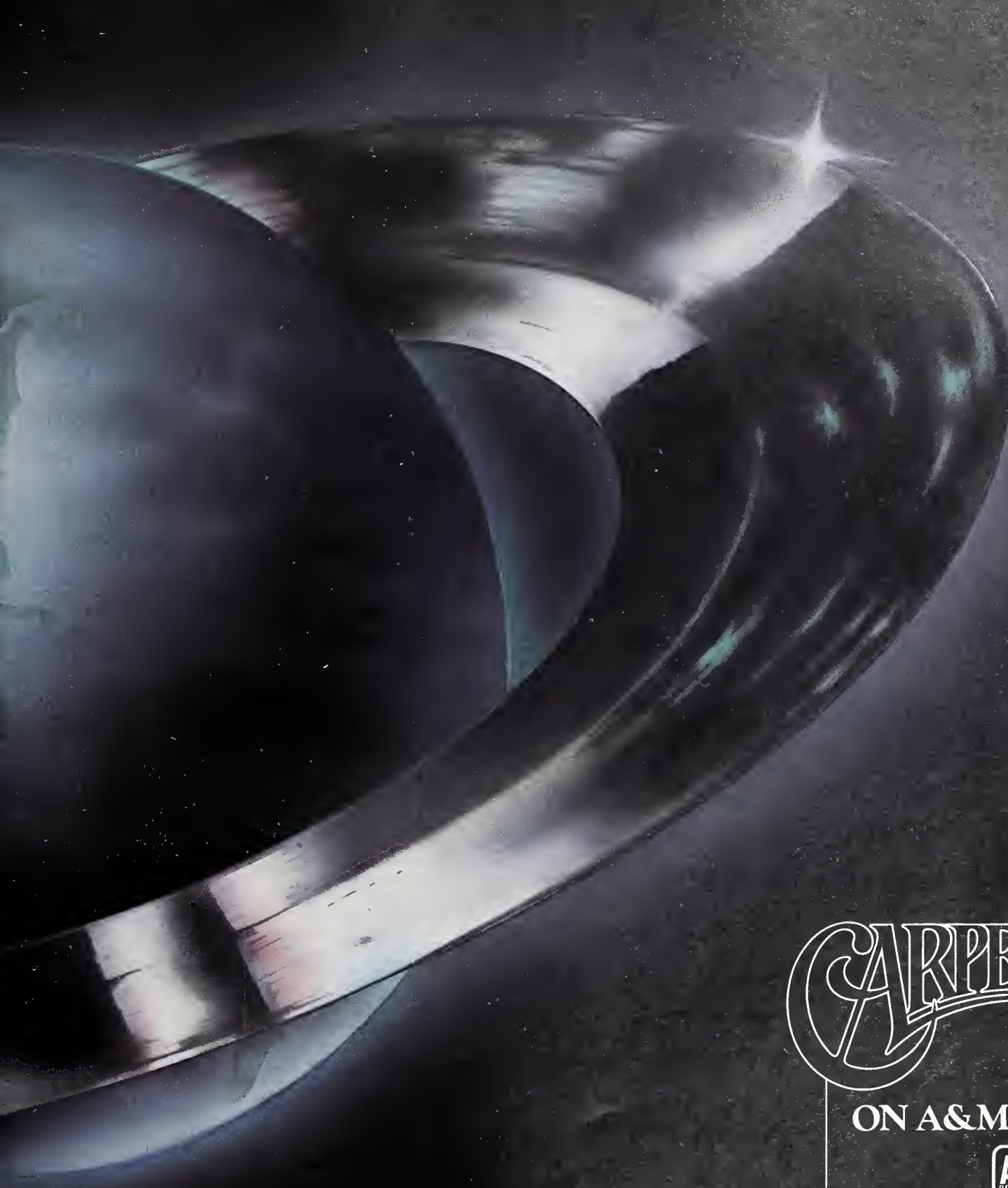
The rhythmic sounds of soul and funk put their musical heads together on the debut album by Sun, "Live On, Dream On." The group's instrumental and vocal approach to the music is straight ahead while not overbearing and, as a result, is a believable as well as entertaining listen. It's soul and disco outlets for this album. Top listens include "Wanna Make Love," "Give Your Love To Me," "They're Calling For More" and a driving rendition of "Live On, Dream On."

THE NEW CARPENTERS "THERE'S A KIND OF HUSH"



TERS HIT IS HERE! H (ALL OVER THE WORLD)"

AM 1800



CARPENTERS

ON A&M RECORDS



JERRY WEINTRAUB



MANAGEMENT THREE
400 South Beverly Drive,
Beverly Hills, Calif. 90212 (213) 277-9633

Produced by Richard Carpenter. Associate Producer: Karen Carpenter

Trade-Ins, Used Records Establishing Low Price Image

by John Mankiewicz

LOS ANGELES — With the economy in a much-talked-about squeeze, retailers are looking for ways to make records economically attractive and to get people into the stores. And with prices going up this year, all methods must be explored thoroughly. Used records, in the past, were generally available only at used record stores. Now, in at least one retail chain in Los Angeles, used records are functioning as an incentive to buy new ones.

Wallich's Dollar Deal

Wallich's Music City has eight stores in the Los Angeles area, and they sell records, with the exception of certain red-tag items, pretty much at list. With the Wherehouse, Licorice Pizza, Music Plus and Tower chains selling records at great discount, it would be a gross understatement to say that Wallich's is in a competitive situation. They've got to offer something that will bring people into their stores. Right now, trade-ins are meeting with great success.

"The customer brings in his old albums," said Bob Zipkin, general manager of Wallich's chain. "They have to be playable, and in the original jacket. We issue a one dollar credit slip for each album we get; that can be applied to the purchase of any item in the store that sells for more than \$3.98, anything that is not on special sale. You can't use ten coupons and buy a ten dollar record, but if you're buying a three record set you

can use three coupons to get a dollar off each disk. We have big ads in the stores that read: 'Did you know your old albums were worth a dollar?'"

Does Wallich's back this promotion up with advertising? "Very heavily," said Zipkin. "We put a tag on all our radio spots, and include the trade-in offer on all of our print ads."

What happens to the used records after the store buys them? "We put them in a trade-in bin in the front of the store," Zipkin continued. "We price them in cycles. The prices start at \$1.49, and go down, after a couple months, if the record doesn't sell, to \$.99. After a few more months, the price is dropped to \$.79. And if the records are still in the store after a year, we give them away to charity."

Obviously, then, Wallich's is not seriously in the business of selling used records, but rather buying them to stimulate new record sales.

Not For Discount

How would this work for a discount chain? "It would be unnecessarily confusing," said Tom Ray of the Peaches outlet in St. Louis. "If a store does it, it's just a gimmick, and gimmicks are unnecessary. The best thing a store can do is to be sure to stock the record a customer wants and sell it at a competitive price. Used records have their place, in independent outlets. With chains expanding so rapidly, the in-

dependent dealer has to be really on top of things, know the music, and be community-minded. He can take the time to offer used records. If a store buys a record that someone doesn't want, buys it for a buck, and sells it to someone that wants it, for two dollars, everybody's happy."

This makes a lot of sense. The independent who supplies that kind of specialized service to its customers is, through the nature of his work, going to attract a lot of repeat business. He will establish an image for his store, different from the chains, as an outlet that supplies a public service. And the low-price, used records would establish a price image for the store, de-emphasize the higher-than-chain prices for front line product.

Cossack Records is also in St. Louis, and while they were affected somewhat by the opening of the huge Peaches store, their virtual monopoly on used records has kept them going strong. "It accounts for maybe a third of our business," said store salesman Gene Scott, "but without the used records going for us, we'd starve. It's pretty simplistic. We've got the records, and it's a word of mouth kind of thing. We do some sales, now and then, but we keep a large stock of used records and people know where to come."

The Distributor's View

How do distributors feel about used

records? "I have no objections," said Bill Swearingen, a buyer from Heilicher's Minneapolis headquarters. "If anything, used records generate business, people will take the money from their old records and invest it in new merchandise. Generally, there are two categories; people who are flat broke and sell their records for cash, and the customers who want to buy some new things."

The Wax Museum chain has five stores in the Minneapolis area, and they have a solid stock of good used records. Depending on the condition of the album, they pay \$1.40, \$1.20 or \$1.00. These prices are fairly high, so the Wax Museum clerks are extremely discriminating, and do their buying carefully. And they've found that a quality stock of used records enhances the sales of new records. (They sell \$6.98 list for \$4.99.)

Important Function

Trade-ins and used records, then, are not merely store attraction devices, but often a money making proposition by themselves. And they're a way for the independent and small chain outlets to stay abreast of the large chain explosion. Whether it's the fanatic record collector, who's just gotta have that James Brown record to complete his collection, or the student who can't afford a brand-new Bad Company, the used-record operation, in all its manifestations, serves an important function for the consumer.

Jim Weatherly & Keca Music: Solid Goals, Solid Gold

by Stephen Fuchs

LOS ANGELES — Shortly after Larry Gordon set up Keca Music in Hollywood, he was visited by fate in the form of a young songwriter named Jim Weatherly. In fact, it was a fateful experience for both parties. Weatherly had been around town with his wares before, exchanging demonstrations of his artistic endeavors for the usual nods and half-hearted encouragements.

Not that he didn't have faith in himself or his material but Weatherly, a quarter-back-turned-writer, was a writer, not the ace businessman. Besides, how do you push something on a listener who isn't listening? "You know," Weatherly reflects, "before a song becomes a hit, very few people are willing to admit that it's great. And the odds are in their favor."

Open Ears

To be sure, the odds are not in favor of the legion of would-be writers who tramp through publishing offices. And that may have been running through Larry Gordon's mind when Weatherly visited Keca for the first time. "I was waiting to hear a dud," admits Gordon. "But I didn't hear it. There was nothing bad on the tape. At that time I made a decision: he deserved to be built and I wanted to be the one to do it."

At this point, fate having made its appearance, a business relationship began to develop — one which illustrates the significance of long-term thinking as opposed to short-term exploitation.

Gordon had recognized the potential of Weatherly's songs immediately. He felt Jim would be "big" as a writer. The question of "how big," however, would depend largely on how the project was handled. Setting aside the gut-level anxiety to act immediately, Gordon spent an entire six months "just thinking . . . as to which would be the best way to develop and sustain" Weatherly.

Then the action began.

Setting A Direction

Thinking always of Weatherly as a writer first, performer second, the team began to go about getting its music recorded.

Although material was sent to many artists, Keca is a one-man firm which intends to stay small. There are no runners on the streets. It's a kind of personalized business. Gordon enjoys projects "where we get together with one artist at a time."

One of the first performing groups Keca applied its Weatherly catalog to in this fashion was Gladys Knight & The Pips, who recorded and made a great deal of success out of the Weatherly compositions. "Neither One Of Us (Wants To Be The First To Say Goodbye)" and "Midnight Train To Georgia." These songs became giant crossover hits on both the r&b and pop charts.

Next up was country recording star Ray Price, who has hammered out (so far) over fifty Weatherly pieces including four albums — "You're The Best Thing That Ever Happened To Me," "If You Ever Change Your Mind" (Columbia), "Like Old Times Again" and "Say I Do" (ABC) — which are comprised exclusively of Weatherly tunes.

Patience Pays

In this manner of working slowly, intentionally, Gordon has steered Weatherly's prolific capacity in the direction of close to two-hundred artists who have recorded over 600 versions of his songs in the last three years alone.

The climax to this story should well be the coup that the team pulled off at the 13th annual Country Music Awards presentation last October in Nashville. Jim was awarded eight plaques — six for writing and two for performing. Gordon,

meanwhile, walked off with six publishing and three producing awards. This brought Keca Music of Hollywood (which has no Nashville office, by the way) a grand total of seventeen awards. As if this kind of return wouldn't sate the appetite of any hungry songwriter, to Gordon it's just a whet of the taste to come.

"I've always thought in terms of longevity and I've made sure that I never lose sight of that," says Gordon. "I still feel today that we're in the very embryonic stages of something that will be remembered. And that's what's important to us . . . longevity in terms of achievement. In terms of bringing copyrights to the world that other people may do, keeping us remembered for a long time."

Towards Tomorrow

Around the world, Keca has already set sub-publishing deals in Australia and is finalizing a number in Europe.

The future is the one constant in Keca's eye, with Weatherly entering another phase of it now, having recorded his first ABC album. "The People Some People Come To Love" represents the first of a long-term contractual arrangement with ABC by which the writing star will offer himself as a performer as well, a dose of which the public has already gotten — and liked — in the form of "The Need To Be." Weatherly's single on Budah which went top ten on the **Cash Box** singles chart. Featured on this LP are Larry Carlton on guitar, Michael Omartian, piano, Rhiney Press, bass and Ed Green, drums. Omartian, Carlton and Nick Nickaro are arranging the songs for the album which is set for a March release.

Super Potential

Weatherly is a publicist's dream, with a face chiseled out of stone and an easy-going manner which should one day take

him into films. Once he hits the concert trail, women around the country will no doubt make him a prime box-office attraction no matter what medium he chooses to surface from. He is a unique talent — one which will perhaps fill a gaping hole in the marketplace, as the sensitive, swarthy fantasy figure.

Larry Gordon has held the reins firmly and intelligently throughout his involvement with Weatherly's career. His exercise of self-restraint, favoring the tedious laying of solid groundwork over the headlong dive into uncertainty, deserves to be recognized as a model in the realm of career building.

Fate, take a bow. Hard work, good show. Luck, get in there and give those guys a breather.

Song Fest Opens '76 Competition

LOS ANGELES — The American Song Festival has announced the official opening of its 1976 (Third Annual) songwriting competition.

The 1976 festival will be awarding over 650 cash prizes, as well as offering aspiring songwriters the opportunity to have their songs judged by professionals in the record industry.

Past entrants have been contracted to major music publishers, producers and record companies.

Two new categories, "Top 40 (Rock/Soul)" and "Instrumental/Jazz," have been added to the amateur categories of country, easy listening, folk and gospel. "Top 40 (Rock/Soul)" and country and easy listening are the two categories in the professional division.

Interested songwriters may contact the ASF at 5900 Wilshire Blvd., Los Angeles, California 90036 or call 213/930-1090.

Farr Records Opens Doors

LOS ANGELES — Asa Farr, chairman of Farr Music, Inc. has announced the expansion of Farr Music's publishing operation with the launching of the company's new record label, Farr Records. Gavin Murrell, executive vice president of the publishing company, has been named president of Farr Records, which debuts this week with shipment of two single releases by artists newly signed to the label.

First artist signed to Farr Records is R. Dean Taylor, singer/songwriter who has earned eight BMI awards, including one for writing the Supremes' hit "Love Child," and who also earned the distinction of being the first white artist on Motown to hit #1 on the charts with his own version of "Indiana Wants Me," which earned a gold record. Taylor's first release on Farr Records is entitled, "We'll Show Them All."

Also signed is Jerry Ford, a country-pop talent discovered by the label in Atlanta. Ford's debut on Farr Records is with "(She Spent The Best Years Of Her Life) Lookin' After Me."

Joining Murrell in executive positions at Farr Records are: Budd Dolinger, who has held top posts with several indie labels and was formerly sales manager for United Artists. Dolinger will serve as vice president and general manager of the new label. Veteran promotion man Johnny Bond has been named national director of promotion. Mary Kenny, previously on staff at **Cash Box**, has been named promotion coordinator.

Farr Records has firmed its own distribution set-up, and Dolinger reports that the budding label has already had inquiries from several independent labels seeking a hook-up with Farr's distribution and promotion system. Farr is currently exploring the feasibility of offering marketing services to other labels.

Farr Records is headquartered at 9220 Sunset Blvd., Suite 302, Los Angeles 90009, telephone (213) 550-8007. Other artist signings and releases will be announced in the coming weeks.

Amherst Distrib Changes

NEW YORK — Effective immediately, Associated Distributing will handle all Amherst, DJM and Gold Plate product in Arizona and New Mexico. Heilicher Bros. will cover the Texas market through their Dallas and Houston branches.

Bethlehem fr 10

jacket. Things like that."

Two releases in the current six-album Bethlehem release are in the "Finest Of ..." series — by Kai Winding and J.J. Johnson & Charlie Shavers. Upcoming is a two-volume Herbie Mann set (titled "Early Mann"), to be followed by Donald Byrd ("Early Byrd") and John Coltrane ("Early Trane").

Gregory will also institute a Gemini series which will consist of product released by Bethlehem in the early days on ten inch albums. "There are only eight tracks on the albums originally," said Gregory. "But by mixing two artists together we can come up with some fine product. One album will be music by two bass players, Red Mitchell and Oscar Pettiford."

Gregory has found that Bethlehem artists are involved with the production of the reissue albums. Herbie Mann gave personal assistance in putting his package together and Frances Faye came out of retirement to perform and boost her album. Chris Connor's album on the market has given a boost to her career also, says Gregory.



GOLD AND 'FAMOUS' — Michael Spears and David Sholin of KFRC presented David Bowie with their number 1 award for his single "Fame." The award is given for reaching a number 1 position on KFRC/San Francisco's hit list. (L. to r.) are Michael Spears, David Sholin, David Bowie and Angela Bowie.



GOOD TO BE HOME — A&M recording artists Styx are all smiles following their triumphant return to a hometown audience of 16,000 at the Chicago Stadium. Pictured (l. to r.) are: John Panozza, Tommy Shaw, James Young, Dennis DeYoung, Derek Sutton (Styx's manager), Chuck Panozza, Bill Johnson (A&M Chicago promotion man), and Bob Garcia (A&M artist relations director).



COURTNEY DAZZLES BIG APPLE — United Artists Records pulled out all the stops at a party the company threw for David Courtney, whose debut UA album, "David Courtney's First Day," was recently released. Shown in various stages of amusement as the shutter clicked during the party at New York's posh Atrium club are (from l.) Al Teller, president of United Artists Records; Paul Fuhr, WMMR/Philadelphia; Courtney; UA promotion's Stewart Sank; and WNEW-FM/New York's Dennis Elsas.

Brunswick Trial fr 10

which Williams said existed with other companies, in "net effect" allowed him to pursue his job without bias, prejudice or favoritism, Williams answered, "I don't think so."

"There were companies which would make it known that certain things were available if you reacted in certain ways toward their product," Williams said. He admitted that there were "other reasons" for playing a record aside from its intrinsic potential to be a hit.

'Rule 30' Conference

The end of the week saw the court involved in "Rule 30" conference, where counsel and judge attempt to compromise on the wording of the judge's charge to the jury regarding the legal matters of the case. With DeNoia's acquittal, several counts of the indictment were dropped, and several pieces of evidence and portions of testimony were stricken.

Questions were raised as to Edward Portnoy of Record Shack, originally announced as one of the government's main witnesses, who did not testify. Assistant U.S. attorney Thomas Greulich said Portnoy was not called partially as a protection of the defendant Tarnopol's rights, and in protection of the integrity of the trial. Tarnopol's attorney, Peter Parcher, who termed Portnoy "a scoundrel" in opening statements, was revealed in the course of the trial to have formerly represented Portnoy in legal matters. A motion to exclude evidence of alleged cash transactions between Brunswick and Record Shack was denied, although Portnoy did not testify. The government maintained that Portnoy's testimony would have been cumulative, and not essential to its case.

Hammond fr 14

a special NARAS Trustees award for being the catalyst behind the label's five volume reissue set of Bessie Smith. Hammond produced the last sessions by the late blues singer.

In between there were close associations in the recording studio and concert halls with Benny Goodman, Count Basie (whom Hammond brought to New York), Billie Holiday (Hammond produced her early classic sides between 1935 and 1938), Mildred Bailey, Aretha Franklin, Bob Dylan (Hammond brought both to CBS), Pete Seeger and others.

Between 1933 and 1936, Hammond was American representative for the British Columbia and Parlophone labels, rejoining Columbia in 1939. His other executive slots included president of Keynote Records, vice president of Mercury when Keynote merged with that label and director of popular music for Vanguard. In 1959, he again rejoined Columbia as staff producer, being named vice president in 1973.

Hammond was also involved in classical recording — Walter Gieseking, the Budapest String Quartet and David Oistrakh all had Hammond as either supervisor or producer.

Stephen Bishop To ABC Records

LOS ANGELES — Stephen Bishop, a singer/songwriter managed by Robert Ellis, has been signed to ABC Records and will begin recording his debut album in late March, under the direction of Roy Halee.

The 24-year-old tunesmith wrote two songs for and sings and plays guitar on Art Garfunkel's LP "Break Away," as well as songs for Barbra Streisand, Rufus Featuring Chaka Khan and Diana Ross.

Bowie Survival:

corner the market in one area. Mick Jagger, Tony Orlando, Elton John, Helen Reddy, Frank Sinatra, Barbra Streisand, all have sought to diversify and conquer — usually by going into films. For Bowie, the premiere in late April of his debut film, "The Man Who Fell To Earth," will be an indication as to how far he can go in motion pictures. Nicholas Roeg (who co-directed "Performance" for Jagger and who directed "Outback" and "Don't Look Now") selected Bowie for the lead role playing an alien who tries to adjust to the ways of earth people.

"Right now, we're trying to find someone to write the score for the movie because," said Bowie, "I don't want to become involved with it on that level. I don't want it to end up as a film supported by a score. I've suggested (Pink) Floyd, Stockhausen and John Cage for it, but no decision's yet been made. Acting for me is very difficult. I did a lot of homework and it was exhausting. I'm waiting for public reaction to see if I can act or not. Right now I'm too close to it. I've seen the film so many times I can't be objective about it. I know how good the other actors are, but I can't really say anything about my performance."

Second Film

"One good thing has happened though, I've gotten another film out of it. Nick Roeg put me up for the part of a German Nazi involved in the plot to capture Winston Churchill during World War II. The film's called 'The Eagle Has Landed' and it also stars James Caan, Michael Caine and Donald Sutherland.

"For me," Bowie continued, "the hardest part of acting is getting the feel for the part. Once you've got that, learning the lines becomes easy. In 'The Man,' I couldn't use any of my stage technique whatsoever. I play an alien who comes to earth. Much like a Chinese learning English, he says all the wrong things at the wrong time, accents the wrong words. He has a hard time sitting, moving, everything is just a little off. You can't pinpoint it. That's the genius of Roeg. He builds tension without having to get into a lot of blood and gore. I got on fabulously with him and I respect him a great deal.

"The plot of 'The Man' is definitely allegorical and poses a number of questions. I suppose on one level there's a similarity to Howard Hughes. Why does this man want to accumulate all this wealth, what's he going to do with it? In the process, he becomes corrupt, can't trust a soul and in the end becomes an alcoholic. That's all on the top, but there are several layers of meaning to the film that Roeg brings out and you must see it more than once to catch all the nuances. It's a Kubrick-y type of film. I don't expect it to be a big box office smash a la Tommy because it's structured much differently. I think its success will be much like that of my early LPs, by word of mouth. As far as films go, I'd still like to do the definitive Ziggy Stardust."

"Fame"

Rock 'n roll has brought Bowie success and adulation as reflected by his LP sales, but the key to his 'overnight' popularity was the single "Fame" which became #1 on both pop and r&b charts last summer. Bowie wrote "Fame" with John Lennon and Carlos Alomar and said that the effort was a stroke of perfect timing: "It cemented my friendship with John (Lennon)," Bowie said. Carlos, John and I had been working on an old song called "Foot Stompin'" when Carlos hit upon that riff. The lyrics came very easily after that. John and I had both been through that and the lyrics just flowed. I'm very proud of "Fame," actually. It's been my most rewarding single.

Because Carlos wrote the riff, he gets credit on the song. To me a riff is a crucial part of any song. The other part that made it work was Lennon hitting the word "Fame" and accenting it in falsetto. 'Calling Sister Midnight,' a new song by Alomar/Bowie, will likely be the next 'Fame'."

His Own Manager

One of the biggest changes in Bowie's life is his assumption of his own managerial duties. "I've actually simplified things a great deal. I've reduced this ridiculous touring thing down to the basics. As a result, there's far less pressure on me than there used to be. Also, this tour is not crazy like in the MainMan (his old company) days. As far as I'm concerned managers are the greatest faux pas that ever happened in rock 'n roll. Not that it's all their fault. We, the artists, are to blame too because we don't want to be bothered and say, 'Oh let Charlie handle that.' Lennon told me that you've got to deal with business and be your own man. He works out of a little hole in the wall with just two people helping him, plus a good lawyer. My lawyer I pay a weekly salary to — no percentages. It works better like that. I'm quietly academic being a Capricorn and I intend to become a businessman all the way down the line. Doing 'The Man That Fell To Earth' has made me very interested in the trade aspect of the music business and I'm getting more into that all the time.

"As far as this tour goes, my key people are Barbara DeWitt who handles all my pr, Pat Gibbons who's the company secretary and Corinne Schwab, my assistant. I think all told, there are only 23 people on this tour, about half of what it was on Diamond Dogs.

"This is also the first time," he continued, "that I've been able to bring Zowie (his son) along with me. In the past Zowie and Angie (his wife) were always stranded somewhere because everyone was only concerned about David Bowie and his equipment and his musicians."

As for his new company, Bewlay Brothers, Ltd., Bowie is somewhat non-committal though he did say, "It is a receiving house at the moment, but I want it to become a creative extension the way MainMan was supposed to be. I can't really reveal too much about it right now."

For all the tension and uncertainty of constant travel, rehearsal and performance, Bowie maintains himself well and never gets too far away from a ready sense of humor. When asked where his home is, he quipped, "Angie tells me it's in Switzerland, which is the official home of Bewlay Bros., but I'm not really sure — I haven't been there yet."

'California Soul' Concerts Set

LOS ANGELES — Four "California Soul" concerts have been set at the Beacon Theater Feb. 26-29, as well as three free concerts at high schools in Brooklyn, Queens and Manhattan. The free concerts have been set as a community support facet of the overall event.

Artists performing on these concerts include Ashford & Simpson, the Staple Singers, Graham Central Station, the First Choice, LeRoy Hutson, The Impressions, Al Jarreau, Dionne Warwick, George Benson, Alice Coltrane, David "Fathead" Newman, Pat Martino, Miroslav Vitous and David Sanborn.

The idea behind the free concerts is to bring "California Soul" directly to the young people who have supported these artists and who might not be able to attend the Beacon concerts.

Rock Friction — A Problem tr 9

cently engineered the 50 date Black Oak Arkansas-Foghat-Montrose tour, and more recently a tour of the northwest and west coast with the J. Geils Band and Foghat, said that "Conceptually, there is nothing wrong with it being hard for an opening act. Those positions, which are scarce today and have to justify their existence in every way possible, are a good screening for future talent."

He continued that Dee Anthony, manager of J. Geils, "has a good philosophy about it. On the J. Geils-Foghat tour, J. Geils, as headliners, carried their own sound system, the one they are comfortable with. Dee sees this as a privilege, thereby obliging him to provide good sound and lights for the other bands. Not too many managers have that attitude.

"However, there can be good reasons for support bands to end up with less stage space, and for keeping the volume down until the headliner comes on. Set changes take too long as it is, and with three bands it would be impossible to set up everything separately. Also, a show has to build, both visually and in the volume of the sound. If a kid has been listening to 115 decibels for an hour and a half, by the time the headliner comes on, it will sound like an acoustic act.

On the BOA-Foghat-Montrose tour, Black Oak's regular sound system was carried, with a different board as required by Foghat. There were two trucks for all three groups to share, with Foghat and Montrose sharing one, and Black

Oak, because of the large amount of equipment they carried, using one plus, some of the space on the other truck for lighting equipment. Elson said that, of course, the costs were shared, but added that most of the costs incurred for sound and light, into which the transportation costs of the equipment are included, are passed on to the promoter.

Friction between BOA and Foghat on the tour has been well publicized, and Elson said that the tour was "a learning process — neither manager or group had ever been in a situation where they were locked in to working together six nights a week for 50 dates. A lot of ironing out took place on the road rather than in the office. However, from a financial point of view, it was a great success for both groups."

Robin Trower Sets U.S. Tour

LOS ANGELES — Guitarist Robin Trower will be launching a major American concert tour that will coincide with the March release of Trower's fourth Chrysalis album, "Robin Trower — Live!"

Trower and his group, which includes James Dewar (vocals/bass) and Bill Lordan (percussion), are scheduled for concerts in the Cleveland Coliseum, the Milwaukee Arena, Indianapolis Convention Center, Chicago Amphitheatre, the Spectrum in Philadelphia, and New York's Madison Square Garden.

Trower has not appeared in the states since Aug. 1975 when he topped the bill of British artists at Bill Graham's Day on the Green at Oakland Stadium, titled "The British Are Coming."

Just prior to the American tour, Trower will be performing in England and Scotland, making a special appearance at the famous Wembley Arena in London.

"Robin Trower — Live!" is Trower's first live album. His first three Chrysalis LPs are "Twice Removed From Yesterday," "Bridge Of Sighs" and "For Earth Below." "Bridge Of Sighs" was declared gold.

Three New Releases For ABC Records

LOS ANGELES — ABC Records has set February release dates for three new albums.

Jim & Ginger make their ABC Records debut with the album "Ain't It Good To Have It All," which features their own compositions and distinctive harmonies.

Aj Weber makes her album debut with "Rhyme And Time" on Anchor Records, and on ABC/Dot Records, Eddy Raven makes his debut with "This Is Eddy Raven."



ON THE CASE OF CALIFORNIA SOUL — Some of the principals of Warner Bros. "California Soul" concert series in New York gathered last week in Burbank to discuss the upcoming event. They include (l. to r.) Valerie Simpson who will be performing at the first concert in the series on Feb. 26 with her partner Nick Ashford; Warner Bros. vice president and director of black music marketing Tom Draper, Nick Ashford and Warner Bros. Record board chairman and president Mo Ostin. "California Soul" spans four nights of concerts at the Beacon Theater and will include performances by such artists as the Staple Singers, Dionne Warwick, the Impressions, George Benson and many others.

Electric Light Orchestra

ANAHEIM CONVENTION CENTER, L.A. — Little in the way of creative music is proving, likewise, to be exciting and entertaining. Granted, musical inroads are being made but few, if any, provide the thrill of comprehending a form that excites the soul as well as the mind. Such was not the case in Anaheim where the Electric Light Orchestra showed that the get up and go had not gotten up and went.

The Electric Light Orchestra (United Artists' musical wattage) have forged a definite mixture of rock and classical forms that, while continuing to grow at a progressive rate, has managed to maintain an aura of attraction and accessibility.

Jeff Lynne's mastery of words and music was the telling point this night as classical and rock passages flowed with equal pace and maturity. Short, pungent lyrical runs tore exacting holes in instrumentals laden with subtle darts and runs; all at a movement constant with comprehension.

Involved instrumental runs (coupled with a dazzling light show) allowed the classical section solo chances to shine while the merger of longhair and blues-tainted rock made the likes of "Show-down" and "Evil Woman" the complete musical auger. A major theatrical plus in the ELO camp emerged as cellists and violinist took on decidedly rock posturings during the course of the show.

Dual encores on the part of the band provided an insight into just how powerful and creative the classical-rock beast has become. An extended concerto line effortlessly segued into the primordial stature of the bygone mover(r) "Do-Ya." This followed by the familiar intro to "Roll Over Beethoven"; a successful mix of two unlike units that stands all the more unique by virtue of the novelty nature of the piece.

The house lights went up and with them the predictable curtain of music with an end in sight. The musical horizon was once again infinite.

The way it should be. m.s.

**Count Basie
Carl Waxman**

BOTTOM LINE, NYC — Count Basie's appearance at the Bottom Line was a welcome change in the club's booking policy and a musical delight. There is little reason for one of the most pleasant venues in the city to limit itself to rock, folk and jazz, and the club seems to be becoming aware of this, as evidenced by this booking and the recent classical show by Tashi.

"The Kid From Red Bank" brought his highly accessible, entirely enjoyable 17 piece big band and a crowd not unlike the normal Bottom Line crowd, although there was more than the usual amount of the post 30s set present. The music of Count Basie is as universal as the beat itself and does not belong exclusively to any generation.

Highlighting the evening were the tight tenor solos of Jimmy Forrest, and a particular crowd pleaser. Among the mostly black, middle-aged and coolly professional front man was young, blonde haired drummer Butch Miles, obviously enjoying his role as stickman in a legendary organization. Basie himself introed almost every number, and his piano was energetic and strong throughout. All in all, a fine show, which was available at a lower price than usual for a N.Y. date of a group like Basie's.

Opening comedian Carl Waxman was likable in a set which focused on being a Jewish New Yorker. Waxman picked up towards the end, with good response to many gags. e.r.

**Spinners
Rufus featuring Chaka Khan
Soul Train Gang**

FORUM, L.A. — The Spinners celebrated their 20th anniversary in Los Angeles by putting on one heck of an evening's entertainment. Once a group has been around this long, one might think that they would begin to slow down and become complacent. Perish the thought. The Spinners came out smokin' in their Forum appearance. The group, Billy Henderson, Pervis Jackson, Bobbie Smith, Henry Fambrough and Philippe Wynn, demonstrated gobs of vitality and exuberance on stage.

Maurice King, the Spinners' musical conductor, led the Spinners' orchestra which included strings and background vocalists through a dazzling intro that featured the works of Thom Bell. Then the Spinners exploded on stage and opened their show with "Fascinating Rhythm." From that moment the five guys worked together and created that Spinners magic on stage. Each man could be a star in his own right but together with their tight vocal harmonies they become a galaxy of showmanship. Phil Wynn's voice was hot and vibrant throughout the entire show. He was too cold. Time and time again Phil would shout and preach to the audience in his gospel-like way. On this particular night Phil made thousands at the Forum Spinners witnesses. This was especially the case when the group did their hit "Sadie." The impact of the tune brought the people in the Forum to an emotional high.

Naturally in any Spinners show the accent is on dancing and the guys executed their routines on stage with that sheer Spinners precision which has made them so famous.

After leaving the stage, the crowd leaped to their feet in ecstasy which made the guys come back and do what has become their national anthem, "Mighty Love."

Rufus featuring Chaka Khan opened before the Spinners. The crowd came to see the new sex symbol they have created in Chaka. True to form, Chaka was definitely on all evening as the girl from Chicago who has been singing in clubs since she was twelve cooked on stage all during her performance. With every record success she and the group have they are in turn exploring new ways to use her voice as an instrument of majestic power and beauty. Doing material off her latest ABC release, "Rufus featuring Chaka Khan," Chaka showed that she is getting into many different styles of music. From the light seductive "Sweet Thing," Chaka got down and made it funky while performing "Dance With Me." The levels of energy could have been higher in some instances because Rufus mainly acted in a supportive role. Greater participation in solos from the band could have made the show more dramatic and demonstrative of the tension that their music has on their LPs.

The Soul Train Gang, who record on Soul Train Records, opened the package and after some technical problems with their sound put on a nicely organized and well thought out show before the highly partisan Spinners crowd. Gerald Brown, Hollis Pippin, Judy Jones, Terry Brown and Patricia Williamson showed some excellent stage presence, good choreography and excellent vocal balance throughout their brief set.

j.l.

The National Lampoon Show

THE BOTTOM LINE, NYC — President Ford stands idly until an aide removes the gum from his mouth so he can walk. He wipes his nose and his finger gets stuck.

A blind girl is tormented on a weekly television program. She shakes hands with a chair and kisses her boyfriend's behind goodnight.

Tom Snyder is imitated. "I don't care what the hell... yes, I'm going to say 'Hell' on television."

God is described. "God likes hamburgers, weekends, insects, Catholics, Protestants and the occasional Jew, hard work, good neighbors and Bold Enforcer in the fourth at Belmont."

A plant will be killed unless someone comes up with a dollar. The dollar is burned to save the plant.

Dostoevsky's "The Idiot" is depicted as a moron babbling incomprehensibly. Patty Hearst, Lynette Fromme and Sara Jane Moore harmonize on a take-off of "Leader Of The Pack."

A gay songwriter explains to his female singer how to sing "I Am A Woman." Dean, Erlichman and Mitchell sip martinis and play golf while singing the blues about the hard life of a prison

farm. A cab driver, using language that would make Lenny Bruce blush, takes some yokels for a ride.

There is a women's lib rap session with one woman and four men wearing wigs.

A girl gets to choose one of four rapists a la "The Dating Game." "If you were raping me and my mother happened to walk in..."

This might sound like a performance of a Bob Dylan song but actually it's only "The National Lampoon Show," where nothing is sacred and everything is a riot. The show's theme is "We don't care!" but not exactly in those words — certain hand gestures are utilized to drive this point home.

Most of the material is written by the staff of Lampoon and some routines appear on their new album, "Good-Bye To Pop" on Epic Records. The show stars Barry Diamond, Ellen Foley, Tony Hoty, Jim Hosbein, Bud DiStefano and Carol Horne. Jim Steinman, the musical director, plays piano throughout the show and keeps the steady flow.

Take "The National Lampoon Show," please. l.c.

Phil Woods

HOPPERS, NYC — Alto saxist Woods is up for Grammy nominations but you would never know it to listen to him playing at this, the latest in a happily growing line of jazz rooms in the city. Woods started as being one of the closer Charlie Parker impersonators and that is still where his head and heart are at.

The RCA artist is working with a straightforward, tricked-out piano bass and drum lineup and, in essence, the style is elementary bebop, not quite the

kind of thing you'd imagine those Grammy nominations to go for. It is uncommercial music, musicianly riffs and funky blues (funky, that is, before the word became somewhat devalued in the soul field).

Happily these are times where this kind of timeless music can find a showcase. The club itself is fine for this intimate style of jazz and the music is only moderately amplified. i.d.

**Fifth Dimension
Johnny Rivers**

LAKE TAHOE, NEVADA — Blending of voices, a Fifth Dimension specialty, was evident in every song as the group opened Friday the 13th in Lake Tahoe. Florence LaRue, with a lilting vocal on "One Less Bell," mesmerized the audience; the night's orchestration work with not only Florence but the entire Dimension group was superbly directed by Vic Vanacore. A huge backscreen with colorful sunray symbols emanating in yellow and orange lit the entire set. Although each member was given a chance to sing individually, Florence's version of "My Love," a song dedicated to her children, left the thought of her with them even when she was gone. It was the greatest vocal of the show, totally encompassing love and one of the most sincere interpretations ever of that song.

Choreography was flawless on every number, but particularly on "Happy Feeling," in which the group members each went into the audience and picked their own personal partner to "soul-train dance" with on stage. As with any on-stage contact with the audience, everybody had a great time because the Fifth Dimension were clearly having the 'best' time of the night.

Complete with 13-piece backup, Johnny Rivers smash performance at the High Sierra Room of the Sierra Tahoe was welcome to those who have been shouting for Rivers' appearances again. Rivers, a multi-talented artist, had put together a very well timed and paced show that took a 180 degree turn on the last tune. It was the Johnny Rivers California music sound until "Outside Help," his newest for Epic. The vocal was still detectably Johnny Rivers, but what a sudden change in instrumentation. The '70 discoish effect became prevalent and a crowd that loved Rivers, already caught up in his show, wanted more. Rivers' "Rockin' Pneumonia And The Boogie Woogie Blues" highlighted the night, marred only by sound problems beyond the group's control. Backup vocals could have been stronger to complement River's inimitable style, but there was no detractor of any sort. Rivers' career continues to shine as brightly as the yellow and red "Johnny Rivers" neon sign suspended over the group in performance. j.b.c.

Rory Gallagher

BOTTOM LINE, NYC — Rory Gallagher's music is simple, presenting the basics of the kind of rock 'n roll that fused when the British (and Irish in his case) discovered the south side of Chicago and electricity. Gallagher currently works with three other musicians, with Lou Martin on organ and piano providing most of the muscle in the backup.

Gallagher has a whipping technique on guitar and a compensatory amount of drive in his vocals. Included in his performance is an acoustic-type set, just the singer, stool and guitar that proves an effective breather from all the pound.

Gallagher does not strive for too much originality, more than content and eminently sensible to stay within the rich bounds of the blues-rock style he is part of. As such his unforced artistry comes through and the ovations he received were deserved. Warner Bros. should sense that this artist is on the brink of breakthrough. i.d.

Sweeping Changes For Sir Prod.

LOS ANGELES — Peter Rudge, president of Sir Productions has announced expansion in the corporate structure of the company, which is based in New York. Sir has opened a Los Angeles office for the first time, headed by vice-president Mary Beth Medley. An office will open in London within six weeks. CPA Aaron Schechter has joined the company in New York as vice-president and a director of the corporation as well as its chief financial officer. Chris Ehring, lately of Warner Bros. Records artist relations department, has joined the company as manager of artist relations and record promotion, while Patrick Stansville, in charge of concert production, has resigned.

In addition to The Who and The Rolling Stones, Sir Productions manages Lynyrd Skynyrd, who are currently on a European tour in support of their new

Mogull Acquires Country Tunes

NEW YORK — Music publisher Ivan Mogull has acquired several country tunes for his international operation.

From SESAC he has secured "The Happiness Of Having You," currently a chart topping record for Charley Pride. He also acquired "The Sheriff Of Boone County," which was recorded by Kenny Price on RCA and "Occasional Wife," which was recorded by Faron Young on Mercury. Both songs are published by Nashville's House of Lloyd and a deal was made via Ms. Lola Scobey.

Mogull has acquired the two latter songs for the world, excluding U.S. and Canada, and "The Happiness Of Having You" for various territories. He and his associates are promoting the original recording, obtaining local renditions.

album, "Gimme Back My Bullets." Sir has just signed The Dingos and concluded a major recording contract, to be announced shortly, on their behalf. Sir's association with Golden Earring was severed recently due to creative differences. Rudge has concluded worldwide licensing agreements for Rolling Stones merchandise and promotional items. The company will soon be entering into motion picture and theatrical areas, and the executive staff of the company will now be operating on an international basis and not just domestically. Sir plans the future formation of an independent subsidiary that will handle all concert touring and travel arrangements.

'Unscary' Fairy Tales In Children's Book

NEW YORK — Chappell Music has announced the release of "Twelve Musical Plays For Children." This publication is reportedly the first musical book ever to eliminate the violence from some of the most famous stories in children's literature.

Such stories as Hansel And Gretel, The Emperor's New Clothes, Rapunzel and Robin Hood are presented in playlets of approximately 15 minutes each with five to seven original songs which are structured along the lines of musical comedies.

Educator David Ormont wrote dialogue and lyrics, and veteran composer Henry Tobias wrote the music for this book.

"Twelve Musical Plays For Children" is illustrated by artist Judi Weiser and edited by Chappell's editor-in-chief, Lee Snider. The soft-cover edition retails for \$7.95.

Taylor Speaks

Record Clubs

The Columbia House division of the CBS/Columbia group, which encompasses the record and tape clubs, accounted for a large percentage of that group's sales. This resulted from "a sizable increase in the number of record and tape club members." And while the Discount Records group is being sold, the Pacific Stereo division expanded into two new markets.

Citing CBS' capture of the top four chart positions in January, Taylor projected a continued strong showing for the CBS labels throughout 1976.

Copyright Bill

authors of literary works have had no control over the use of their works.

The Humphrey amendment would have specifically exempted literary, pictorial, graphic and sculptural works, leaving only music vulnerable to automatic licensing. But long time public TV advocate Senator Pastore (D.-R.I.) argued against the amendment saying, "There is a distinction between public broadcasting, which is supported by taxpayers money, and commercial broadcasting, where there may be barrels and barrels of money."

Pastore convinced Humphrey to withdraw his sponsorship, "because he realized exactly the box we were putting ourselves into." Senator Cranston (D.-Cal.) offered a compromise which would have required public broadcasters to give notice to authors of non-dramatic literary works and would have given authors veto power. Cranston argued that the Fifth Amendment requires fair compensation for property taken by the government. To which Pastore replied: "What Congress giveth, Congress taketh away." The Cranston compromise was tabled and, in effect, defeated.

De-Lite Expands With Own Studio

NEW YORK — De-Lite Records has constructed their own studio in Philadelphia, the De-Lite Recorded Sound Studio. The studio was built for De-Lite by Philadelphia contractors Richard and James Mancini, and includes 16 track equipment, with plans to install 24 track equipment. The studio also has a complement of musical instruments available for rental and the studio can accommodate groups of up to 25 pieces. Nils Salminen is chief engineer of the studio. A party was recently held there to celebrate the new Frankie Avalon record, "Venus," the first record released which was recorded at the new studio. Avalon is now in the studio completing his first album for the label.

Osibisa Set For U.S. Promo Tour

NEW YORK — Island recording group Osibisa has just completed a successful national tour of Australia and is set to travel to the U.S. for a promotional tour in support of their new album, "Welcome Home" and single, "Sunshine Day."

Osibisa, recently brought to the Island label by Gerry and Lilian Bron, owners of Bronze Records, are currently riding high on the British charts with "Sunshine Day." Island has launched a major support campaign for both the LP and the single.

'Tuscaloosa' Cast Album Via Vanguard

NEW YORK — Vanguard Records will release a live recording, original cast album of the cabaret musical, "Tuscaloosa's Calling Me, But I'm Not Going." The revue is produced by Jerry Schlossberg and Arch Lustberg

But, sir, I don't understand The Press Department got Time, Newsweek covers ... the major piece in Rolling Stone.

They were picked up on ALL the TV news programs ... even Carson had them on ...

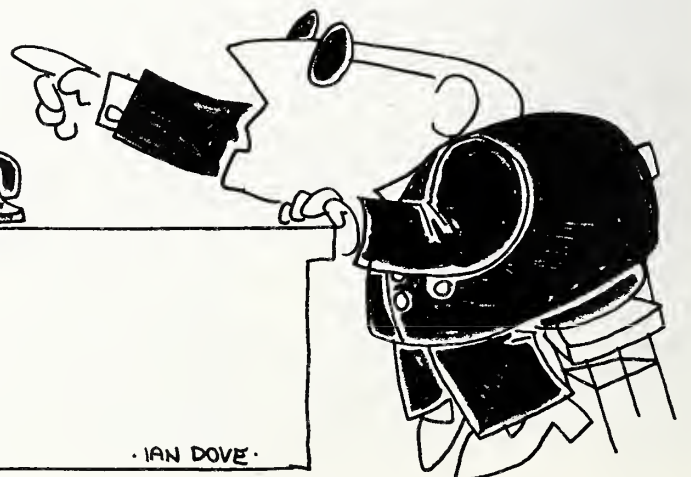
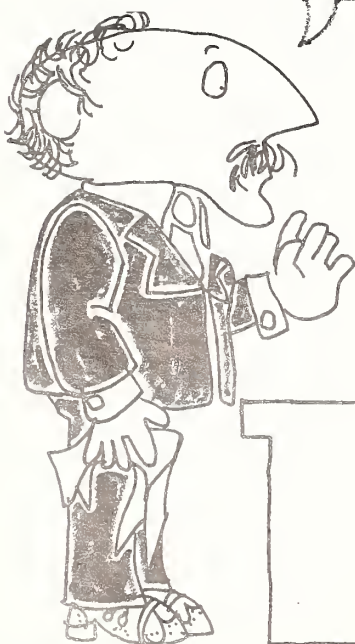
They were installed in the Walk of Fame in L.A. ... the Mayor in New York gave them a plaque ...

I mean, that's GREAT press ...

I know that.

But that was LAST week.

What have you done for us RECENTLY?



• IAN DOVE •

POINTS WEST — And northwest. Shelly Siegel from Mushroom Records of Vancouver has set up a separate entity, Mushroom Records, Inc. here in Hollywood. The move comes with the debut U.S. release of that label's supergroup, **Heart**. Heart's album, "Dreanboat Annie," is one of two Canadian LPs to be certified gold in that country over the last nine months prior to U.S. release. According to Siegel (and **Motown Canada's Ron Newman** — see this week's international section), Canadian programming and sales are not as together as they could be. In fact, it seems as though programmers north of the border are very reluctant to get behind Canadian product until it proves itself elsewhere. "It could be in Mongolia," says Siegel, "and it wouldn't matter. Look at **Anne Murray, Gordon Lightfoot, BTO, The Guess Who, Neil Young, Joni Mitchell, Buffy Sainte-Marie** — none were successful in Canada before they were successful anywhere else. The first BTO single was out in Canada five months. Nobody would play it. The minute they released it in the states and **CKLW** (Windsor) went on it, everybody went with it."

But what about the Canadian Content law?
"It sounds like a joke and in a sense it is a joke," Siegel continues. "Canadian radio stations have thirty records on their charts, 26 or 27 of which would be U.S. releases. But of the fifteen records on the playlist, ten or twelve are Canadian records. Now, the way records are marketed in Canada is different from the way they are marketed here. If there's a record on a playlist from a station you listen to, you naturally go to the record store to buy a copy. But if that record isn't on the charts, you won't be able to buy it. It can be on the **CHUM** (Toronto) playlist for ten weeks but you still can't buy that record in the stores until it goes on the charts." In some instances, the media's response to the content law seems to have played brinksmanship to the point of damaging an artist through overexposure. In order to meet playlist requirements, stations have filled their content with three Gordon Lightfoot singles and two Anne Murray singles and lo, the music soon becomes a bit too familiar to the listener.

TWO SIDES TO EVERY STORY — On the other hand, the Canadian government has been making moves over the last two years to help the industry gain along creative paths, by allotting funds and giving grants. This year the federal government picked up half of all Canadian participants' tabs for **MIDEM**. Also, airplay royalties run 35-40% higher than they do in this country.

The biggest problem, according to Siegel, is the imaginary border that runs between the countries and through the minds of us Americans who misconstrue the true Canada. "The way a lot of Americans talk," sighs Siegel, "you'd think they were speaking about Africa or South America. If I blindfolded an a&r man from a major company in the U.S., put him on a plane and let him off in downtown Toronto, he'd think he was in Atlanta or Chicago. He wouldn't know. It's no different. Somehow, we're thought of as Eskimos who live in igloos and drive sleds. On the whole there isn't much difference between some guy drinking his beer in front of a TV in Edmonton, Alberta and some guy drinking his beer in front of a TV in Cleveland. The people



Heart: Roger Fisher, Howard Leese, Nancy Wilson, Mike Derosier, Ann Wilson, Steve Fossen.

that buy records in Montreal are no different from those that buy them in Los Angeles." That certainly stands to reason.

Now we'll sit back and watch the acid test as Heart gets a shot at the U.S. So far, they're getting play on major FMs in the northwest and have just added **KSAN** (San Francisco) and **KSAG** (St. Louis). In Canada, the group has sold 45,000 units (50K is gold up there; they'll hit that number by the time the LP is available to the consumer here) and has just been nominated for a Juno Award (Canada's equivalent to the Grammy) as best new group of the year. Time will tell, eh?

STICK 'EM UP — **Toy Caldwell** and **George McCorkle** are practicing their fast draws for a **Marshall Tucker Band** promo film to air in movie houses as a short. . . . Rumors indicate a major motion picture will be based around **Janis Ian's** "At Seventeen." . . . **Bonnie Bramlett** is recording in Macon with (as we indicated several weeks ago) **Dobie Gray** singing backup.

HOLLYWOOD HOT — **Casablanca Records** which books headline acts into the Forum two weeks in a row with **Kiss** (who just went platinum for their label's first such distinction) and **Donna Summer** who leads a Disco bill which will include **The Miracles** and **Ike & Tina Turner**. . . . **Johnny Bond** back in circulation as national promotion director for newly-formed **Farr Records**. . . . **Blue Canyon Records** which has just added **Heilicher** to complete its domestic distribution. . . . **Starz**, coming to Hollywood soon after touring with **ZZ Top**. . . . **Steve Gibbons Band** which will appear as special guest billing with **The Who** at Anaheim Stadium, March 21. . . . **Ginny Berson** of **Olivia Records**, the all-woman record label, to guest the **BMI Songwriters Showcase** at **The Improvisation** this week (25). . . . **Seals & Crofts** who volunteered their personal airplane to lift relief to victims of the Guatamalan earthquake disaster. . . . **Engelbert Humperdinck** who will launch seven months of American touring at the **Riviera** in Las Vegas April 22.

stephen fuchs

EAST COASTINGS — The upcoming **Led Zeppelin** album, "Presence," was recorded in the amazingly short space of 18 days — nothing less than a miracle for the band. It's a single album, featuring seven tracks. . . . **Sandy Denny** has left **Fairport Convention** (again) to pursue a solo career; and **Trevor Lucas** and **Jerry Donahue** have also split. The remaining **Dave Pegg, Dave Swarbrick** and **Bruce Rowlands** will stay together and add a keyboardman and guitarist. If they keep the Fairport name, it'll mark the 11th line-up of the group since '67. . . . Are the **Kinks** label-shopping for new affiliation when their **RCA** contract is up? And the same for **Little Feat** when their **Warners** deal expires? . . . **Arista** has signed its first real, live British heavy band, the much-heralded **Mr. Big**. . . . Much grumbling in these parts about there being only one **Who** date at **Madison Square Garden**. . . . **Sire** switching distribution from **ABC** to **Arista**? . . . **New Jersey** continued: In the continuing saga from across the Hudson, we learn that **Epic** has signed the **Asbury Jukes**, featuring legendary (?) **Southside Johnny**. They're in the process of recording at the **Record Plant**, with **Miami Steve** of **Springsteen** fame producing. . . . Meanwhile, **Bruce S.** has been in the studio with **Jon Landau**, putting some things together before the latter takes off to work on **Jackson Browne's** extremely long-awaited new album. The flip side of **Patti Smith's** just-released single, "Gloria," is the previously unreleased "My Generation" (of **Who** fame).

YESPLANS — **Chris Squire** and **Steve Howe** of **Yes** were in town recently (and pic-



Taking refreshment to nourish their bodies for future rock and roll endeavors (l. to r.) Gunga Din, Chris Squire, Steve Howe.

ured now on this page) for various press/radio activities focusing on their solo albums, the former's "Fish Out Of Water" and the latter's "Beginnings." They brought word that **Yes** are entering rehearsals for their 10th album, with recording set to begin in early March and last about six weeks, with an eye toward late-May release. This would coincide with the first part of the 2-part U.S. tour planned for Spring-Summer, with several large outdoor dates set. **Howe** and **Squire** were quick to note that the solo efforts (LPs by **Alan White, Patrick Moraz** and **Jon Anderson** are on the way) are conceived by the band as aides to the group career rather than detractors, hoping that more people will come to **Yes** as a result of the solo exposure, not vice versa. The new **Yes** album, by the way, will probably feature about six separate tunes, not in a concept format. . . . Does **Dave Mason's** upcoming double live LP on **Columbia** fulfill his current contractual agreement? . . . **Labelle** have been at **Columbia Studios** doing rough takes of possible tunes for their next album. . . . **Big Apple Studio** activity recently included **Mary Travers** doing some tracks; and **Paul Bley** is working there with **Sam Rivers** and **Dave Holland**. . . . **Nemperor** switching to **Columbia** distribution? . . . **Al Johnson, ex-Weather Report** bassist extraordinaire, now with the **Billy Cobham/George Duke** band. . . . **Don Kirshner's Rock Concert** on 2/28 features **Rufus, Hudson Bros.** and **Tom Snow**. . . . **Roxy Music** are back stateside for touring, and in addition to headlining dates, they will be doing some openers in new markets, as the single "Love Is The Drug" continues to climb the charts.

OUT OF THE CREASE — Several million people (at least) have heard (and heard of) **Roy Harper**, yet he's hardly a household word. The legendary British songwriter is in town recently on the occasion of his American debut, via **Chrysalis**, "When An Old Cricketer Leaves The Crease." While an influential and well-known (especially among fellow musicians) figure in his native land, due to various personal and business conflicts, Harper has never been properly exposed in the U.S. **Led Zeppelin's** "Hats Off To Harper" on their third LP was written for him, though, and it is his lead vocalizing on **Pink Floyd's** "Have A Cigar" on "Wish You Were Here." When he was free to make a new deal, friends **Jethro Tull** were more than happy to sign him on to **Chrysalis**, and the first release, "Cricketer" (originally released in Europe as "HQ"), features **Bill Bruford, Chris Spedding, Dave Gilmore, John Paul Jones, David Bedford** and others. To accompany Harper's first major U.S. push, **Chrysalis** has prepared a fascinating 50-minute "Introduction To Roy Harper" which mixes music with conversations with **Paul McCartney, Ian Anderson, Dave Gilmore** and Harper himself discussing his 10-year presence and influence on the progressive scene. Hopefully, this major artist will finally giant the U.S. attention his talent warrants.

ALBUM PREVIEW: Genesis, "A Trick Of The Tail" (Atco). First off, let all speculation end as to the future of Genesis without Peter Gabriel. This album represents one of rock's premier outfits playing as strongly as ever, with their best production to date. Drummer **Phil Collins** on vocals sounds amazingly like Gabriel, that this is definitely a complete band entering a new phase of activity. There are eight tracks on the LP, written by various combinations of the four members — **Collins, Mike Rutherford, Tony Banks** and **Steve Hackett**. Overall, the album represents that most accessible Genesis to date — the material is highly melodic and song-oriented, with attention paid to development of simple themes, rather than super-flash technical prowess; and the lyrics show a continual interest in fantasy and myth. Notably through the group-composed "Dance On A Volcano," plus "Squonk," "Entangled" and the title track, the distinctive Genesis sound continues to be characterized by the full keyboard sound of **Banks**, the underpinning of **Collins'** masterful drum style and **Rutherford's** basses and 12-string work, embellished dramatically by **Hackett's** unique guitar style. Genesis, on "Trick," emerges impressively as one of contemporary music's most unique voices.

bob kaus

Country Radio Seminar Schedule

NASHVILLE — The 1976 edition of the country radio seminar has been scheduled for March 19-20 at Nashville's Airport Hilton Motor Inn. The two-day country radio dynamics confab held annually since its inception in 1969, will host broadcasting executives in virtually every area of operational radio.

Following the country radio seminar agenda committee meetings, Bob Mitchell of KCKC in San Bernardino and chairman for the committee, stated: "This year we have worked to formulate a seminar that will assist you in achieving the goal of our theme: 'Country Radio #1: A Reality.' There are some radio functions which are common to all formats such as engineering, audience and music research, and FCC interpretations. In these areas we are providing the best qualified, currently effective persons as presenters. And, it is everyone's input that makes a successful seminar. The country radio seminar will continue to be a working and learning confab, devoted entirely to the profound influence of country radio everywhere."

The seminar will begin on Friday, (19), at 9 a.m. This year's keynote speaker will be announced shortly. The first sessions will begin at 9:30 a.m. under the heading of "New Ideas To Improve Your Sound." Presentations moderated by Mac Allen, KIKK, Houston, will host Rick Stevens, broadcast automation specialist, and Keith James of Moffat Communications, Ltd. The opening day morning sessions will close with "Sound Ways To Clean Up Your Act," presented by Eric Small, E.R.A., Inc., with a commentary by Hal Smith, KLAC, Los Angeles, California.

The Friday afternoon activities will include a panel presentation entitled "Everything You Wanted To Know About

Formats — So Ask!" Moderated by Bob Young, WMC, Memphis, panelists will be selected from key stations in small, medium, and large markets. The afternoon sessions will close with a study on "Selecting Music For Airplay." The "Selecting By Ear" portion, moderated by Charlie Monk of ASCAP, will select music directors from various market sizes as panelists. "Selecting By Research" will provide a presentation by Todd Wallace of Radio Index.

Saturday will begin with an opening address, followed by "Ratings: A New Look At Audience Research" moderated by Walt Turner, WIL, St. Louis, Missouri. Two presentations on this theme will be given: Jack McCoy of DPS, Inc. will present "Chapter 1, Chapter 2" and Dennis Waters, 13Q, Pittsburgh will provide insights on "Breaking Out Your ARB."

The Saturday morning sessions will close with a speech by Jason Shrinsky of Stambler & Shrinsky, attorneys at law, centering on "The FCC (So You Can Understand It)."

The final afternoon schedule will provide a video presentation by Terry Wood, WONE, Dayton, Ohio, entitled "Selling Yourself." Additionally, Bob Pittman, WMAQ, Chicago, will moderate a panel which will discuss motivation and incentives under the title "You're In Charge — Take Charge!" The panelists include Dean Osmondson, WMC, Memphis, and Gary Ackers, KHEY, El Paso, Texas.

Further information and details concerning this year's country radio seminar will be released shortly. Registration forms and information can be obtained by writing the Country Radio Seminar, P.O. Box 12617, Nashville, Tennessee 37212.

Country Artist Of The Week



Joni Lee

"No Tears For Joni" — While visiting a Conway Twitty recording session, Joni Lee was asked to do the duo part on "Don't Cry Joni." The record became a number one single for Conway and his daughter so MCA Records felt Joni could handle a release on her own. The material to record was a problem and Joni went to her father for help; so Conway penned and gave his daughter her current hit which is #5 in the **Cash Box** chart.

It sounds simple but Joni has worked since she gave her first live performance at the Phillips County Fair when she was four years old. First she needed to become accepted as a person through her own merits in addition to being the daughter of a famous father. First foot-

ball queen was awarded to her by the school football squad, then she began to enter some beauty pageants. She worked for perfection in her modeling, doing style shows and taking many grooming and associated classes. She also worked on her singing and dancing and at 14 won the world's "Miss Charm" pageant.

She is now in demand for television, fashion shows, parades and as a judge of other contests and the Oklahoma City Times has voted her into the top ten women in the Oklahoma news.

United Talent, Inc. handles exclusive bookings for Joni, and she is also attending college, preparing for an even more rewarding future.

Capitol To Release 4 Country LPs in March

NASHVILLE — Capitol Records will release four country albums in March by Roy Drusky, Freddie Hart, Gary Hill and Tex Ritter, announced Frank Jones, CRI vice president and general manager, c&w division.

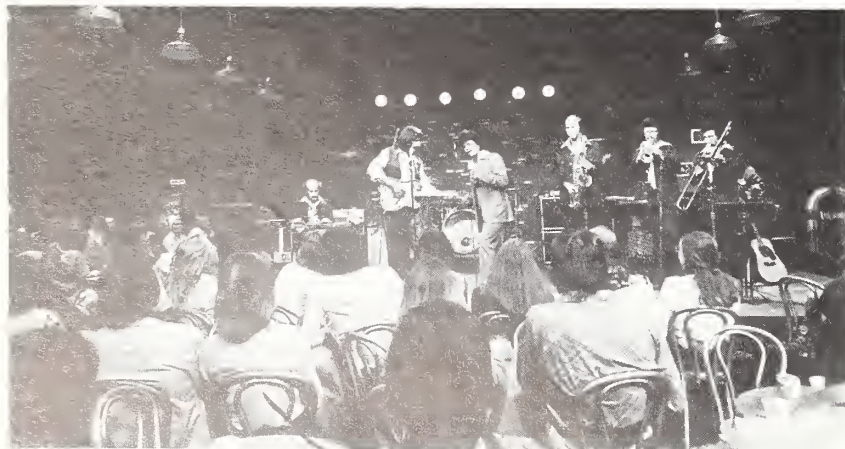
After a year and a half, Roy Drusky follows his first Capitol albums with "This Life Of Mine, Roy Drusky" that includes four original tunes and interpretations of some previously recorded pop songs such as Cat Stevens' "Wild World," Gerry Goffin and Carole King's "Halfway To Paradise" and Billy Joel's "You're My Home."

Freddie Hart, who has had a string of top-charted albums and singles in the past few years, returns with his group The Heartbeats in "People Put To

Music," featuring three new original tunes on the theme of love.

Gary Hill, who was actually signed to Capitol as a contemporary artist, continually delights country audiences and has polished up a second album, "Booga Billy." The new album utilizes the talents of many of the musicians who appeared on his debut LP last year as well as Byron Berline on fiddle and Jim Gordon on sax.

For Tex Ritter fans, Capitol has gathered ten songs from the last few years of his life — most of which appeared on singles — and has assembled them in "Comin' After Jinny." Only one tune has ever appeared on an album before and "The Girl Who Carries A Torch For Me" is made available for the first time on record.



RODRIGUEZ (WITH JENNINGS) ON SOUNDSTAGE — Mercury recording artist Johnny Rodriguez (holding microphone) sings a duet with Waylon Jennings (center) during the taping of the PBS show, "Soundstage," which will air in most of the country the week of Feb. 22-28. On the show, Rodriguez did many of his number one country hits. Johnny is climbing the singles charts currently with "I Couldn't Be Me Without You," pulled from his top five album, "Love Put A Song In My Heart."

Nashville NARAS Announce 42 Grammy Nominations

NASHVILLE — The 18th annual Grammy Awards telecast will be held at the Hollywood Palladium in Los Angeles, Saturday, February 28, 1976. According to NARAS executive director Francine Anderson, Nashville is well represented by the following Grammy nominees: Chet Atkins, Larry Butler, Johnny Cash, Vassar Clements, Rita Coolidge, Jessi Colter, The Bill Gaither Trio, Tom T. Hall, Larry Hart, The Imperials, Waylon Jennings, Vivian Keith, Anita Kerr, Kris Kristofferson, Loretta Lynn, Charlie McCoy, Chips Moman, Willie Nelson, Dolly Parton, Ben Peters, Ray Price, Jerry Reed, the late Fred Rose, Connie Smith, The Speers, The Statler Brothers, Ray Stevens, The 21st Century and Conway Twitty.



Bob Breault

NASHVILLE — Joe Johnson, president of 4 Star publishing and recording companies announced his appointment of Bob Breault to vice-president of production.

Breault, an engineer with many gold records to his credit, has performed various engineering duties for the past 25 years, primarily for Capitol and Columbia Records.

Brenda Lee says "Find Yourself Another Puppet" . . . **T.G. Sheppard's** current Melodyland release, "Motels And Memories," is the first song for writers **Ron Berman** and **Don Miller** of Memphis. They are friends of T.G. and they wrote the song especially for him. Berman is a traveling salesman and Miller is a high school principal . . . **Mickey Gilley** and the **Red Rose Express** are traveling along in high style on their current swing through Canada and New England. Gilley has just purchased **Conway Twitty's** bus. Beautiful red roses now adorn the side of the bus where a twitty bird formerly perched. Gilley's just released Playboy single is "Don't The Girls All Get Prettier At Closing Time."

The Fairchilds have replaced the **Cates Sisters** on the **Jim Ed Brown** show. Marcy and Margie decided to leave the road trips and remain in Nashville to do sessions for which they are in much demand. Marcy and Margie did the backing on Jim Ed's current hot charting single "Another Morning" on RCA but **The Fairchilds**, a threesome, will be working the road with the **Jim Ed Brown** show which travels between 100,000 to 150,000 miles per year . . . **Billy Walker** performed for over 300 fair buyers at the Missouri State Fair convention recently and the result was he will be performing in at least five major fairs in Missouri in 1976.

Jerry Naylor and **Elvis Presley** have more than a few things in common beginning with the fact that both began their careers as rock and roll singers in the middle '50s. They toured the same Louisiana hayride package shows in those early days. Each went on to have an impressive list of hit records. Presley on his own and Naylor as lead singer with the **Crickets** prior to hitting as a solo artist. Both have appeared in movies, on TV and both have worked Las Vegas. Now they share a common ailment. Presley's August '75 Las Vegas Hilton engagement was cut short due to a colon problem, then in January '76, while appearing at the Landmark Hotel in Las Vegas, Naylor was stricken with a colon problem and rushed to the same hospital emergency room that Presley was taken to earlier for tests and treatment. Naylor determined to stick out the final two weeks of the month-long engagement, and then flew to L.A. where he entered a hospital for tests and treatment prior to beginning a six-week European tour.

Jan Freeman's first release on the Jan Mar label, distributed by IRDA, is the **Paul Anka** classic, "I Don't Want To Sleep Alone" b/w a bouncy country ditty, "I'll Never Let Nothin' Come Between Us (But Love)." Throughout the month of Feb. Jan is appearing at the Landmark Hotel in Las Vegas with Country Music, USA, featuring **Johnny Paycheck** & **The Lovemakers** . . . **The Four Guys** have ended five years as the background singers on the Grand Ole Opry. The Four Guys are the only group since the **Jordanaires** to be signed as scheduled background singers. This decision has been made due to career demands on their time. The Four Guys will continue as regularly featured members of the Opry . . . After two years of study, **Richard Garratt** of the Four Guys has earned his pilot's license. The license was awarded to Rich by Ken Fugate, his pilot instructor, onstage at the Harmony House, the Nashville supper club owned by **The Four Guys** . . . **Little Richie Johnson** is producing several new sessions this month in Nashville. Artists include **Albert Young Eagle**, **Carolyn Horton** and **Jim Brady**. All artists are on Little Richie Records.

Hank Thompson is on a two-week tour of Spain and Germany. **Freddy Fender** will give a benefit performance for underprivileged children in Acapulco dur-

ing his promotional tour of Mexico later this month . . . The mayor of Texas City, Texas proclaimed March 2 to be an honorary **Johnny Lee** day to acknowledge their native son. Johnny will perform a concert and be presented with a key to the city. Johnny and the Bayou City Beats, the houseband he plays with at Gilley's Club in Houston, have been nominated as the non-touring band of the year by the Academy of Country & Western Music . . . **Jim Mundy** is set to tape the **Ronnie Prophet** TV show in Canada.

Eddy Raven has a new songbook on the market published by Acuff-Rose entitled "Songs By Eddy Raven" . . . **Roy Head** and **Red Steagall** have signed exclusive recording contracts with ABC's Dot Records. Roy debuts with "The Door I Used To Close." Roy lives in Houston, where he performs at the Club Savaggio. Steagall debuts with "Lone Star Beer And Bob Wills Music." He is known for his own recordings of "Somewhere My Love," "I Gave Up Good Morning Darling" and "Fiddle Man." He has written songs recorded by **Ray Charles**, **Glen Campbell**, **Roy Clark** and **Charley Pride**.

ABC/Dot recording artist **Diana Trask** recently made a triumphant tour of her native Australia and was given a hero's welcome. Diana received many honors, including a gold award for her hit single, "Oh Boy." Besides sold out concerts and television and radio appearances, Diana made quite an impression on the Australian people by drawing 157,000 fans to Melbourne's Meyer Bowl for a single show. While in L.A. recently to coordinate her upcoming television and film commitments, Ms. Trask revealed that a return tour through Australia is being planned for March and April.

Friday the 13th meant good luck for MCA recording artists **Jack Green & Jeanne Seeley**, who entertained VIPs at the pre-grand opening of Daddy Frank's, a new 600-seat nightclub in Evergreen Park, Ill. Radio guests attending the festivities included WMAQ's **Bill Colten** and **Mark Edwards** of WJJD. The club officially opened to the public on Saturday, with plans to showcase the top names in country music. Owner **Frank Bertram** was formerly associated with the Lake N' Park Inn in Chicago. Jack and Jeanne were selected to open Frank's new nitery because of their past drawing power record in the Chicago area.

The **Jim Ed Brown** show now has a cast of "nine," including **Jim Ed**, **The Gems**, **The Fairchilds** and bus driver **John Brand**. Jim Ed's band is comprised of front man, singer and bass player **Jerry Braswell**, who opens the show. Braswell, is married to **Becky Hess**, daughter of gospel singer **Jake Hess**. Hank on steel is a five-year veteran with the Grand Ole Opry show, who returned to the Gems after a two-year stint with Opryland USA; lead guitarist **Earl Erb** has been with the Brown show for five years; drummer **Ed Chambliss** is a relative newcomer having been with Jim Ed for a year; the newest member, **Billy David Ebney**, plays piano and vocalizes on occasion.

LeRoy Van Dyke, "world's most famous auctioneer," started 1976 with a record setting three-week engagement in January at Taylor's Supper Club, Denver with the club reporting an all-time dollar volume during LeRoy's seventh appearance there during Denver's big annual National Western Livestock show. LeRoy is currently in Sparks, Nevada for a two-week appearance at **John Ascuaga's** Nugget Casino near Reno, one of Gunsmoke territory's "in" clubs. His latest ABC/Dot release is "Who's Gonna Run The Truck Shop (In Tuba City While I'm Gone)" . . . Current Records, formerly of Brewton, Alabama is moving its offices to Nashville, Tenn.

juanita jones

top country LP's

1	OVERNIGHT SENSATION Mickey Gilley (Playboy PB 408)	2	26	THE BEST OF THE STATLER BROTHERS (Mercury SRM 1-1037)	27
2	BLACK BEAR ROAD C.W. McCall (MGM 5008)	1	27	200 YEARS OF COUNTRY MUSIC Sonny James (Columbia KC 34035)	33
3	LOVE PUT A SONG IN MY HEART Johnny Rodriguez (Mercury SRM 1-1057)	4	28	GREATEST HITS Don Williams (ABC/Dot DOSD 2036)	25
4	THE HAPPINESS OF HAVING YOU Charley Pride (RCA APL 1-1241)	3	29	STEPPIN' OUT Gary Stewart (RCA APL 1-1225)	38
5	TWITTY Conway Twitty (MCA 2176)	6	30	ROCK 'N COUNTRY Freddy Fender (ABC/Dot DOSD 2050)	40
6	ROCKY Dickey Lee (RCA APL 1-1243)	5	31	WINDSONG John Denver (RCA APL 1-1183)	28
7	THE OUTLAWS Waylon Jennings/Willie Nelson/ Jessi Colter/Tompall Glaser (RCA APL 1-1321)	15	32	COUNTRY GOLD Danny Davis & The Nashville Brass (RCA APL 1-1240)	32
8	PRISONER IN DISGUISE Linda Ronstadt (Asylum 7E-1045)	7	33	WHEN THE TINGLE BECOMES A CHILL Loretta Lynn (MCA 2179)	42
9	LOVIN' AND LEARNIN' Tanya Tucker (MCA 2167)	19	34	SWANS AGAINST THE SUN Michael Murphey (Epic PE 33851)	36
10	COUNTRY WILLIE Willie Nelson (United Artists LA 510-G)	8	35	RHINESTONE COWBOY Glen Campbell (Capitol SW 11430)	30
11	SOMEBODY LOVES YOU Crystal Gayle (United Artists LA 543G)	12	36	THE WORLD OF CHARLIE RICH Charlie Rich (RCA APL 1-1242)	48
12	WHAT CAN YOU DO TO ME NOW Willie Nelson (RCA APL 1-1234)	9	37	SINCE I MET YOU BABY Freddy Fender (GRT 8005)	31
13	ELITE HOTEL Emmylou Harris (Reprise MS 2236)	21	38	RAY GRIFF (Capitol ST 11486)	43
14	UNCOMMONLY GOOD COUNTRY Dave Dudley (United Artists LA 512G)	14	39	THE FIRST TIME Freddie Hart (Capitol ST 11449)	29
15	THE BLIND MAN IN THE BLEACHERS Kenny Starr (MCA 2177)	16	40	EASY AS PIE Billy "Crash" Craddock (ABC/Dot DOSD 2040)	44
16	JESSI Jessi Colter (Capitol ST 11477)	24	41	LOVE IN THE HOT AFTERNOON Gene Watson (Capitol ST 11443)	37
17	THE VERY BEST OF RAY STEVENS (Barnaby BR 6018)	18	42	SOMETIMES Bill Anderson & Mary Lou Turner (MCA 2182)	46
18	GREATEST HITS VOL. II Tom T. Hall (Mercury SRM 1044)	20	43	BARBI BENTON (Playboy PB 406)	35
19	ARE YOU READY FOR FREDDY Freddy Fender (ABC/Dot DOSD 2044)	10	44	THE NIGHT ATLANTA BURNED The Atkins String Co. (RCA APL 1-1233)	34
20	RONNIE MILSAP/NIGHT THINGS Ronnie Milsap (RCA APL 1-1223)	13	45	BEST OF BUCK OWENS VOL. 6 Buck Owens (Capitol ST 11471)	—
21	HANK WILLIAMS JR. & FRIENDS (MGM M3G-5009)	23	46	LOVE, YOU'RE THE TEACHER Linda Hargrove (Capitol ST 11463)	39
22	REDHEADED STRANGER Willie Nelson (Columbia PC 33482)	22	47	HONEY TOAST AND SUNSHINE Susan Raye (Capitol ST 11472)	49
23	CLEARLY LOVE Olivia Newton-John (MCA 2148)	11	48	I LOVE YOU BECAUSE Jim Reeves (RCA APL 1-1224A)	—
24	ODD MAN IN Jerry Lee Lewis (Mercury SRM 1-1064)	26	49	COWBOYS AND DADDYS Bobby Bare (RCA APL 1-1222)	36
25	TODAY I STARTED LOVING YOU AGAIN Sammi Smith (Mega MLPS 612)	17	50	JASON'S FARM Cal Smith (MCA 2172)	—

Country Singles — Active Extras

Feelin' Kinda Lonely
Robert Allen Jenkins (MGM)
He Cheats On Me
Sue Thompson (MGM)
Hey, Lucky Lady
Dolly Parton (RCA)
If Anyone Ought To Know
Leona Williams (MCA)
Johnny Orphan
Randy Barlow (Gazelle)
Lone Star Beer And Bob Wills Music
Red Steagall (ABC/Dot)
Mansion On The Hill
Michael Murphey (Epic)
More Than One Kind Of Love
Billy Parker (SCR)
Only Sixteen
Dr. Hook (Capitol)
Sentimental Journey
Dave Dudley (United Artists)
Snap Crackle And Pop
Johnny Carver (ABC/Dot)

Someone's With Your Wife Tonight, Mister
Bobby Borchers (Playboy)
Stonewalls
Jim Croce (Warner Bros.)
Sun Comin' Up
Nat Stuckey (MCA)
Take Me
Ernie Payne (Melodyland)
The Feminine Touch
Johnny Paycheck (Epic)
Together Again
Emmylou Harris (Reprise)
To Show You That I Love You
Brian Collins (ABC/Dot)
Too Far Gone
Gary Paxton (RCA)
Without Your Love, Mr. Jordan
Charlie Ross (Big Tree)
You Don't Have Far To Go
Tracey Baldwin (ABC/Dot)

Country Academy Names Winners

HOLLYWOOD — The Academy of Country Music named winners in all categories at its yearly presentation Thurs., Feb. 19. The awards show was held at the Hollywood Palladium and will air nationally on ABC's "Wide World Of Entertainment" on March 1, 1976. Winners are as follows:

11th Annual Academy of Country Music Winners

Entertainer Of The Year	Loretta Lynn
Song Of The Year	"Rhinstone Cowboy"
Most Promising Female	Crystal Gayle
Most Promising Male	Freddie Fender
Top Vocal Group	Conway Twitty/Loretta Lynn
Band Of The Year (Touring)	Strangers (Merle Haggard)
Band Of The Year (Non-touring)	Palomino Riders (Jerry Inman)
Album Of The Year	"Feelings," Conway Twitty & Loretta Lynn
Single Record Of The Year	"Rhinstone Cowboy," Glen Campbell
Top Female Vocalist	Loretta Lynn
Top Male Vocalist	Conway Twitty
Bass	Billy Graham
Fiddle	Billy Armstrong
Piano	Jerry Lee Lewis
Drums	Archie Francis
Lead Guitar	Russ Hansen
Steel Guitar	J.D. Mannes
Rhythm Guitar	Jerry Inman
Radio Station Of The Year	KLAC-Los Angeles
Disc Jockey Of The Year	Billy Parker-KBOO, Tulsa, Okla.
Country Music Nightclub Of The Year	Palomino, Los Angeles
Jim Reeves Memorial Award	Dinah Shore
Pioneer Award	Roy Rogers

Lynn, Allan With Artists Of America

LOS ANGELES — Artists of America Records announces the signing of country artist Diana Lynn and rock artist Davie Allan. Lynn's first release on the label is "Candy Kisses," a new version of the country classic originally recorded by George Morgan. Allen's vocal debut will be "White Man Beware."

New Additions To The Country Playlists

KLAK — DENVER
 Together Again — Emmylou Harris — Reprise
 It Sets Me Free — Jack Paris — Z J
 I'm High On You — Jack Blanchard & Misty Morgan — Epic
 As Long As There's A Sunday — Sammi Smith — Elektra
 I Couldn't Be Me — Johnny Rodriguez — Mercury
 19 To 8 — Wild Side Of Life — Freddy Fender
 13 To 7 — Roots Of My Raising — Merle Haggard
 36 To 26 — All The King's Horses — Lynn Anderson
 33 To 25 — I'm So Lonesome — Terry Bradshaw
 39 To 28 — Love Lifted Me — Kenny Rogers
 37 To 30 — I Just Got A Feeling — LaCosta
 102 To 35 — Til I Kissed You — Connie Smith

KFDI — WICHITA
 High And Wild — Earl Connolly — GRT
 Someone's With Your Wife — Bobby Borchers — Playboy
 What I've Got In Mind — Billie Jo Spears — UA
 Trying Like The Devil — James Talley — Capitol
 She Is — Carl Smith — Hickory
 30 To 21 — If I Let Her Come In — Ray Griff
 43 To 36 — Strawberry Cake — Johnny Cash
 45 To 38 — You Are The Song — Freddie Hart

KMAK — FRESNO
 The Battle — George Jones — Epic
 Paloma Blanca — George Baker — WB
 I'm So Lonesome — Terry Bradshaw — Mercury
 Find Yourself Another Puppet — Brenda Lee — MCA
 The Call — Anne Murray — Capitol
 10 To 2 — The White Knight — Cledus Maggard
 26 To 19 — Til The Rivers All Run Dry — Don Williams
 Extra To 28 — Sweet Sensuous Feeling — Sue Richards

KBIS — BAKERSFIELD
 If I Had To Do It All Over — Roy Clark — ABC/Dot
 What A Night — David Houston — Epic
 Oh Sweet Temptation — Gary Stewart — RCA
 21 To 18 — It's Morning — Jessi Colter
 16 To 11 — Motels And Memories — T.G. Sheppard

KLAC — LOS ANGELES
 On Sweet Temptation — Gary Stewart — RCA
 Drinking My Baby — Eddie Rabbitt — Elektra
 I Couldn't Be Me — Johnny Rodriguez — Mercury
 Together Again — Emmylou Harris — Reprise
 30 To 26 — Broken Lady — Larry Gatlin
 40 To 36 — Til I Can Make It — Tammy Wynette
 54 To 46 — Sweet Sensuous Feeling — Sue Richards
 55 To 49 — If I Let Her Come In — Ray Griff

KGBS — LOS ANGELES
 Mansion On The Hill — Michael Murphey — Epic
 Devil In Your Kisses — Mel Street — GRT
 Searchin' For A Rainbow — Marshall Tucker Band — Capricorn
 Trying Like The Devil — James Talley — Capitol
 Sun Shone Lightly — Pure Prairie League — RCA
 The Hunger — Tompall — MGM
 Sheik Of Chicago — Joe Stampley — Epic
 Wild World — Mike Wells — Playboy

As Long As There's A Sunday — Sammi Smith — Elektra

WMC — MEMPHIS
 Hey, Lucky Lady — Dolly Parton — RCA
 Don't The Girls Get Prettier At Closing Time — Mickey Gilley — Playboy
 Find Yourself Another Puppet — Brenda Lee — MCA
 Play Me No More Sad Songs — Rex Allen, Jr. — Warner Bros.
 Together Again — Emmylou Harris — Reprise

WVOJ — JACKSONVILLE
 All The King's Horses — Lynn Anderson — Columbia
 Mansion On The Hill — Michael Murphey — Epic
 Take Me — Ernie Payne — Melodyland
 Don't The Girls Get Prettier At Closing Time — Mickey Gilley — Playboy
 Snap, Crackle And Pop — Johnny Carver — ABC/Dot
 Queen Of The Starlight Ballroom — David Wills — Epic
 You're Not Charlie Brown — Donna Fargo — ABC/Dot
 What I've Got On My Mind — Billie Jo Spears — United Artists

WBAM — MONTGOMERY
 Hey, Lucky Lady — Dolly Parton — RCA
 Sentimental Journey — Dave Dudley — United Artists
 Let Your Love Flow — Bellamy Bros — Warner Brothers
 To Show You That I Love You — Brian Collins — ABC/Dot
 Lone Star Beer And Bob Wills Music — Red Steagall — ABC/Dot
 Together Again — Emmylou Harris — Reprise

WBAP — FT. WORTH
 You Could Know As Much About A Stranger — Gene Watson — Capitol
 Texas — Charlie Daniels Band — Kama Sutra
 Don't The Girls All Get Prettier At Closing Time — Mickey Gilley — Playboy
 A Satisfied Mind — Bob Luman — Epic
 The Call — Anne Murray — Capitol
 Thunderstorms — Cal Smith — MCA
 What A Night — David Houston — Epic

WHN — NEW YORK
 Wild Side Of Life — Freddy Fender — GRT
 If I Had To Do It All Over — Roy Clark — ABC/Dot
 You Are The Song — Freddie Hart — Capitol
 Angels, Roses And Rain — Dickey Lee — RCA
 22 To 7 — Faster Horses — Tom T. Hall
 19 To 10 — Somebody Loves You — Crystal Gayle
 24 To 13 — Remember Me — Willie Nelson
 28 To 16 — Long Haired Redneck — David Allan Coe
 26 To 18 — Roots Of My Raising — Merle Haggard
 27 To 22 — Tracks Of My Tears — Linda Ronstadt
 29 To 23 — Till The Rivers All Run Dry — D. Williams
 32 To 24 — It's Morning — Jessi Colter
 34 To 25 — Broken Lady — Larry Gatlin
 33 To 27 — The Battle — George Jones
 35 To 28 — Without Your Love — Charlie Ross

continued on pg. 46

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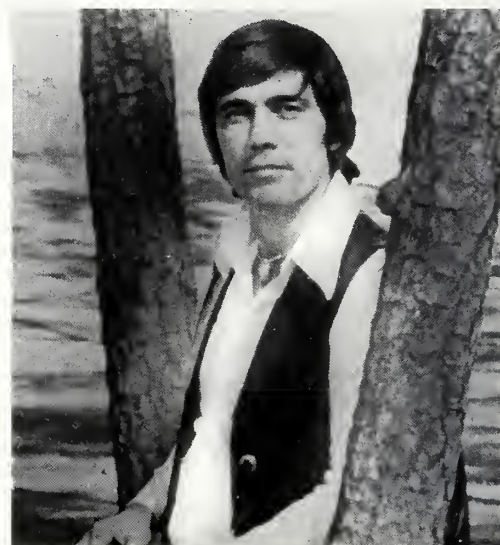
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CASH BOX TOP 100 COUNTRY

February 28, 1976

Rank	Song	Artist	Label	Weeks
1	GOOD HEARTED WOMAN	Waylon Jennings & Willie Nelson	RCA JH 10529	2/21
2	HANK WILLIAMS, YOU WROTE MY LIFE	Moe Bandy	Columbia 3-10265	2
3	REMEMBER ME	Willie Nelson	Columbia 3-10275	3
4	SOMEBODY LOVES YOU	Crystal Gayle	UA XW 740-Y	7
5	I'M SORRY CHARLIE	Joni Lee	MCA 40501	4
6	MOTELS AND MEMORIES	T.G. Sheppard	Melodyland ME 6028F	5
7	STANDING ROOM ONLY	Barbara Mandrell	ABC/Dot DOA 17601	11
8	SINCE I FELL FOR YOU	Charlie Rich	Epic 8-50182	9
9	DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU	Tanya Tucker	MCA 40497	10
10	THE WHITE KNIGHT	Cledus Maggard & The Citizens Band	Mercury 73751	1
11	FASTER HORSES	Tom T. Hall	Mercury 73755	8
12	SOMEBODY HOLD ME UNTIL SHE PASSES BY	Narvel Felts	ABC/Dot 17598	17
13	SOMETIMES	Bill Anderson & Mary Lou Turner	MCA 40488	6
14	DON'T STOP IN MY WORLD (IF YOU DON'T MEAN TO STAY)	Billy Walker	RCA JH 10466	12
15	THE ROOTS OF MY RAISING	Merle Haggard	Capitol P4204	14
16	THE SWEETEST GIFT/TRACKS OF MY TEARS	Linda Ronstadt & Emmylou Harris	Asylum 45295	18
17	BROKEN LADY	Larry Gatlin	Monument 8-8680	20
18	LONGHAIRD REDNECK	David Allan Coe	Columbia 3-10254	21
19	WILD SIDE OF LIFE	Freddy Fender	GRT 039	19
20	IT'S MORNING (AND I STILL LOVE YOU)	Jessi Colter	Capitol 4200	25
21	IF I HAD TO DO IT ALL OVER AGAIN	Roy Clark	ABC/Dot DOA 17605	22
22	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME	Conway Twitty	MCA 40492	24
23	ANOTHER MORNING	Jim Ed Brown	RCA 10531	13
24	THE HAPPINESS OF HAVING YOU	Charley Pride	RCA PB 10455	27
25	TILL THE RIVERS ALL RUN DRY	Don Williams	ABC/Dot DOA 17604	16
26	HOW GREAT THOU ART	Statter Brothers	Mercury 73732	33
27	PICK ME UP ON YOUR WAY DOWN	Bobby G. Rice	GRT 036	28
28	YOU ARE THE SONG	Freddie Hart	Capitol P4210	32
29	ANOTHER NEON NIGHT	Jean Sheppard	United Artists XW 745Y	48
30	SHINE ON	Ronnie Prophet	RCA PB 50136	29
31	IF I LET HER COME IN	Ray Griff	Capitol P4208	31
32	FEEL AGAIN	Faron Young	Mercury 73731	41
33	AMAZING GRACE (USED TO BE HER FAVORITE SONG)	Amazing Rhythm Aces	ABC 12132	26
34	SWEET SENSUOUS FEELING	Sue Richards	ABC/Dot DOA 17600	23
35	MY WINDOW FACES SOUTH	Sammi Smith	Mega 1246	49
36	THE PRISON SONG/BACK IN THE SADDLE AGAIN	Sonny James	Columbia 3-10276	36
37	YOUNG LOVE	Ray Stevens	Barnaby 618	51
38	PHANTOM 309	Red Sovine	Starday 101	40
39	('TIL) I KISSED YOU	Connie Smith	Columbia 3-10277	38
40	ANGELS, ROSES AND RAIN	Dickey Lee	RCA PB 10543	43
41	PLAY ME NO MORE SAD SONGS	Rex Allen Jr.	Warner Bros. WBS 8171	50
42	OH SWEET TEMPTATION	Gary Stewart	RCA PB 10550	53
43	I JUST GOT A FEELING	La Costa	Capitol 4209	54
44	SOMETIMES	Johnny Lee	ABC/Dot DOA 17603	55
45	I'M SO LONESOME I COULD CRY	Terry Bradshaw	Mercury 73760	44
46	TOO BIG A PRICE TO PAY	Kenny Price	RCA 10460	46
47	LOVE WAS THE WIND	Melba Montgomery	Elektra E 45296	45
48	PALOMA BLANCA	George Baker Selection	Warner Bros. WBS 8115	47
49	CONVOY	C.W. McCall	MGM 14839	52
50	SHADOWS OF MY MIND	Vernon Oxford	RCA JH 10442	15
51	DRINKIN' MY BABY (OFF MY MIND)	Eddie Rabbitt	Elektra 45301	30
52	THE GOOD NIGHT SPECIAL	Little David Wilkins	MCA 40510	59
53	JUNKFOOD JUNKIE	Larry Groce	Warner Bros./Curb 8165	56
54	YOU'LL LOSE A GOOD THING	Freddy Fender	ABC/Dot DOA 17607	73
55	THE BATTLE	George Jones	Epic 8-50187	58
56	WHEN THE TINGLE BECOMES A CHILL	Loretta Lynn	MCA 40484	57
57	FIRE ON THE BAYOU	Bill Black Combo	Hi SN 2301	34
58	MAIDEN'S PRAYER/SAN ANTONIO STREET	Maury Finney	Soundwaves 4525	61
59	FIND YOURSELF ANOTHER PUPPET	Brenda Lee	MCA 40511	62
60	THE BLIND MAN IN THE BLEACHERS	Kenny Starr	MCA 40474	66
61	TEXAS	Charlie Daniels Band	Kama Sutra 607	37
62	QUEEN OF THE SILVER DOLLAR	Dave & Sugar	RCA JH 10425	72
63	A SATISFIED MIND	Bob Luman	Epic 8-50183	39
64	'TIL I CAN MAKE IT ON MY OWN	Tammy Wynette	Epic 8-50196	68
65	HONEY TOAST AND SUNSHINE	Susan Raye	Capitol P4197	71
66	DON'T BOOGIE WOOGIE (WHEN YOU SAY YOUR PRAYERS TONIGHT)	Jerry Lee Lewis	Mercury 73763	65
67	I CAN ALMOST SEE HOUSTON FROM HERE	Katy Moffat	Columbia 3-10271	69
68	YOU COULD KNOW AS MUCH ABOUT A STRANGER	Gene Watson	Capitol 4214	70
69	QUEEN OF THE STARLIGHT BALLROOM	David Wills	Epic 8-50188	75
70	THE DEVIL IN YOUR KISSES (AND THE ANGEL IN YOUR EYES)	Mel Street	GRT 043	77
71	I COULDN'T BE ME WITHOUT YOU	Johnny Rodriguez	Mercury 73769	80
72	DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME	Mickey Gilley	Playboy P6063A	74
73	ALL THE KING'S HORSES	Lynn Anderson	Columbia 3-10280	79
74	THE CALL	Anne Murray	Capitol 4207	82
75	THE DOOR I USED TO CLOSE	Roy Head	ABC/Dot 17608	76
76	THUNDERSTORMS	Cal Smith	MCA 40517	81
77	LET IT SHINE	Olivia Newton-John	MCA 40495	83
78	STRAWBERRY CAKE	Johnny Cash	Columbia 3-10279	35
79	YOU'RE NOT CHARLIE BROWN (AND I'M NOT RAGGEDY ANN)	Donna Fargo	ABC/Dot DOA 17609	89
80	I'M HIGH ON YOU	Jack Blanchard & Misty Morgan	Epic 8-50181	—
81	I AIN'T GOT NOBODY	Del Reeves	United Artists UA XW 760Y	42
82	PLAY THE SADDEST SONG ON THE JUKEBOX	Carmol Taylor	Elektra 45299	—
83	I'M A TRUCKER	Johnny Russell	RCA JH 10563	93
84	WILD WORLD	Mike Wells	Playboy 6061	86
85	WHAT A NIGHT	David Houston	Epic 8-50186	87
86	SHOW ME WHERE	Ruby Falls	50 States 39	90
87	THE COWBOY AND THE LADY	Patsy Sledd	Mega MR-1244	96
88	AS LONG AS THERE'S A SUNDAY	Sammi Smith	Elektra E45300	—
89	I LOVE YOU BECAUSE	Jim Reeves	RCA 10557	—
90	I'LL BE YOUR SAN ANTOINE ROSE	Dottie	RCA JH 10423	91
91	SHE'S HELPING ME GET OVER LOVING YOU	Joe Stampley	Epic 8-50179	63
92	I'M IN LOVE WITH MY PET ROCK	Al Bolt	CinKay 102	78
93	DOG TIRED OF CATTIN' AROUND	Shylo	Columbia 3-10267	—
94	CIRCLE OF TEARS	Chip Taylor	Warner Bros. WBS 8159	97
95	MATTER OF PRIDE	Lawanda Lindsey	Capitol P4195	60
96	DON'T LET SMOKEY MOUNTAIN SMOKE GET IN YOUR EYES	Osborne Brothers	MCA 40509	67
97	LOVE LIFTED ME	Kenny Rogers	United Artists 746	84
98	LOVE ISN'T LOVE (TILL YOU GIVE IT AWAY)	Eddy Bailes	CinKay 101	64
99	WHAT I'VE GOT IN MIND	Billie Jo Spears	United Artists UA XW 764-Y	—
100	FLY AWAY	John Denver	RCA 10517	—

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

All The King's (Starship — ASCAP) 73	I Ain't Got (Unart/Brougham Hall — BMI) 81	Paloma Blanca (Hans Bouwens) 48	The Cowboy And The Lady (Clancy — BMI) 87
Amazing Grace (Fourth Floor — ASCAP) 33	I Can Almost See Houston (Central — BMI) 67	Phantom 309 (Fort Knox — BMI) 38	The Devil In Your Kisses (Ahab — BMI) 70
Angels (Combine — BMI/Music City — ASCAP) 40	I Couldn't Be Me (Return/ATV — BMI) 71	Pick Me Up (Tree — BMI) 27	The Door I (Acuff-Rose/Altam — BMI) 75
Another Morning (Show Biz — BMI) 23	If I Had To Do It (House of Gold — BMI) 21	Play Me No (Unarc/Brougham Hall — BMI) 41	The Good Night (Forrest Hills — BMI) 52
Another Neon Night (Birchfield — BMI) 29	If I Let Her Come In (Blue Echo — ASCAP) 31	Play The Saddest (Algee/AI Gallico — BMI) 82	The Happiness Of (Contention — SESAC) 24
A Satisfied Mind (Fort Knox — BMI) 63	I Just Got A Feeling (AI Gallico/Algee — BMI) 43	Queen Of The Silver Dollar (Evil Eye — BMI) 62	The Prisoner's (Shapiro Bernstein — ASCAP) 36
As Long As There's (Tree — BMI) 88	I'll Be Your San Antonio (Sunbury — ASCAP) 90	Queen Of The Starlight (Shelmar-Poe/Unichappell — BMI) 69	The Roots Of My Raising (Blue Book — BMI) 15
Broken Lady (First Generation — BMI) 17	I Love You Because (Acuff-Rose — BMI) 89	Remember Me (Vogue — BMI) 3	The Sweetest Gift (Stamps Baxter — BMI) 16
Circle Of Tears (Blackwood/Black Road — BMI) 94	I'm A Trucker (Jack & Bill — ASCAP) 83	Shadows Of My Mind (Hermitage — BMI) 50	The White Knight (Unichappell — BMI) 10
Convoy (American Gramophone — SESAC) 49	I'm High On You (Hall/Clement — BMI) 79	She's Helping Me (AI Gallico/Algee — BMI) 91	This Time I've Hurt (Blue Moon — ASCAP) 22
Dog Tired (Partner/Julep — BMI) 93	I'm In Love (Barrett/Hill — ASCAP) 92	Shine On (Chappell — CAPAC) 30	Thunderstorms (Tree — BMI) 76
Don't Believe My Heart (Onhisown — BMI) 9	I'm So Lonesome (Fred Rose — BMI) 45	Show Me Where (Blue Echo — ASCAP) 86	'Til I Can Make It (Algee/Altam — BMI) 64
Don't Boogie Woogie (Ahab — BMI) 66	I'm Sorry (Cherry Lane — ASCAP) 5	Since I Fell For You (Warner Bros. — ASCAP) 8	(Til) I Kissed You (Acuff-Rose — BMI) 39
Don't Let Smokey (Double Tree — SESAC) 96	It's Morning (Bar — BMI) 20	Sombody Hold Me (AI Cartee/Ensign — BMI) 8	Till The Rivers All (Horsecreek — BMI) 25
Don't Stop In My World (Showbiz — BMI) 14	Junkfood (Peaceable Kingdom — BMI) 53	Sombody Loves You (Jock — BMI) 4	Too Big A Price (Kenny Price — BMI) 46
Don't The Girls All (Singletree — BMI) 72	Let It Shine (Window — BMI) 77	Sometimes (Stallion — BMI) 44	What A Night (Algee/AI Gallico — BMI) 85
Drinkin' My Baby (Unichappell/S-P-R — BMI) 51	Longhaired Redneck (Window/Lotsa — BMI) 18	Sometimes (Grand Prize — BMI) 13	What I've Got (House of Gold — BMI) 99
Faster Horses (Hallnote — BMI) 11	Love Isn't Love (Terrace/Barlow — ASCAP) 98	Standing Room Only (Sunbury — ASCAP) 7	When The Tingle (Wilderness — BMI) 56
Feel Again (Cherry Tree — SESAC) 32	Love Lifted Me (John T. Benson — ASCAP) 97	Strawberry Cake (House of Cash — BMI) 78	Wild Side Of Life (Travis — BMI) 19
Find Yourself Another (Goldline — ASCAP) 59	Love Was The Wind (Window — BMI) 47	Sweet Sensuous Feeling (AI Cartee — BMI) 34	Wild World (Irving — BMI) 84
Fire On The Bayou (Fi — ASCAP) 57	Maiden's Prayer (Bourne — ASCAP) 58	Texas (Kama Sutra/Rada Dara — BMI) 61	You Are The Song (Proud Bird — BMI) 28
Fly Away (Cherry Lane — ASCAP) 100	Matter Of Pride (Blue Book — BMI) 95	The Battle (AI Gallico — BMI) 55	You Could Know As (Hotel — ASCAP) 68
Good Hearted (Baron/Willie Nelson — BMI) 1	Motels And Memories (Offjack — BMI) 6	The Blind Man (Tree — BMI) 60	You'll Lose A Good Thing (Crazy Cajun — BMI) 54
Hank Williams You Wrote (Acuff-Rose — BMI) 2	My Window (Hallmark/Mortley — ASCAP) 35	The Call (Beechwood — BMI) 74	Young Love (Lowery — BMI) 37
Honey Toast And Sunshine (Chess — ASCAP) 65	Oh Sweet Temptation (Rose Bridge — BMI) 42		You're Not Charlie (Prima Donna — BMI) 79
How Great Thou Art (Manna — BMI) 26			

singles

NICK NIXON (Mercury 73772)

Rocking In Rosalee's Boat (2:42) (Hall-Clement — BMI) (Bob McDill)

You'll want to rock with this swingin' bouncy uptempo beat. Nick sings a happy song about his moonlight sails in Rosalee's boat. A good example of the "rockabilly" sound. This one could make a lot of waves on its way. Flip: No info. available.

DON GIBSON (Hickory H 365)

You've Got To Stop Hurting Me Darling (2:38) (Acuff-Rose — BMI) (Don Gibson)

A well-seasoned country record from start to finish. Don Gibson's pleading delivery of the lyrics perfectly complement the musical arrangement. From the LP, "Don't Stop Loving Me," it's product by Wesley Rose and a high charter for sure. Flip: No info. available.

HANK LOCKLIN (Plantation PL 135)

These Arms You Push Away (2:16) (Shelby Singleton/Chu Fin — BMI) (Becky Bluefield)

The singer/songwriter/performer Hank Locklin is a true country artist and all his talents show on this Becky Bluefield country ballad. It's a good box bet and could start request lines buzzin'. Flip: No info. available.

BRIAN COLLINS (ABC/Dot DOA 17613)

To Show You That I Love You (2:31) (Tree — BMI) (J. Rushing, M. Chapman)

A lively, happy vocal by Brian Collins, with a clever lyric and brilliant production by Jim Foglesong. It's already being played and could go high on the charts. Flip: No info. available.

JOHNNY CARVER (ABC/Dot DOA 17614)

Snap, Crackle And Pop (2:32) (Tree — BMI) (D. Morrison, R. Vanhoy)

The usual song about a broken heart moves slow, but Johnny Carver's is lively indeed, and the unusual musical sounds of the snap, crackle and pop make this one, produced by Ron Chancey, different. It will chart, for sure. Flip: No info. available.

HANK THOMPSON (ABC/Dot DOA 17612)

Asphalt Cowboy (2:41) (Shelby Singleton/Western Hills — BMI) (R. Clark, L. Williams)

Hank sings an uptempo tune about a truck drivin' diesel cowboy who double clutches it right on down the highway. Produced by Ricci Mareno, it's a good one for the jukeboxes and could coast right into the charts. Flip: No info. available.

PAT BOONE (Melodyland ME 6029F)

Glory Train (2:30) (Caseyem — BMI) (P. Jordan, J. Styner)

You're in gospel country on this fast-moving recording by Pat Boone. Pat has always excelled at this type of song and he "gives his all" on this one. Produced by Jerry Styner, the "Glory Train" is rolling right along with the right direction. Flip: No info. available.

KENNIE HUSKEY (WITH IAN WHITCOMB) (Warner Brothers WBS 8180)

Somewhere In Virginia In The Rain (2:31) (Hall-Clement — BMI) (Jack Blanchard)

We remember the song and Kennie Huskey with Ian Whitcomb make a great team with their rendition of it. The uptempo musical arrangement by Bill Justis complements the vocal styles of both artists. A chart contender, it will also go well on the jukeboxes. Flip: No info. available.

ZOOT FENSTER (Antique IRDA 2034)

Big John The Peepin' Tom (2:50) (LS — ASCAP/Georgene — BMI) (Bobby Fisher, Johnny Loveless)

It's a humorous novelty by Zoot Fenster done in his talkin' a singin' manner. Of course, Big John gets what's coming to him at the end. Produced by Dallas Corey, it moves along and is good humor. Flip: No info. available.

GREG ALLEN (WOW WW 1000A)

Gearjammers Helper (2:37) (Touchdown — BMI) (Scotty Reed)

It's humorous and Greg Allen puts it across very well indeed as he sings this truck drivin' song. Only this time it's the dispatchers, not the truck driver who's got it all together 'cause he "helps out at home" while they're goin' on down the highway. It moves fast and could be a fast mover on the charts. Flip: No info. available.

JACK BARLOW (Antique IRDA 204A)

The Mighty Man (3:15) (Brushcreek — ASCAP) (Red Tuck)

The deep, penetrating voice of Jack Barlow brings a message that "the mighty man" is forever present. With a country gospel sound, this Dallas Corey production has an "ole time religion" feel and one can almost see arms stretched upward with praise to the "mighty man." Flip: No info. available.

EARL CONLEY (GRT 041)

High And Wild (3:15) (Blue Moon — ASCAP) (Earl Conley)

With a moderate beat, it's an Earl Conley true country vocal on his self-penned song about a Texas cowboy in New York with lost spirit and pride who finds his only joy in a drink and a ride on the Coney Island merry-go-round. Produced by Nelson Larkin and Dick Heard, watch for charting. Flip: No info. available.

GEORGE KENT (Shannon SH 840)

Shake 'Em Up And Let 'Em Roll (2:14) (Trio — BMI) (Jerry Lieber, Mike Stoller)

George delivers a fast moving jubilant vocal on this clever lyric. With a lotta' good country pickin', it's one for the jukeboxes and once you've heard it you'll want to hear it again. Flip: No info. available.

LEONA WILLIAMS (with the Strangers) (MCA 40515)

If Anyone Ought To Know (2:47) (Shade Tree — BMI) (Bonnie Haggard, Merle Haggard)

Leona sings with the "troubled emotion" of the lyric. It's about a lonely girl who listens to all the fella's troubles and knows who to handle it 'cause she's been there. The Merle Haggard "Strangers" make the music and it's a great one for the boxes and station play. Flip: No info. available.

GARY ALLEN (United Artists UA XW768Y)

Tulsa Turnaround (2:27) (Unart — BMI) (A. Harvey, L. Collins)

With the progressive country sound we're hearing so often these days, Gary Allen delivers a quality vocal on a tremendous Harvey Collins song. Produced by Milton Blackford, it's well-balanced musically, and good listening. Flip: No info. available.

LP's

THE SWEETEST THING — DOTTSY — RCA APL1-1358

Dottsy's first album is chock full of delightful tunes sure to please your listeners. It's a combination of uptempo songs and ballads delivered in a smooth style. Outstanding selections are "The Sweetest Thing," "If I Only Had The Words To Tell You," "There Is A Place" and "I'll Be Your San Antone Rose."



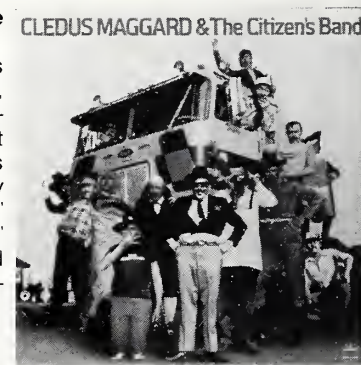
THE GREAT TOMPALL AND HIS OUTLAW BAND — MGM M3G 5014

The great Tompall returns to his roots and gives us some of country music's purest sounds to hit the airwaves in a long time. With good material plus outstanding vocal delivery, this album will stay on turntables for a long time. This self-produced album features some of Nashville's finest musicians, e.g. Ralph Money, Johnny Gimble and even Waylon Jennings. "The Wild Side Of Life," "The Hunger," "Time Changes Everything" and "Broken Down Momma" are our picks.



THE WHITE KNIGHT — Cledus Maggard And The Citizens Band — Mercury SRM1-1072

Jay Huguely, alias Cledus Maggard, brings us a collection of "C.B.'er" songs in his first LP, featuring "The White Knight." Jay and Jerry Kennedy cleverly penned each selection (except "The White Knight") to introduce the various C.B. characters. Produced by Jerry Kennedy with selections being "Kentucky Moonrunner," "Mercy Day," "Dad I Gotta Go," "C.B. Rock," "Jaw Jackin'," "Who We Got On That End?" and Cledus' "C.B. Lingo Dictionary." It's a sure ten-four for all CB'ers.



JUNKFOOD JUNKIE — Larry Groce — Warner Bros. BS 2933

This album is a rare treat. Some top-notch comedy selections coupled with some fine down-home singin' makes it a must for your library. Should be hearing more of this fine performer who is already getting a lot of cross-over action with his hit single, "Junkfood Junkie."



COUNTRY BOY AND COUNTRY GIRL — Bobby Bare & Skeeter Davis, Norma Jean & Liz Anderson, Archie Campbell & Lorene Mann, Jimmy Dean & Dottie West, Waylon Jennings & Anita Carter, Jim Reeves, Connie Smith & Nat Stuckey, Hank Snow, Don Gibson — RCA APL1 1244

A prize-winning album filled with gems by some of country's top artists. A collector's item and a deejay's delight containing some old standards such as "Rings Of Gold," "Young Love," "Jackson" and "When My Blue Moon Turns To Gold Again."



r&b ingredients

Singles and LPs have been movin' on up this past week. The amount of product is picking up at an incredible rate, but even though there is quantity the quality is still top-notch.

Jazz is making a big splash these days and should be watched closely. Some of the hot new product that could make inroads heavily on the charts include **Al DiMeola's** new one on **Epic** "Land Of The Midnight Sun." Al who plays with **Chick Corea** has done an exciting and interesting LP in his first solo effort. **Merl Saunders** and **Aunt Monk** have come up with a cover that's too cold. His latest on **Fantasy** is entitled "You Can Leave Your Hat On." Check this one out as it's outrageously super fine.

RCA has again come up with two fine jazz LPs. **Weldon Irvine's** "Sinbad" and **Toshiko Akiyoshi** and **Lew Tabackin's Big Band's** "Long Yellow Road." Also jazz freaks should also be happy to know that their main man **Miles Davis** has a new two-record set entitled "Agharta." This one will definitely be a monster for the legend in his own time.

The **Coasters** have signed on with **Wilson Pickett's** label Wicked Records. The group is now in the studios, so look forward to a single by the "Charlie Brown" guys shortly. . . . **Bob Crewe** is remixing "Lady Marmalade" for the Eleventh Hour's new LP. He made the decision due to the fact that there are new members in the group so the sound is nothing like the original. He is also including an updated version of the old **Mitch Ryder** hit "Sock It To Me, Baby," in a disco style. . . . Look out for a hot new group to be coming out of **RCA**. They are called **Robbie Hill's Family Affair** and they will be produced by **Cuba Gooding** and the **Main Ingredient's** production company. . . . **Capitol Records** has got the **Sun** and this new group should help spread a lot of sunshine around this winter with their debut LP entitled "Live On, Dream On." These guys are into hot rock and roll. . . . Gary Gotham called in from New York City to say that so many good hot disco records are coming out that he can't get enough. Hot new ones Gary is excited about are "Dance, Dance, Dance" by **Charlie Calello** on **Ariola America**, "Living In Ecstasy" by **Ecstasy** and "Ballin' The Jack" by **Camp Galore**, both on **D&M Sound**. These tunes should explode out of the discos and right on to the top of the charts. . . . The **O'Jays** have just released another single that should put them back in the number one spot again quickly with the release of "Livin' For The Weekend." They recently set an attendance record for the largest indoor r&b show in the city of Cincinnati while on their "Family Reunion" tour. The **Commodores** and **Blue Magic** were also on the show. The O'Jays were so enthused they did two encores. The Commodores are also very hot as "Sweet Love" is nearing the number one spot on the charts. My spies around the country are reporting that the guys from Tuskegee are smokin'!



MONDAY AFTER — Buddah recording group Monday After came up from Philadelphia to discuss the launching of their debut single, "Merry-Go-Round," written by group members Milton Tennant and Tony Smith. Pictured are (seated, l to r): Raymond Vicks, Gregory Murray, Tony Smith, Milton Tennant, Rufus Thorne of the group, and Buddah vice president and general manager Lewis Merenstein; (standing, l to r): Alan Lott, director of r&b operations; Leroy Roebuck, manager of Monday After; John (The Monster) Davis, producer; and Tom Cossie, vice president and director of pop promotion.

Chocolate Milk who had a monster with "Action Speaks Louder Than Words" have released a new LP entitled "Chocolate Milk." Look for their new single "How About Love" to also be a killer. . . . **BRC Records** also looks to have a hit on their hands with an artist named **Ronnie Limar**. Ronnie's latest single is entitled "Naturally Stoned," and it is one to watch. . . . **L.T.D.** which stands for "love, togetherness and devotion" are currently at work on their fourth album for **A&M Records**. The LP is being produced by the **Mizell** brothers and is being recorded at the **Sound Factory** in L.A. LP is expected for release at the end of March.

Look for a new single by the **Consumer Rapport** in the very near future. This group had the hit "Ease On Down The Road," which was one of the monster dance records of last year. The group's next single will be entitled "Everybody Join Hands." Also there is an LP coming by the group tentatively entitled "Ladies And Gentlemen Presenting The Consumer Rapport." . . . **Albert King**, the old blues master has come up with another winner. His latest single release on **Utopia**, distributed by **RCA** is entitled "Cadillac Assembly Line." It's bad and Albert also has followed it up with a new LP entitled "Truckload Of Lovin'." Watch this one zoom. . . . **Jeff Perry** will be releasing a new single very shortly. Jeff who records for **Arista** will be releasing "Unforgettable Person," as his next single. . . . The **Choice Four** and **Faith, Hope & Charity** are working on a LP together which will carry the bicentennial flavor. More details on this later.

Bumps Doogan called in to say that one of the hottest things happening in the discos right now is a tune by **Miz Davis** on **Now Records** entitled "Sing A Happy Funky



CELEBRATE — Chaka Khan is shown above celebrating after her spirited performance at the Forum with the Spinners. Rufus and Chaka's latest LP "Rufus Featuring Chaka Khan" just went gold making it three in a row for the talented quintet. Shown above enjoying the festivities are Otis Smith, v.p. of ABC Records; Chaka; Jerry Rubinstein, chairman of the board of ABC Records and Kevin Murphy, keyboardist for Rufus.

Song "Bumps said this one can't miss. . . . Reggie Banks, Detroit's disco genius called to say that "Disco Hop," by the **Third World Band** is happening.

International Record Distributing Associates have got three new singles that could be up and up smashes. The **Projections** have a single entitled "Let It Flow" on **BL&J Records**. . . . **Willie Fisher** has a possible two-sided hit with "Put Your Lovin' On Me" and "Take Time To Know Her" on **Tigress Records** and **Brick's** "Music Matic," on **Main Street** already is picking up heavy airplay. . . . **Ramsey Lewis** has released "Don't It Feel Good" as his most recent single. The cut is also the title cut of his latest on **Columbia**. . . . Other hot new Columbia product includes "Hurt So Bad" by the **Philly Devotions** and "I Love To Love (But My Baby Loves To Dance)" by **Tina Charles**. . . . **KC and the Sunshine Band** are hoping to win a Grammy this year, but if they don't, they will next year with the release on their latest single "Queen Of Clubs." It is the monster's monster and is so hot that it is hard to believe the sound KC and the band get. It's too cold.

Natalie Cole is in town this week for her much awaited gig at the Concerts At The Grove. Natalie knocked 'em out the last time she was there and this one should be even more outstanding. . . . Her new LP is expected very shortly from **Capitol**. . . . Also heard that **Stevie Wonder** has delivered his LP to **Motown**, but no word as yet to a delivery date. **Freddie Perrin** will be the producer of the next **Tavares** LP. Freddie is the one that did such an excellent job with the **Miracles'** "City Of Angels" LP. O.J. Redding, my man in Florida, called in to say that he caught the **Sister Sledge show at the Bachelor's Three** last week. O.J. said the show was so hot that he expects them back in Florida as soon as they have another break from school. . . . **Papa John Creach** is going on six week tour which will cover most of the east, south, Montreal and Toronto at the end of this month. Papa John has a disco hit on his hands entitled "Joyce."

Buck Reingold, v.p and general manager of **Chelsea Records**, has announced that **Cliff Gorov** has been promoted from within the company to assistant national r&b crossover director. Gorov will work under **Chris Clay**. . . . Trombonist **Raul de Souza**, who records on the **Milestone** label, was hit by a taxicab in L.A. last week and suffered a broken leg which prevented him from doing some dates with **Sonny Rollins**. We at **CB** hope Raul is on his feet real soon. The hottest r&b record in the country is "Disco Lady" by **Johnnie Taylor**. Found out that the title of Johnnie's upcoming LP will be entitled "Eargasm." . . . LP will be out in the very near future.

ABC Records has three hot new single releases. **Clarence Carter** has got another dandy tune entitled "Dear Abby." Clarence's drawl will knock you out on this one. The **Fifth Dimension** have a new one out produced and arranged by **Jimmy Webb** entitled "Walk Your Feet In The Sunshine." And look for "Lady Marmalade" by the **Brass Fever**. ABC has also come up with one of the hottest dance records in a while entitled "Disco-fied" by the **Rhythm Heritage**. Every cut is solid and heavy. The airplay on this is going to be hectic. **Cash Box** wants to offer its deepest condolences on learning of the death of **William 'Boy' Brown** formerly of **KJET** in Beaumont and more recently **Motown**. William was real record man and will be missed by those who knew him.

Barry White won every lady's heart in America, but now **Kellee Patterson**, the sultry gal from Indiana is going to win every man's heart with the release of her latest single entitled "I'm Gonna Love You Just A Little More, Baby." The single is on **Shadybook Records** and this record is so hot & sexy that it has been banned in Boston. Watch for this one to rocket on all the charts, pop, r&b, mor. Kellee Patterson is going to be one of the new sexy mamas of the seventies. . . . That's soul.

jess levitt



ROY IS HOT — Roy Ayers has a hot new LP entitled "Mystic Voyage" on Polydor Records. Shown above helping Roy celebrate after his recent appearance at the L.A. Starwood are (from left) Rick Holmes, KBCA-FM, Emiel Petrone, Phonodisc's western branch manager, Roy, and Lynn Adam, Polydor's west coast promotion manager.

TOP 50 R&B ALBUMS

1	RUFUS FEATURING CHAKA KHAN (ABC ABCD 909)	2	26	THE BEST OF GLADYS KNIGHT & THE PIPS (Buddah BDS 5653)	27
2	GRATITUDE Earth, Wind & Fire (Columbia PG 33694)	3	27	TURNING POINT Tyrone Davis (Dakar DK 76918)	29
3	WAKE UP EVERYBODY Harold Melvin & The Blue Notes (Phila Int'l PZ 33808)	1	28	BOHANNON (Dakar DK 76917)	16
4	FAMILY REUNION The O'Jays (Phila Int'l PZ 33807)	4	29	MOVIN' ON Commodores (Motown M6-848S1)	21
5	SPINNERS LIVE Spinners (Atlantic SD 2-910)	5	30	WHEN LOVE IS NEW Billy Paul (Phila Int'l PZ 33843)	24
6	HE'S A FRIEND Eddie Kendricks (Tamla T6-343S1)	9	31	YOU GOTTA WASH YOUR ASS Redd Foxx (Atlantic SD 18157)	30
7	FEELS SO GOOD Grover Washington, Jr. (Kudu KU 24)	8	32	RAISING HELL The Fatback Band (Event EV 6905) (Dist: Polydor)	32
8	LOVE TO LOVE YOU BABY Donna Summer (Oasis OCLP 5003) (Dist: Casablanca)	6	33	INSEPARABLE Natalie Cole (Capitol ST 11429)	31
9	THE SALSOU ORCHESTRA (Salsoul Records SZS 5501)	10	34	JEALOUSY Major Harris (Atlantic SD 18160)	39
10	BRASS CONSTRUCTION (United Artists UA LA 545G)	15	35	BAD LUCK Atlanta Disco Band (Ariola America ST 10004)	36
11	DANCE YOUR TROUBLES AWAY Archie Bell & The Drells (TSOP PZ 33844)	13	36	TRACK OF THE CAT Dionne Warwick (Warner Bros. BS 2893)	38
12	CITY LIFE The Blackbyrds (Fantasy F9490)	11	37	DIANA ROSS (Motown M6 861S1)	—
13	RATTLESNAKE Ohio Players (Westbound W-211)	7	38	I LOVE THE BLUES, SHE HEARD MY CRY George Duke (MPS/BASF MC 25671)	40
14	MAKING MUSIC Bill Withers (Columbia PC 33704)	12	39	SMOKEY'S FAMILY ROBINSON Smokey Robinson (Tamla T6 341S1)	—
15	WHO I AM David Ruffin (Motown M6-849S1)	14	40	HOT CHOCOLATE (Big Tree BT 89512)	41
16	MOTHERSHIP CONNECTION Parliament (Casablanca NBLP 7022)	20	41	FINGER LICKIN' GOOD Dennis Coffey (Westbound W212)	45
17	MUSIC MAESTRO PLEASE Love Unlimited Orchestra (20th Century T480)	17	42	CONFESSION: THE BLUES Esther Phillips (Atlantic SD 1680)	46
18	PLACES AND SPACES Donald Byrd (Blue Note BNLA 549G)	19	43	HONEY Ohio Players (Mercury SRM 1-1038)	42
19	MYSTIC VOYAGE Roy Ayers Ubiquity (Polydor PD 6057)	22	44	COLLAGE Eddie Drennon (Friends & Company FS 1098)	47
20	DISCO CONNECTION Isaac Hayes Movement (Hot Buttered Soul ABCD 923)	18	45	FEEL THE SPIRIT LeRoy Hutson (WB CU 5010)	—
21	GROOVE-A-THON Isaac Hayes (ABC ABCD 925)	33	46	TROPEA John Tropea (Marlin 2200) (Dist: T.K.)	48
22	LET THE MUSIC PLAY Barry White (20th Century T502)	28	47	BIDDU ORCHESTRA Biddu Orchestra (Epic PE 33903)	50
23	SHOWCASE The Sylvers (Capitol ST 11465)	23	48	HOT James Brown (Polydor PD 6059)	44
24	NEW YORK CONNECTION Tom Scott (Ode SP 77033)	26	49	MARCHING IN THE STREETS Harvey Mason (Arista 4054)	—
25	BEAST FROM THE EAST Mandrill (United Artists UA LA 577G)	25	50	BLUE MAX Oliver Sain (Abet 407)	—

soul waves

J.D. Black of KOKY called in to say that he is looking for a new morning man. Do not call but please send tapes to J.D. in care of the station at 1723 W. 14th St., Little Rock, Arkansas 72202. J.D. also commented that singles are still doing well in his area but LP sales are picking up to due to the stronger influences of FM.

Victor Boykin, program director at WBUL, said his station is starting to add more blues and jazz cuts into its regular programming. "The jazz and blues stuff coming out now is very hot and in order to compete you have to be aware of this product."

Max Fortune, program director at WDIA called in to say that an error was made last week in the column. The Duncan Sisters' record was produced by the Mighty Roscoe and not the Mighty Duncan. Sorry. WDIA is also having a contest coming up entitled the "Track Of The Cat." The station will give out clues to the whereabouts of the cat and the listeners will try to guess the location. The lucky winner will get to select 365 LPs of his choice. Wow!!!!

Joe Fischer, program director at WCKO in Ft. Lauderdale said he thinks his station has come up with another first. WCKO's 'Mad Hatter' is flying around in an airplane in the area during his show and talking to kids in various mobile radio locations set up by the station. The segment of his show is called "Fly With the Mad Hatter." WCKO's Disco Dancethon is still scheduled for sometime in March. Record companies are invited to bring in their hot disco product for the big marathon dance.

Keith Willis is the new music director at WDAO in Dayton.

Ben Tucker, general manager of all-black station WSOK called in to say that his station has recently started a new program on Sunday entitled Jewish Viewpoint. The show airs every Sunday from 2:15 to 3:15 p.m. Rabbi Shalom Strijcher hosts the show which gets into all kinds of discussion and topics regarding the Jewish religion. The show is to better inform people about the goings on of Judaism. Ben said the show gets into the real nitty-gritty regarding politics, definition of Jewish culture, food and issues like abortion and other controversial problems from the Jewish viewpoint. Can you dig it?

Want to clear up something. Steve Woods was misquoted in last week's column. Steve informed CB that KDAY will be playing more unedited versions of singles into their regular programming.

jess levitt

KYAC — SEATTLE
Let's Groove — Archie Bell
Traveling Man — Masqueraders
You Are Beautiful — Stylistics
It's Been A Long Time — Stuff 'n Ramjet

KDIA — OAKLAND
P. Funk — Parliament
14 To 5 — Disco Lady — Johnnie Taylor

KGFJ — LOS ANGELES
Queen Of Clubs — KC & Sunshine Band
B.B. King — When I'm Wrong
Atlanta Disco Band — Bad Luck
Qualified Man — Latimore
You're My One Weakness Girl — Street People
You Are Beautiful — Stylistics

KDAY — LOS ANGELES
Let's Make A Baby — Billy Paul
New Orleans — Staple Singers
Party Hearty — Oliver Sain

WCKO — FT. LAUDERDALE
How About Love — Chocolate Milk
Love I Never Had — Tavares
I Found Love On A Disco Floor — Temprees
Keepin' Up With The Joneses — Billy Procter
Love And Understanding — Kool & the Gang
Mighty High — Mighty Clouds Of Joy
Soul Funky Train — J.B.'s

KOKY — LITTLE ROCK
It's Cool — Tymes
From Us To You — Stairsteps
Merry Go Round — Monday After
Let's Make A Baby — Billy Paul

WBUL — BIRMINGHAM
Mighty High — Mighty Clouds Of Joy
Does Your Momma Know — Rudy Love & The Love Family
Born To Get Down — Muscle Shoals Horns
Cadillac Assembly Line — Albert King
15 To 5 — Today I Started Loving You — Bobby Bland
Extra To 17 — You — Freda Payne

WSOK — SAVANNAH
R.G. Hugman — How Can I Be A Witness
Masada — Joe Thomas
I Found Love On A Disco Floor — Temprees
Disco Connection — Isaac Hayes Movement
Heavy Love — David Ruffin

WDIA — MEMPHIS
Daylight — Bobby Womack
Power Of Love — Dells
Let's Groove — Archie Bell
Make Yours A Happy Home — Gladys Knight
I've Got A Feeling — Al Wilson
21 To 12 — When I'm Wrong — B.B. King
20 To 11 — P. Funk — Parliament
24 To 15 — It's Cool — Tymes
22 To 13 — He's A Friend — Eddie Kendricks
Extra To 25 — Queen Of Clubs — KC & The Sunshine Band

WAAA — WINSTON-SALEM
Supersound — Jimmy Castor
Love And Understanding — Kool & The Gang
Fopp — Ohio Players
Oh What A Night — Four Seasons
I Am Somebody — Jimmy James
You're My One Weakness — Street People
13 To 1 — Misty Blue — Dorothy Moore

KIQV — PORTLAND
How About Love — Chocolate Milk
Free Ride — Three Degrees
Grovin' On The Music — Projections
Wow — Andre Gagon
I'm Your Puppet — James & Bobby Purify
Dream Lover — Greyhound
I Found Love On A Disco Floor — Temprees
Put Your Lovin' On Me — Willie Fisher

WYLD — NEW ORLEANS
I Got A Feeling — Al Wilson
Party Hearty — Oliver Sain
It's Cool — Tymes
Hot Lava — Disco Tex & The Sex-O-Lettes
Let's Groove — Archie Bell
Queen Of Clubs — KC & Sunshine Band
When I'm Wrong — BB King
From Us To You — Stairsteps
4 To 1 — Disco Lady — Johnnie Taylor
18 To 2 — I Destroyed Your Love — Special Delivery
34 To 20 — Fopp — Ohio Players

WGIV — CHARLOTTE
You Are Beautiful — Stylistics
Qualified Man — Latimore
Finder's Keepers — Soul Children
I'm So Glad — Jr. Walker
Queen Of Clubs — KC & Sunshine Band
Dr. Lovepower — Ann Peebles
Day After Day — Reflections
Today I Started Loving You — Bobby Bland
How Can I Get — R.B. Hudson
Grateful — Blue Magic
31 To 21 — Sexy Ways — All Points Bulletin
34 To 22 — Don't Go Looking — Faith, Hope & Charity
39 To 24 — Hip It — Hosanna
44 To 29 — Abyssinia Jones — Edwin Starr

WDAS — PHILADELPHIA
Heavy Love — David Ruffin
Supersound — Jimmy Castor
Thank You Baby — Leone Thomas
Sexy Ways — All Points — Sylvers
50 To 19 — Nursery Rhymes — People's Choice
30 To 20 — Train Called Freedom — South Shore
Commission
38 To 24 — Disco Lady — Johnnie Taylor
44 To 20 — More More More — Andrea True Connection

WWRL — NEW YORK
You're My One Weakness — Street People
Daylight — Bobby Womack
Fopp — Ohio Players
9 To 3 — More More More — Andrea True Connection
14 To 9 — Let's Groove — Archie Bell
19 To 12 — Misty Blue — Dorothy Moore
Extra To 16 — Disco Lady — Johnnie Taylor
Extra To 17 — Happy Music — Blackbyrds
Extra To 19 — Feel The Spirit — Leroy Hutson

WILD — BOSTON
Misty Blue — Dorothy Moore
Make It Sweet — Coke Escavido
The Love I Never Had — Tavares
He's A Friend — Eddie Kendricks
It's Cool — Tymes
19 To 12 — Heart Be Still — Carl Graves

KKDA — DALLAS
Sweet Thing — Chaka Khan & Rufus
Cadillac Assembly Line — Albert King
Keep Yourself Together — Justice of the Peace Band
Misty Blue — Dorothy Moore
Finder's Keepers — Soul Children

WCIN — CINCINNATI
Queen Of Clubs — KC & Sunshine Band
You're My One Weakness — Street People
Train Called Freedom — South Shore Commission
Mellow Madness — Quincy Jones
Cradle Of Love — Gwen McCrae
Finder's Keepers — Soul Children
7 To 3 — Sweet Love — Commodores

WBMX — CHICAGO
It's Cool — Tymes
Day After Day — Reflections
Queen Of Clubs — KC & Sunshine Band
Cradle Of Love — Gwen McCrae
Say You Love Me — D.J. Rogers
Sara Smile — Hall & Oates

r&b additions to the radio playlists

WJLB — DETROIT
Disco Lady — Johnnie Taylor
Can I Get A Witness — R.G. Hugman
Have A Little Mercy — Fantastic Four
I Am Somebody — Jimmy James
Love In The Rain — Black Ice
Freak And You Shall Find — Sugar Billy
I Got A Feeling — Al Wilson
Thank You Baby — Leon Thomas
Disco Boogie Momma — Jerline & Friends
It's Been A Long Time — Stuff 'n Ramjet
Cadillac Assembly Line — Albert King
Love Makes The World Go Round — Tommy T.
Extra To 27 — Boogie Fever — Sylvers
Extra To 36 — Daylight — Bobby Womack
Extra To 37 — Queen Of Clubs — KC & Sunshine Band
Extra To 38 — Rattlesnake — Ohio Players
Extra To 39 — Heaven Only Knows — Love Committee
Extra To 40 — Feel The Spirit — Leroy Hutson

KATZ — ST. LOUIS
Power Of Love — Dells
Just Your Fool — Leon Haywood
Today I Started Loving You — Bobby Bland
Train Called Freedom — South Shore Commission
5 To 3 — Boogie Fever — Sylvers
23 To 14 — School Boy Crush — AWB
23 To 14 — Disco Lady — Johnnie Taylor
25 To 20 — Keep Holdin' On — Temptations
17 To 13 — You — Aretha Franklin

WDAO — DAYTON
Mighty High — Mighty Clouds Of Joy
Merry Go Round — Monday After
Adventures In Paradise — Minnie Riperton
He's A Friend — Eddie Kendricks
Mommy You're All Right — Four Tops
Don't Go Looking For A Love — Faith, Hope & Charity
Girl That What I Call — Black Ice
Love And Understanding — Kool & The Gang
From Us To You — Stairsteps

WVKO — COLUMBUS
Disco Shuffle — Isaac Hayes Movement
Lea Roberts — Laughter In The Rain
Love And Understanding — Kool & Gang
Let's Make A Baby — Billy Paul
17 To 5 — Disco Lady — Johnnie Taylor
18 To 9 — Happy Music — Blackbyrds
31 To 13 — Keep Holdin' On — Temptations

WVON — CHICAGO
Abyssinia Jones — Edwin Starr
Heavy Love — David Ruffin
Happy Music — Blackbyrds
Feel The Spirit — Leroy Hutson
I Got A Feeling — Al Wilson
Disco Hop — Third World Band

WVON — MILWAUKEE
Daylight — Bobby Womack
Heavy Love — David Ruffin
It's Cool — Tymes
Gone Forever — Ohio Players
Love And Understanding — Kool & The Gang
Love Is — Al Wilson

WUFO — BUFFALO
Grateful — Blue Magic
Hurts So Bad — Philly Devotions
Love And Understanding — Kool & Gang
I Found Love On A Disco Floor — Temprees
6 To 1 — Let The Music Play — Barry White
18 To 2 — Disco Lady — Johnnie Taylor
34 To 24 — Misty Blue — Dorothy Moore

WAOK — ATLANTA
The Love I Never Had — Tavares
Let's Groove — Archie Bell
Midnight Sunshine — Soul Children
Fopp — Ohio Players
Hipit — Hosanna
10 To 2 — Disco Lady — Johnnie Taylor
13 To 4 — Misty Blue — Dorothy Moore
14 To 10 — Traveling Man — Masqueraders

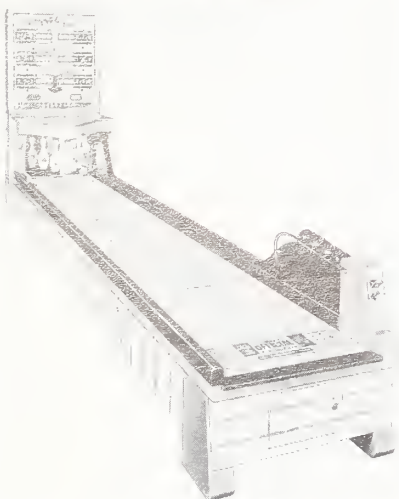
CASH BOX TOP 100 R&B

1	INSEPARABLE Natalie Cole (Capitol P4193)	2/21	2	ABYSSINIA JONES Edwin Starr (Granite G532A)	26	68	CHANGE (MAKES YOU WANT TO HUSTLE) Donald Byrd (United Artists 726)	43
2	SWEET LOVE Commodores (Motown 1381)	3	37	LOVE ROLLERCOASTER Ohio Players (Mercury 436)	27	69	OH NO, NOT MY BABY De Blanc (Arista AS 161)	74
3	SWEET THING Rufus featuring Chaka Khan (ABC 12149)	1	38	BAD LUCK Atlanta Disco Band (Ariola America 7611)	42	70	PARTY DOWN Willie Hutch (Motown M1371F)	87
4	BOOGIE FEVER Sylvers (Capitol 4179)	5	39	PARTY HEARTY Oliver Sain (Abet 9463)	49	71	QUEEN OF CLUBS KC & The Sunshine Band (TK 1005-A)	—
5	THEME FROM S.W.A.T. Rhythm Heritage (ABC 12135)	6	40	YOU ARE BEAUTIFUL The Stylistics (Avco AV 4664)	54	72	LOVE AND UNDERSTANDING (COME TOGETHER) Kool & The Gang (DeLite DEP 1579)	—
6	DISCO LADY Johnnie Taylor (Columbia 3-10281)	11	41	THE LOVE I NEVER HAD Tavares (Capitol 4221)	55	73	THE POWER OF LOVE The Dells (Mercury 73759)	75
7	I NEED YOU, YOU NEED ME Joe Simon (Spring SPR 163)	8	42	HAPPY MUSIC The Blackbyrds (Fantasy F762)	57	74	FOR ALL WE KNOW Esther Phillips (Kudu KU 929)	85
8	LET THE MUSIC PLAY Barry White (20th Century 2265)	9	43	I LOVE MUSIC O'Jays (Phila. Int'l ZS 8-3577)	30	75	DR. LOVE POWER Ann Peebles (Hi 5N-2302)	76
9	TURNING POINT Tyrone Davis (Dakar DK 4550)	4	44	YOU'RE MY ONE WEAKNESS GIRL Street People (Vigor 1728)	59	76	DAY AFTER DAY (NIGHT AFTER NIGHT) Reflections (Capitol 4222)	89
10	SING A SONG Earth, Wind & Fire (Columbia 3-10251)	7	45	(CALL ME) THE TRAVELING MAN The Masqueraders (Hot Buttered Soul 12157) (Dist. ABC)	51	77	FINDERS KEEPERS Soul Children (Epic 8-50178)	77
11	HOLD BACK THE NIGHT The Trammps (Buddah BDA 507)	10	46	FEEL THE SPIRIT (IN '76) Leroy Hutson & The Free Spirit Symphony (Curtom CMS 0112)	53	78	HEAVY LOVE David Ruffin (Motown M1388F)	—
12	WALK AWAY FROM LOVE David Ruffin (Motown M1376FA)	12	47	YOU Aretha Franklin (Atlantic 3311)	32	79	DISCO CONNECTION Isaac Hayes Movement (ABC 12171)	—
13	NEW ORLEANS The Staple Singers (Curtom 113)	25	48	MIGHTY HIGH Mighty Clouds Of Joy (ABC 12164)	66	80	P. FUNK Parliament (Casablanca NB 852)	96
14	FROM US TO YOU Stairsteps (Darkhorse 1005) (Dist. A&M)	21	49	TRAIN CALLED FREEDOM South Shore Commission (Wand 11294)	61	81	I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN) Al Wilson (Playboy P6062)	92
15	YOU SEXY THING Hot Chocolate (Big Tree 16047)	17	50	LET'S GROOVE Archie Bell & The Drells (TSOP ZS 8-4775)	81	82	CRADLE OF LOVE Gwen McCrae (Cat 2000-A)	—
16	YOU'RE FOOLING YOU Dramatics (ABC 12150)	18	51	ROCK YOUR BABY KC & The Sunshine Band (TK 1018)	56	83	IT'S COOL The Tymes (RCA PB 105611)	94
17	HONEY I George McCrae (TK 1016)	20	52	QUALIFIED MAN Latimore (Glades 1733)	63	84	HAVE YOU EVER Joe Tex (Dial 1156)	88
18	MISTY BLUE Dorothy Moore (Malaco 1029)	36	53	FOPP Ohio Players (Mercury 73775)	78	85	THE DEVIL IS DOING HIS WORK Chi-Lites (Brunswick 55525)	62
19	KEEP HOLDING ON Temptations (Gordy G7146F)	24	54	MERRY-GO-ROUND Monday After (Buddah BDA 512)	64	86	STAR BRIGHT, STAR LITE Syl Johnson (Hi 5N 2304)	—
20	LOVE MACHINE The Miracles (Tamla T54262F)	13	55	I'M NEEDING YOU, WANTING YOU Chuck Jackson (All Platinum 2360A)	33	87	DISCO SAX Houston Person (20th Century WT 5015)	79
21	LOVE TO LOVE YOU BABY Donna Summer (Oasis 401)	14	56	RATTLESNAKE Ohio Players (Westbound 5018)	58	88	IT'S BEEN A LONG, LONG TIME Stuff 'N Ramjet (Chelsea CH 3036)	93
22	WAKE UP EVERYBODY Harold Melvin & The Blue Notes (Phila. Int'l ZS 8-3579)	16	57	DAYLIGHT Bobby Womack (United Artists)	73	89	EXTRA, EXTRA (READ ALL ABOUT IT) Ralph Carter (Mercury 73746)	80
23	TANGERINE Salsoul Orchestra (Salsoul SZ 2004)	35	58	I'M SO GLAD Junior Walker (Soul 35116)	68	90	WHEN YOUR LOVE IS GONE MF5B (Phila. Int'l ZS 8-3583)	95
24	NURSERY RHYMES (PART I) People's Choice (TSOP ZS 8-4773)	15	59	QUIET STORM Smokey Robinson (Tamla T5426FA)	37	91	LET THE MUSIC PLAY J.G. Lewis (IX Chains 7014) (Dist. Mainstream)	99
25	HE'S A FRIEND Eddie Kendricks (Tamla 54266)	46	60	HIPIT Hosanna (Calla 12078)	65	92	SUPERSOUND Jimmy Castor Bunch (Atlantic 3316)	—
26	JUST YOUR FOOL Leon Haywood (20th Century TC 226)	29	61	I HAD A LOVE Ben E. King (Atlantic 3308)	39	93	ADVENTURES IN PARADISE Minnie Riperton (Epic 8-50190)	97
27	THAT OLD BLACK MAGIC The Softones (Avco AV 4663)	44	62	I AM SOMEBODY Jimmy Jones & The Vagabonds (Pye 70157)	67	94	CADILLAC ASSEMBLY LINE Albert King (Utopia UB 10544)	—
28	CLOSE TO YOU B.T. Express (Roadshow RDJ 7005)	31	63	SHAME ON THE WORLD Main Ingredient (RCA 10431)	28	95	MARCHING IN THE STREETS Harvey Mason (Arista 0167)	98
29	THE JAM (EDITED) Graham Central Station (Warner Bros. WBS P175)	48	64	TODAY I STARTED LOVING YOU AGAIN Bobby Bland (ABC 12156)	40	96	MORE MORE MORE Andrea True Connection (Buddah 515)	100
30	LOVING POWER Impressions (Curtom CMS 0110)	19	65	LET'S MAKE A BABY Billy Paul (Phila. Int'l ZS 8-3584)	—	97	DO YOU LOVE ME Lowell Fulson (Granite 533)	—
31	LOVE OR LEAVE Spinners (Atlantic 45-3309)	22	66	DON'T GO LOOKING FOR LOVE Faith, Hope & Charity (RCA JH 10542)	70	98	MAKE IT SWEET Coke Escavido (Mercury 73758)	—
32	WHEN I'M WRONG B B King (ABC 12158)	38	67	ONCE YOU HIT THE ROAD Dionne Warwick (WB 8154)	41	99	MASADA Joe Thomas (Groove Merchant GM 1035)	—
33	HEART BE STILL Carl Graves (A&M 1757)	34				100	LET YOUR MIND BE FREE Brother To Brother (Turbo TU 045) (Dist. All Platinum)	—
34	DO IT WITH FEELING Michael Zager (Bang 720)	47						
35	MAKE LOVE TO YOUR MIND Bill Withers (Columbia 3-10255)	23						

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

Abyssinia Jones (ATV/Zonal — BMI)	36	Happy Music (Elgy — BMI)	42	Let Your Mind Be Free (Gambi — BMI)	100	Rock Your Baby (Sherlyn — BMI)	51
Adventures (Dickie Bird/Four Knights — BMI)	93	Have You Ever (Tree — BMI)	84	Love And (Delightful/Gang — BMI)	72	Shame On (Incredible/Proud Tunes — BMI)	63
Bad Luck (Blackwood — BMI)	38	Heart Be Still (UFO — BMI)	33	Love Machine (Jobete/Grimora — ASCAP)	20	Sing A Song (Saggifire — BMI)	10
Boogie Fever (Perren-Vibes/Bull Pen — BMI)	4	Heavy Love (Interior/Van McCoy/Warner Tamerlane — BMI)	78	Love Or Leave (Mighty Three — BMI)	31	Star Bright (Jec/Fi — BMI)	86
Cadillac Assembly Line (Penumbra — BMI)	4	He's A Friend (Stone Diamond/Mighty Three — BMI)	25	Love Rollercoaster (Sutra — BMI)	37	Supersound (Jimpire — BMI)	92
Change (Alrudy — ASCAP)	68	Hipit (Little Joe — BMI)	60	Love To Love (Sunday/Cafe Amer. — ASCAP)	21	Sweet Love (Jobete/Commodores — ASCAP)	2
Close To You (US Songs/Blue Seas/Jac — BMI)	28	Hold Back (Golden Fleece/Mured — BMI)	11	Loving Power (Jay's Ent./Chappell — ASCAP)	30	Sweet Thing (Amer. B'casting — ASCAP)	3
Cradle Of Love (Sherlyn — BMI)	82	Honey I (Sherlyn — BMI)	17	Make It Sweet (Perennial — BMI)	98	Tangerine (Famous Music — ASCAP)	23
Day After Day (Dish-A-Tunes — BMI)	76	I Am Somebody (Chappell — BMI)	62	Make Love To You (Golden Withers — BMI)	35	That Old Black Magic (Famous — ASCAP)	27
Daylight (Unart/Bobby Womack — BMI)	57	I Had A Love (Nick-O-Val — ASCAP)	61	Marching In The (Masong — ASCAP)	95	The Devil Is Doing (Julio-Brian — BMI)	85
Disco Connection (Incense — BMI)	79	I Love Music (Mighty Three — BMI)	43	Masada (Music of the Times — ASCAP)	99	The Jam (Nineteen Eighty-Five — BMI)	29
Disco Lady (Groovesville — BMI/Conquistador — ASCAP)	8	I'm Needing You (Gambi — BMI)	55	Merry-Go-Round (John Davis/Barbrob — ASCAP)	54	The Love (ABC Dunhill/One of a Kind — BMI)	41
Disco Sax (Bridgeport/Jibara — BMI)	87	I'm So Glad (Gold Forever — BMI)	58	Mighty High (Amer. B'casting/DaAnn — ASCAP)	48	Theme From S.W.A.T. (Spellgold — BMI)	5
Do It With (Web IV/Sumac Pub. — BMI)	34	I Need You, You Need Me (Pee Wee — BMI)	7	Misty Blue (Talmont — BMI)	18	The Power Of Love (Groovesville — BMI)	73
Don't Go Looking For Love (Van McCoy/Warner-Tamerlane — BMI)	66	Inseparable (Jay/Chappell — ASCAP)	1	More More (Buddah/Gee Diamond — ASCAP)	96	Today I Started Loving (Blue Book — BMI)	64
Do You Love Me (ATV/Lowell Fulson — BMI)	97	It's Cool (Chappell — ASCAP)	83	New Orleans (Warner-Tamerlane — BMI)	13	Train Called Freedom (Mighty Three — BMI)	49
Dr. Love Power (Jec/Petmar — BMI)	75	I've Got A Feeling (Irving — BMI)	81	Nursery Rhymes (Mighty Three — BMI)	24	Turning Point (Julio-Brian/Content — BMI)	9
Extra, Extra (Brookside/Ceberg — ASCAP)	89	Just Your F'dol (Jim-Edd — BMI)	26	Oh No, Not My Baby (Screen Gems — BMI)	69	Wake Up Everybody (Mighty Three — BMI)	22
Feel The Spirit (Silent Giant/Aopa — ASCAP)	46	Keep Holding On (Stone Diamond/Gold Forever — BMI)	19	Once You (Mighty 3/Sacred Pen — BMI)	67	Walk Away From Love (Charles Kippis — BMI)	12
Finders Keepers (Hearsay — BMI)	77	Let's Groove (Mighty Three — BMI)	50	Party Down (Getra — BMI)	70	When I'm Wrong (ABC/Dunhill/One of a Kind — BMI)	32
Fopp (Play One — BMI)	53	Let's Make A Baby (Mighty Three — BMI)	65	Party Hearty (Excellorc/Saico — BMI)	39	When Your Love (Mighty Three — BMI)	90
For All We Know (TRO Cromwell/Leo Feist — ASCAP)	74	Let The Music Play (Swope/Brent — BMI)	91	P. Funk (Malbiz/Rick's Music — BMI)	80	You (Jay's Enterprises/Chappell — ASCAP)	47
From Us To You (Ganga — BMI)	14			Qualified Man (Sherlyn — BMI)	52	You Are Beautiful (Avco Embassy — ASCAP)	40
				Queen Of Clubs (Sherlyn — BMI)	71	You're Foolin' You (Groovesville — BMI)	16
				Quiet Storm (Bertam — ASCAP)	59	You're My One (Sister John/Vignette — BMI)	44
				Rattlesnake (Southfield — ASCAP)	56	You Sexy Thing (Finchley — ASCAP)	15

20 Years Ago...



'ABC Bowling Lanes'

"ABC Bowling Lanes," a ball-bowling game offering 10 frames for 10c, was released by Bally Manufacturing Corporation in 1956, and available in two models, the 11 (measuring 11 feet long by 29 inches wide) and the 14 (which was of the same width but 14 feet in length). It could be played by 1 player or 2 to 6 players in competition. Unlike a shuffle-puck game, the ABC Bowling Lanes was played with 3 inch quiet-roll rubber balls, permitting players to throw straight, hook or back-up balls; and the scoring was in line with official bowling rules: strikes, spares and blows automatically were "chalked up" just as in bowling alleys. Also very authentic was the high speed ball return. Other outstanding features were the high speed totalizer, geared to speed up play and thus increase earnings; and the light-up score which brilliantly reflected the scores on the backglass. The unit's playfield was of formica and the cabinet club-styled.



'Balls-A-Poppin'

Also of 1956 vintage was the 1 or 2 player pinball machine called "Balls-A-Poppin," released by Bally and available with nickel or dime coin mechanism. The busy playfield was abundant with challenging shots to test the player's skill and induce repeat play, and there was a multitude of ways to advance scores (reminiscent of the more current models). A ball shot into the kick-out saucer-pocket released the number of Wild Balls credited, and these were automatically ejected from the "Wild Balls Bazooka" to roll down the playfield, scoring exactly as balls shot by the player. Action continued as players attempted to increase scores with the aid of pop bumpers, bumper-light bumpers (and roll-overs), slingshot-kickers, kicker-light bumpers (and roll-overs), roll-over lanes, rubber rails, power flippers and a last-ball suspense shot, to name a few of the scoring features spotlighted on this model. At the time of its release the model's cabinet was described as "new-look" and a replay register was offered as optional.

Service Hint

The "gripe-o-gram" has proven to be a very effective method of determining and correcting any service or programming problems on the route for John Trucano of Black Hills Novelty Co. in Deadwood, South Dakota. John has been using this system quite successfully at all three of his operations (Deadwood, Rapid City and Pierre) and here's how it works: as the route man is making his rounds each day his individual stops are recorded on a card and any location gripes encountered, whether they are about a machine that isn't working properly, a record that should be removed from a jukebox, anything negative, in other words, that cannot be handled on the spot, are recorded on the reverse side of the card. The cards are turned in at the office each evening so that a

secretary can type all of the specifications therein on a special "gripe-o-gram" form, which is subsequently forwarded to the particular individual or department responsible for correcting the problem. After it's been dealt with, the specifics are duly noted. John added that whenever he or a route manager observe anything unfavorable on the route they dictate a "gripe-o-gram" and put it through the proper channels. "We naturally try first to correct a problem right on the spot," he said, "but when this cannot be done our most efficient alternative is the 'gripe-o-gram.'"

Siemieniec To Manage Midway's Parts Dept.

CHICAGO — Tom Siemieniec has been appointed manager of the Parts Department at Midway Manufacturing Company. He will assume his new position immediately with the assistance of Jerry Gawlik, present Parts Department manager, who will be leaving the company on March 1.

Tom Siemieniec has been with Midway since October of 1971. At that time he was on the firm's production department staff; however, with the advent of solid state components and integrated circuits in the 1972-74 period, his knowledge and experience in this field brought him into service and inspection.

In making the announcement, Midway's director of sales Larry Berke said, "Tom's eagerness to assist others in the Parts Department and aid our service manager Andy Ducay with customer service make him an ideal choice for this position in management."

Coin Sports, Inc. Formed To Promote Table Soccer

SEATTLE — To firmly establish a professional status for table soccer, similar to that of other professional sports, a new organization called Coin Sports, Incorporated has been formed by United Financial Corporation. The new firm will concentrate heavily on promotional programs geared to achieve this goal and arouse increased public interest in the sport.

Cal Rogers of Mountain West, Inc., is president of the new organization. His tournament expertise is reflected in the highly successful "Quarter Million Dollar" tour and numerous other national and territorial "Tournament Soccer" tourneys he has spearheaded during his 4-year tenure in the industry. Assisting Rogers in the CSI operation are Steve Blattspieler, of Helena, Montana, who is an accomplished table soccer player with an impressive background of func-

tional experience in the field of tournament organization; and Art Le Compte, of Kalamazoo, Michigan, who is a comparative newcomer to the industry but has to his credit very significant experience in the fields of news, public relations and promotion. He was, for several years, a news director for a major market ABC affiliate television station.

As Cal Rogers pointed out, tournaments have not only succeeded in creating a public awareness of the sport but have also provided manufacturers with valuable information on improving their equipment.

Coin Sports, Inc. will direct the main thrust of its promotional programs to the growing audience of fans and players as well as to the coin machine industry.

Further information may be obtained by writing to the firm at P.O. Box 80605, Seattle 98108.

NSGA Draws 46,514

CHICAGO — The 47th annual National Sporting Goods Association convention, held in McCormick Place Feb. 5-8, drew a total attendance of 46,514 to shatter previous records, according to association officials, and an equally impressive exhibitor participation of 1,506 firms. Also notable was a significant increase in

foreign participation embellished by numerous government sponsored exhibits from throughout the world. Products shown were representative of sports in every aspect, from apparel to equipment and accessories with several manufacturers of coin operated machines hosting exhibits for the display of their various home lines.



American Shuffleboard, represented (l. to r.) by Sol Lipkin, Lou Gilbert, Nick Melone and Dick Delfino, showed a fine array of products from their recreation line, including the outstanding Imperial Eagle shuffleboard as well as Bumpa Pool, Rocket Hockey and the Esquire and Granada tables.



Mirco Games, Inc. staffers (l. to r.) Ron Eklund, Carmen Moynehan and Pat Burke are pictured amidst the great assortment of home pieces displayed. Lineup included the Grand Champion Club, Maverick, Glass Club and Junior Champion. Table soccers were a very popular attraction at the show.



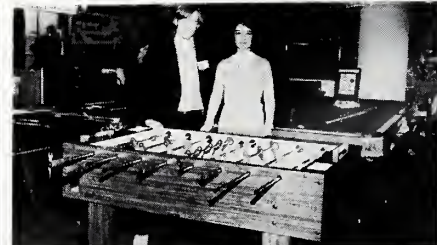
In addition to unveiling the first pinball machine produced for home use, Brunswick hosted quite an elaborate exhibit showing such models as Air Hockey, Air Handball, pool tables, etc. Firm's Roger Gross (l.) ably assists a convention visitor.



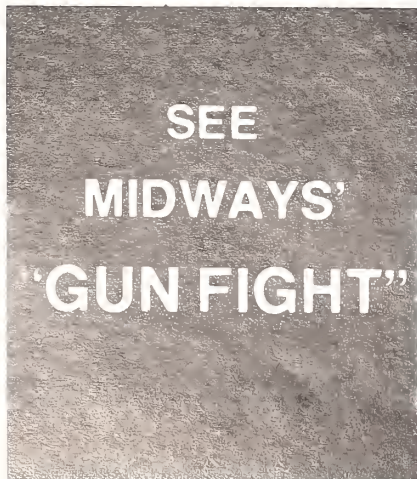
Members of the Leisure Sports Systems team photographed here are (l. to r.) Jerry Monday, Marty Wasserman, Jack Phillips and Bob Huddleston (Cue & Cushion). Among the foosball models shown were the American Deluxe, American and American Profeese.



That's the great looking Empire Pro 9' model on prominent display in the Fischer booth. In the foreground are firm's Frank Schroeder (l.) and Gerald Cox of Golden West Marketing. Many exhibits, including this one, carried the bicentennial theme in decor and specialty pieces.



Jim Tyrell, who's been doing such an excellent job with the Irving Kaye tournament series, posed for the Cash Box camera. The Kaye exhibit displayed an assortment of home units including the Hurricane, several pool and bumper tables and the gorgeous Renaissance specialty piece, seen in the background here.



**Bally 4-Player
'Flip Flop'
Features New
Ball-Swat Power**

CHICAGO — "High-powered ball action is featured in 'Flip-Flop,'" Paul Calamari, sales manager of Bally Manufacturing Corporation revealed, when announcing volume delivery this week of the new 4-player flipper-type pinball.

"Current to thumper bumpers and to slingshot kickers," Calamari explained, "is converted to D.C. to give bumpers and kickers explosive scoring energy. And a totally new flipper design ensures positive impact of flipper-arm against the ball and extra powerful ball-swatting flipper force.

"The new oomph added to ball action in 'Flip Flop' is matched by the fascinating score features engineered into the game, among which are twin special rollover buttons, twin extra ball kickout holes and a build-up out-hole bonus, which is doubled if collected while 'double bonus' is lit. Bonus is advanced by skillful manipulation of the flip-flop feature, introduced and popularized in Bally 'Wizard,' and 'double bonus' automatically lights during the play of third and fifth ball in a 5-ball game, during play of last ball in a 3-ball game.

"A new last-inch suspense feature is found in the four bottom lanes, each of which scores 5,000 when lit, 500 when not lit, lights alternating between left and right lanes, after bonus score hits the 11,000 level. And balls passing through the lanes, instead of diving into the out-hole, may hit the 'ball-rescue' rebounds at extreme bottom of playfield and bounce back within range of the bottom flippers.



"In addition to standard bottom flippers — with the new socko I mentioned — left and right flippers, halfway up the playfield, give players added opportunity to score specials and extra balls and to finagle the flip-flop feature for top bonus counts.

"Location tests of pilot model 'Flip Flop' in all types of spots in all parts of the world indicated 'Flip Flop' will equal or surpass 'Wizard' in sales, play appeal and earning power," Calamari concluded.

MAA Convention Set

NEW YORK — Using the 1976 Bicentennial as a theme, the Music and Amusement Association of New York, Inc., will hold an Annual Regional Convention & Trade Show — the first of its kind in the northeastern and mid-Atlantic United States. According to MAA president Irving Holzman, "We're very turned on in making the preparations for this new convention and trade show. It will be something new, something different

held in this section of the nation for the very first time." Holzman noted that in previous years, the MAA has held a "local" event consisting of greater New York metropolitan area operators and record companies.

"Because New York City is such a main center of attraction for 1976, we feel it is incumbent to connect all segments of our industry together, from the states of New Jersey, Pennsylvania, Connecticut, the New England area, besides New York," said MAA executive director Ben Chicofsky.

The convention and exhibition will be held at the Stevensville Country Club in Swan Lake (Catskills), New York. The dates are Friday, May 14 through Sun-

day, May 16.

Chicofsky indicated that over 500 allied industry members will be attending this convention. "This will be a unique and effective market of exposure for those trade show participants — the manufacturers, local distributors, jobbers, wholesalers and jukebox operators," according to Chicofsky. "Never has there been an opportunity in the northeast and mid-Atlantic regions, where the people of our industry family can display their products and projects, under a direct, prestige organizational event. I predict that the 1976 MAA Annual Regional Convention & Trade Show will become the 'talk of the industry'."

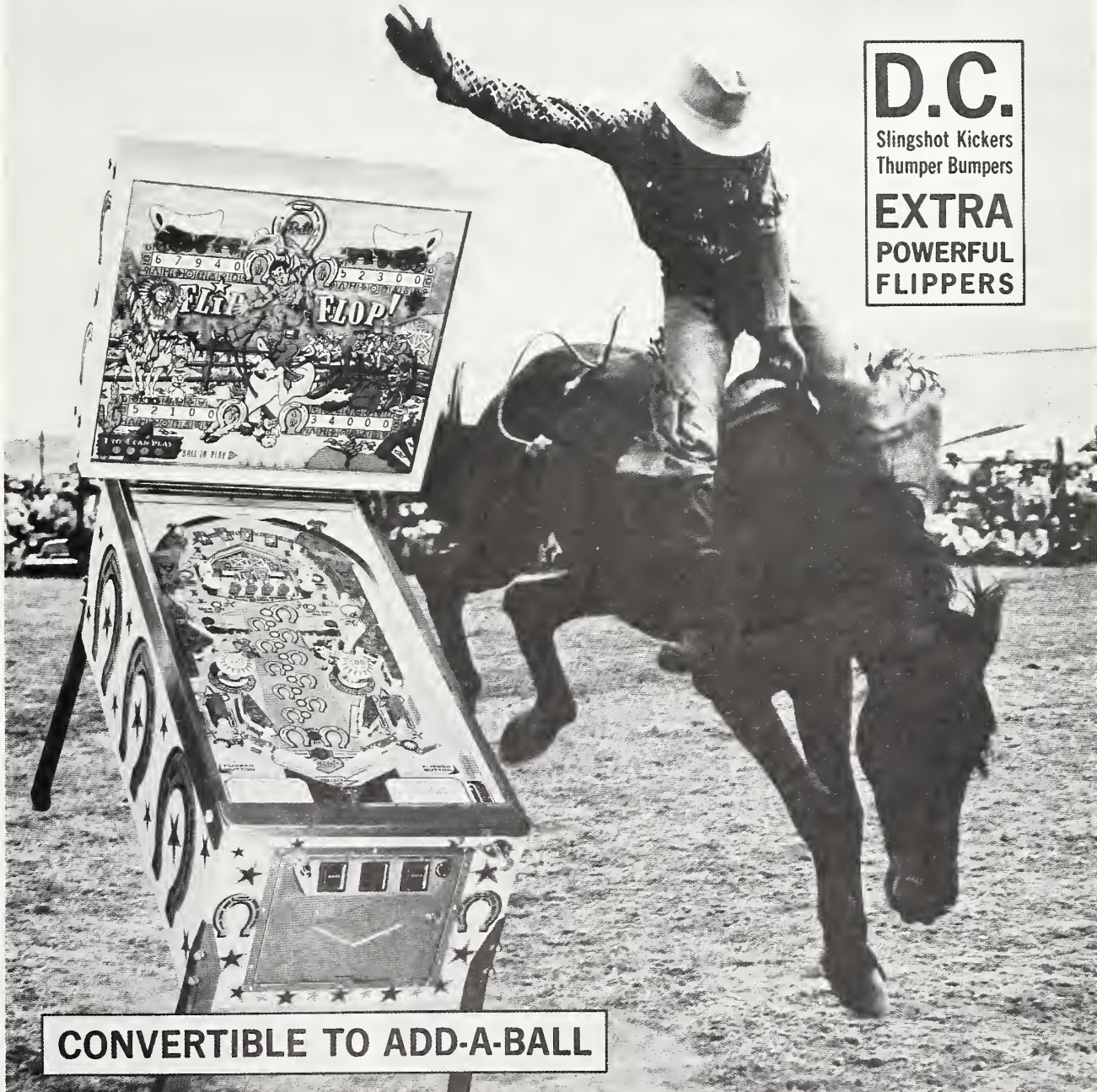
Affiliated groups and individuals in the

eight state tier will be receiving materials and information on the convention this week. Further inquiries should be directed to (212) CI 5-7550.

**How New Copyright
Bill Affects Juke Boxes**

See Page 7

Fast playfield action! Fast earning power!
Bally FLIP FLOP
4-PLAYER FLIPPER PINBALL



D.C.
Slingshot Kickers
Thumper Bumpers
**EXTRA
POWERFUL
FLIPPERS**

CONVERTIBLE TO ADD-A-BALL

See your distributor or write BALLY MANUFACTURING CORPORATION • 2640 BELMONT AVENUE, CHICAGO, ILLINOIS 60618, U.S.A.

Pinball Machines, A 'Magical' Attraction For Roger Sharpe

CHICAGO — Since the spring of 1975 Roger C. Sharpe has been doing research for a book on the pinball machine industry. Hopefully, in December of 1976 the book, to be published by E.P. Dutton and titled "The Great American Pinball Machine," will be released. Sharpe is a former associate editor of Gentlemen's Quarterly and a very avid pinball machine enthusiast. He and his photographer James Hamilton have visited scores of locations, talked with numerous members of the coin machine industry and amassed a collection of thousands of photographs to illustrate the book.

During a recent **Cash Box** interview Sharp discussed the "magical" attraction pinball machines hold for him, and his personal enthusiasm for the "art" of pinball play.

"I've written and talked a great deal about pinball machines in the past months, an activity I'll be continuing for some time to come," he said, "and one reaction I get, that stands out in my mind, is the surprise some show at the extent of my knowledge about the industry. Well, I have a confession to make. I couldn't be doing what I'm doing if I didn't truly enjoy it. That includes getting into the subject matter as much as I can — a fact that many can attest to who have tried to 'tear' me away from playing pinball.

"Forgetting about the articles I've done and will be doing, as well as the book I'm working on, pinball machines have always held a special aura for me. They are infinitely exciting to me, able to hold my interest and fascination for hours at a time. The sounds and lights they emanate only add to the physical pleasure of playing.

"Maybe if I were a Freudian devotee I could label the act of playing pinballs as a sexual experience. A field day could be had if one were to analyze the flippers or the gaining of control over the machine that neatly fits before one's legs. But that isn't the essence of what pinball playing is all about.

"I've been asked numerous times if I'm 'any good' at playing the steel ball. Well, truthfully, it depends. I leave the heavy analysis to those who are into that area. What I look to see is the different and innovative. I'll walk into an arcade and search out the machine I've never seen or played before. I want to play them all, the bad and the good, to learn what has come before so that I may get an idea of what is to come.

"At these instances my play is ex-

ternal, as I view what the machine has to offer, not whether I can master it. My interest is always stirred by the individual logic and strategy so intrinsic to each manufacturer. There really can be no mistaking a Chicago Coin machine from a Bally, Gottlieb or Williams. Each can be appealing from its own unique way. That even includes Playmatic or even the new entries from Allied Leisure and Mirco (I'll hold judgment on Sega since I've never played any of their pingames, yet).

"Pinball machines to me are pinball machines. They are a separate world that is magical to me. When I'm playing to play, I'd rather 'blend' in with the flow of the game than try to out-finesse it. It's almost as if I'm trying to beat the machine at its own game. I become transformed.

"My mind is locked into what I'm doing. I'll concentrate and try to 'feel' my way. See how much the machine can take before it will tilt. Check the dead spots of the playfield and turn them to an advantage rather than a disadvantage. Because in my mind playing playing machines is an art. You can't play 'against' a machine and hope to succeed, you have to play 'with' it.

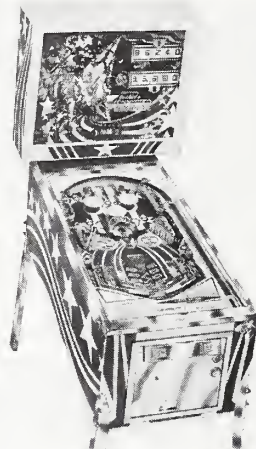
"When I'm playing the adrenaline flows, and if the magic is there I find myself in another world. My eyes may be able to pick up the spin of the ball and even gauge the speed. Maybe my fingertips will tingle and my heart quicken. There is that special 'rush' that eliminates the outside world. Worries and thoughts? They're left behind once I pull back the plunger. I'm transformed and I love it, even if I can't beat the machine. That's okay. I'll be back to it if the appeal is strong enough. Sometimes by 'losing' the enticement is that much stronger.

"When James and I go around and stop to play machines at the many locations we've visited there's that other level of competition. But I'd rather beat him when he's had a good game. Most of the time the enjoyment can be almost as high by just watching. By being surrounded amid lights and sounds that melt problems and leave me wondering at the marvel of these beautiful inventions.

"They are alive to me. Continually stimulating and exciting. And no matter how old I get they'll always entrance and hold me. Pinball machines? Let them always entertain and please people as they've been doing for so many years. Whether the challenge is to win a free game or an added ball, may pinball

machines forever remain as an enigma for those satisfying times when man and machine manage to blend in spirit and action.

"Pinball machines, for me, deserve their place in the sun. Maybe now, for the first time, we can see the dawn breaking. I hope so."



CHICAGO — D. Gottlieb & Co announced the delivery of the Pioneer unit which may be purchased through Gottlieb distributors. The Pioneer is a two-player version of Gottlieb's very popular four-player Spirit of '76. The cabinet is a colorful red, white, and blue with stars and stripes on either side and, like the Spirit of '76, the backglass art depicts historic segments of American history. There is a recessed stainless steel front door and Pioneer features rollover sequences to advance the bonus, eight drop targets that score 500 and add a bonus, and double/double scoring to 60,000.

ABC Group Confidence fr. 24 finding radio is the best media in which to advertise.

Results

We're able to check on national account buys by having a sales staff in each of the major cities our stations are located in... that's an advantage... to have people you can work with in Chicago, San Francisco, New York, Detroit and so on. At KLOS, for instance, we have about 28 52-week advertisers on our station... the responsiveness to retailers from our accounts has been great. They're very pleased and naturally that pleases us."

And in the same respect that programming at the ABC-FM group is confidence oriented, sales can be also. Sales managers and general managers may have informal discussion between themselves about various approaches to selling nationally and in individual markets. "Confidence," says A len Shaw, "is the word."

j.b.carmicle

country new additions fr. 38

WAME — CHARLOTTE
Sweet Sensuous Feeling — Sue Richards — ABC/Dot
The Battle — George Jones — Epic
Goodnight Special — Little David Wilkins — MCA
Find Yourself Another Puppet — Brenda Lee — MCA
29 To 21 — If I Let Her Come In — Ray Griff
26 To 16 — Till I Kissed You — Connie Smith
25 To 15 — Till The Rivers All Run Dry — Don Williams
18 To 11 — Broken Lady — Larry Gatlin
17 To 10 — Sometimes — Johnny Lee

WXCL — PEORIA
Lone Star Beer & Bob Wills Music — Red Steagall — ABC Dot
What I've Got In Mind — Billie Jo Spears — UA
Without Your Love — Charlie Ross — Big Tree
Sentimental Journey — Dave Dudley — UA
Together Again — Emmylou Harris — Reprise
I Ain't Got Nobody — Del Reeves — UA

WIRE — INDIANAPOLIS
Up Against The Wall Redneck Mother — Bobby Bare — RCA
Looking For Space — John Denver — RCA
You're Not Charlie Brown — Donna Fargo — ABC/Dot
Love You're The Teacher — Linda Hargrove — Capitol
The Door I Used To Close — Roy Head — ABC/Dot
Don't Boogie Woogie — Jerry Lee Lewis — Mercury
Hey Lucky Lady — Dolly Parton — RCA
Without Your Love — Charlie Ross — Big Tree
Devil In Your Kisses — Mel Street — GRT
Together Again — Emmylou Harris — Reprise

WITL — LANSING
Hey Lucky Lady — Dolly Parton — RCA
I Ain't Got Nobody — Del Reeves — UA
Together Again — Emmylou Harris — Reprise
I Love You Because — Jim Reeves — RCA
I'm A Trucker — Johnny Russell — RCA
Without Your Love — Charlie Ross — Big Tree

WHK — CLEVELAND
I'm So Lonesome I Could Cry — Terry Bradshaw — Mercury
The Door I Used To Close — Roy Head — ABC/Dot
I Love You Because — Jim Reeves — RCA
Together Again — Emmylou Harris — Reprise

FM analysis fr. 23

- The Leprechaun — Chick Corea — Polydor
- Put It In Your Ear — Paul Butterfield — Bearsville
- Say It Ain't So — Murray Head — A&M
- Second Resurrection — Stairsteps — Dark Horse
- Smile — Laura Nyro — Columbia
- * Magic City — Radio King — Jelly
- * Fooled Around — Elvin Bishop — Capricorn
- † (None)

WCOZ-FM — BOSTON

Beverly Mire

- When An Old Cricketeer Leaves The Crease — Roy Harper — Chrysalis
- Better Days/Happy Endings — Melissa Manchester — Arista
- Havana Daydreamin' — Jimmy Buffett — ABC
- Give Us A Wink — Sweet — Capitol
- Mustard — Roy Wood — UA
- Chris DeBurgh — Chris DeBurgh — A&M
- Stairsteps — Dark Horse
- Greg Kihn — Beserkley
- We're Children Of Coincidence — Dory Previn — WB
- January — Pilot — EMI
- Land Of The Midnight Sun — Al Di Meola — Col.
- KGB — MCA
- * Fooled Around — Elvin Bishop — Capricorn
- † KGB (entire LP) — MCA

WBLM-FM — LEWISTON/PORTLAND, MAINE

Jose Diaz

- Smile — Laura Nyro — Columbia
- King Brilliant — Howard Werth And The Moonbeams — Rocket
- The Leprechaun — Chick Corea — Polydor
- Havana Daydreamin' — Jimmy Buffett — ABC
- Savage Eye — Pretty Things — Swan Song
- Gimme Back My Bullets — Lynyrd Skynyrd — MCA
- Release — Henry Gross — Lifesong
- Second Childhood — Phoebe Snow — Columbia
- Unicorn II — Unicorn — Capitol
- Run With The Pack — Bad Company — Swan Song
- If The Shoe Fits — Pure Prairie League — RCA
- Peter Alsop — Peter Alsop — Peaceable
- * Desire (entire LP) — Bob Dylan — Columbia
- † Silver, Blue And Gold — Bad Company — Swan Song
- † Money — Laura Nyro — Columbia
- † Don't Hang Up — 10cc — UK



Roger Sharpe



James Hamilton



A "TOUCH" OF JOHN KLEMMER — European saxophone star John Klemmer is currently reaching American audiences with an ABC album, "Touch," and personal appearances, including a recent engagement at New York's Bottom Line. Here he is relaxing backstage. (l to r): Mickey Wallach of ABC promotion; Vin Skelsa, dj at WNEW-FM; John Klemmer and WNEW-FM's Dave Herman.

CHICAGO CHATTER

Latest 4-player in release from Bally Manufacturing Corp. is "Flip Flop." See it at your nearest Bally distrib showroom!

HERE'S WORD FROM **Bob Wick** of Fascination Ltd. about a newly launched sales incentive program the firm is sponsoring, on an international scale, offering prizes of all expenses paid trips to the MOA 1976 convention. Give him a call and he'll be happy to explain the details. . . . Currently in production at Fascination is the newly introduced 700 Handicap video table which **Bob** is pretty excited about — so much so, as a matter of fact, that he's offering a very special guarantee with every purchase to "buy back the machine within one year if it doesn't return its original investment." This guarantee, in writing, has been in effect on previous models, only now it is being extended to overseas customers as well as domestic. . . . Leaned that **Chuck Weber** recently joined the Fascination team in the capacity of production manager. He was formerly on the parts department staff at CDI and is considered to be one of the up and coming bright young men in the industry.

THE CURRENT ROCK-OLA PHONOGRAPHS are obviously being as widely accepted overseas as in the domestic market, judging from feedback reaching the factory's home office. The very successful U.S. launching of the new line was followed by an equally impressive foreign premiere and, as Rock-Ola's executive veepee **Ed Doris** noted — if present orders are any indication this year will certainly be an exceptional one! Compatible with the emergence of new locations for coin-operated phonos, he added, is the present Rock-Ola lineup which contains a model for just about every location regardless of type or size.

MOA'S FRED GRANGER is finalizing plans for the association's upcoming Board of Directors meeting in Hawaii, March 25-26-27. Although it beats us how one can attend to business in such an atmosphere, this particular meeting, being the association's most important of the year, is expected to be very productive in that it will focus largely on details for Expo '76. A full day will be devoted to lining up a program, seminar topic, etc. for this year's convention. Granger indicated that, consistent with previous years, the meeting is expected to attract a full attendance.

NICE CHATTING WITH Electra Games' sales manager **Stan Jarocki**, who was back at home base last week after traveling to London for the ATE where Electra products were shown by Ruffler & Deith, firm's rep in England; and Denver where he attended the big gala hosted by Mountain Coin to show the new Rock-Ola phono. Latter event, as he noted, drew a huge turnout of coin people from all over the country. Our conversation would not be complete without some mention of "Avenger," of course, and the Electra 3-game cocktail table — which are both selling just beautifully, according to Stan.

THE WEEKLY FRIDAY open house gathering at Empire Dist. is developing into quite a popular industry event in this area and the Empire people couldn't be more pleased about it — or more hospitable, for that matter.

HOUSTON HAPPENINGS

Namewise, Manning Music Co. (1918 Taft), owned and operated by **Jack Mannings**, is the newest music operating firm in Houston. However, Mannings purchased, lock, stock and barrel, the holdings of **J.D. Cooper**, who operated the firm for many, many years as Cooper Amusement Company. . . . Vivacious **Mary Troy**, wife of **Freddie Troy**, owner of Marc Amusement Co., recently enrolled as a full-time student at the University of Houston, majoring in languages. Although she is well past middle age, she's already proven to be an astute student, having mastered two languages; and, were we not a Presbyterian Church Elder, we'd bet even money that she ultimately winds up speaking Chinese as fluently as a native. . . . **C.O. (Red) Harrington** definitely is, from point of service, the oldest operator in Houston. He works most every day and shows few signs of his age. Red served in the U.S. Marine Corps during all of WW2 and once remarked that the rank and file of that great outfit regarded him more as a father than a comrade in arms. . . . Some months ago cute little **Linda Troy**, daughter of **Freddie** and **Mary Troy**, decided to get herself a job. She made application for a government position in Washington and a civilian position in Dallas; was hired immediately in Dallas but recently received a couple of phone calls from the CIA offering her a position in Washington. She held on to her Dallas post, however. . . . Real classy looking place, both inside and out, is City Wide Music & Vending Co., Inc. (1341 Heights Blvd.). **J.W. Court** is owner with **Joyce Cooke** as receptionist and secretary. . . . **L.A. Haws** is owner of a successful vending firm, CMS Vending Cigarette Machine Service (3408 McKinney Ave.). . . . **Don Park** is sole owner of Bluebonnet Music & Cigarette Service, Inc. (3821 McKinney Ave.). Bluebonnet is truly one of the long time, big time operating firms in the city. The late **K.T. Park**, Don's father, organized the firm way, way back and it was originally located on Boundary Street in Houston's old north side area. . . . **L&H Music Co.** (3445 Leeland Ave.) has the building once occupied by the late **L.R. Gardener**, a major phonograph and record distributor. In the past, the place was the scene of many enjoyable and festive occasions; new model showings and such. . . . **Joe Baine**, owner of Baine Amusement Co. (Beaumont, Tex.) apparently is living the life of Riley these days, with son **Donald** doing most of the work. Joe travels to Houston each week to buy equipment and visit old friends. Joe Baine is generally regarded as the dean of Houston's out of town operators.

EASTERN FLASHES

Bob Catlin of Rowe International reports that sales are quite good for this time of year and he noted exceptional action with the current AMI R-80 phonograph line which is moving very well at the Albany branch. In the games department, **Bob** spotlights "Ski" and "Trivia" as two of the hottest sellers of the day. . . . **Bill Prutting** and the crew at See North Distributing anticipate very heavy sales on the upcoming Williams "Space Mission" 4-player which is expected to be shipped by the factory very soon. The machine caused a lot of excitement at the MOA show and Prutting reports that many operators are pre-ordering the model. . . . **Jack Shawcross** of Robert Jones Int'l. items that the two-day Atari service school, held in mid-February, drew about 25 operators who attentively participated in the very informative sessions. Jack also made some comments about the rising popularity of foosball and the strong possibility of its becoming a national sport. He said music and games sales are on the rise at RJJ and, on the strength of present activity, he sees '76 as a banner year for Rock-Ola phonographs. He's currently doing big business with Midway's "Gun Fight" and Atari's "Steeplechase". . . . **Barry Feinblatt** reports that Universe Affiliated of Union, N.J. has signed more U.S. and Canadian distributors for the Playmatic models, adding that the firms are all "prominent" in the business.

UPPER MID-WEST MUSINGS

Bill Truman, service engineer of Automatic Products, St. Paul, held a service school at Viking Vending Co. for two days Monday and Tuesday (2-3). **Glenn Charney** was very happy with the large turnout. . . . **Mr. & Mrs. Bob Lucking** in the cities for the day making the rounds. . . . Viking Vending also held a service school with the help of **Bill Truman** of Automatic Products at **Jim Stansfield's**, LaCrosse, Wisc. Thursday (5). . . . **Al Skafte**, who has been with L&I, Duluth, for several years suffered his second heart attack and we are happy to report that after three weeks in the hospital he is on the road to recovery and expects to be back on the job soon. . . . **Bob Kovanen** in town told us that his son, working part-time at a service station, was accidentally run down by a truck at the station and was rushed to the hospital. He has been transferred to the U. of M. Hospital and is getting the best of care. His chest has been damaged but the doctors are sure that he will be ok. A matter of time and patience. . . . The **Doug Smarts** of Bemidji have returned from Acapulco after spending a delightful two weeks there in the sunshine. . . . **Sandy Godberg**, Lieberman Enterprises, returned from a two-week trip to Hawaii and Los Angeles. . . . **Mr. & Mrs. Vern Johnson**, Alexandria, are spending the winter in Padre, Brownsville, Texas and then on to Phoenix and Los Angeles. They will be gone until April. . . . Sure is winter vacation time. The **Vern Nesses** are leaving next week for the west coast. Driving to California and expect to stop off at Las Vegas on the way back. . . . **Bob Kervina**, Duluth, left for Las Vegas to attend a gun show. Quite a hobby with Bob. . . . In town this past week were **Bob Thomas**, Virginia, **Clem Kaul**, and **Clarence Anderson**. . . . **Bob Bigelow** returned this week from Las Vegas and said he had a lucky few days there. . . . Music Operators of Minnesota, (MOM) held a board meeting at Advance Music Co. quarters. Board members present were **Phil Smith**, **Norm Pink**, **Jess Farkus**, **Hy Sandler**, Minneapolis. **Al Eggermont Jr.**, Marshall, **Darrell Weber**, Blue Earth, **Harlow Norberg**, Mankato, **Lawrence Sanford**, Dodge Center and **Ritchie Hawkins**, Rochester. It was their first meeting since last July.

MILWAUKEE MENTIONS

WELCOME BACK! To **Jim Stansfield, Sr.** and wife, **Belle**, who have been vacationing in Florida since early Jan. Though the weather was nice, we understand from **Jim, Jr.** that they are glad to be back home. Sportsman that he is, we expect some deep sea fishing stories from Jim in a couple of weeks. . . . Stansfield Vending is sponsoring their third annual Foosball Tournament on Feb. 28 and 29, at the Holiday Inn in LaCrosse, Wisc. The purse for the event will be \$1,000, and those interested in signing up may still do so, until the day of the tournament. Registration fees are \$10 per team, and play is open to the public. Interested parties may sign up at the Holiday Inn or Stansfield Vending. Last year's tournament drew 100 participants and it is hoped that this year's will do even better. Jim tells us spectators are welcome, and food and beverages will be served, so hurry over and register — you could be the lucky winner this year!

CHATTED WITH **Jack Hastings** of Hastings Dist., Inc. in Milw., who told us of a service school hosted by Hastings Dist. on Feb. 17-18. The topic covered was the new Rock-Ola model 464, an introduction was held on Tues. (17) by **Pat Blake**, and an advance course on the 464 was held on Wed. (18). The school lasted from 10 a.m. until 5 p.m. each day. . . . **Walter Bohrer** of Hastings Dist. was in Wisconsin Rapids on Feb. 13, addressing the first class of apprentices that started courses for the Wisc. Music Merch. Assn.'s apprenticeship program. Walter's son, **Michael Bohrer**, who works for Hastings, was one of the young men starting in the program.

CALIFORNIA CLIPPINGS

Milton S. Greenman related that the South Carolina Coin Operators Convention was very successful for Sega. Their Bullet Mark was among the top-notch games being exhibited, and it generated plenty of excitement. He and **Don Hutmeyer**, Sega's service manager, touched base with many of their east coast ops and conducted service classes on the maintenance of Bullet Mark. . . . MAZEL TOV and warmest wishes to C.A. Robinson's **Al and Leah Bettelman** who recently celebrated their 42nd wedding anniversary. . . . Nice chatting with **Lila Zinter**, national sales manager for Meadows who told me that the L.A. Hilton manager phoned her with kind words regarding Meadows' new Ckidzo hockey cocktail table which nicely complements the other games already there. The other games, by the way, are Meadows Flim Flam cocktail tables which have had yet another resurgence in orders. The excellent response to Flim Flam, Ckidzo hockey, and Bombs Away has really kept the Meadows plant busy. . . . SCHEDULE OF Atari key seminars: Empire Dist. (Chicago) meeting at the Holiday Inn on Feb. 25-26 in Elmhurst, Ill.; Runyan Dist. (Springfield, N.J.) meeting on March 15-16; Active Amusement Co. (Philadelphia) meeting at the Holiday Inn at 18th and Market St. in Philadelphia (17-18); Birmingham Vending (Alabama) holding seminars in their offices (23-24); Franco Dist. (Montgomery, Alabama) meeting (25); Peach State Dist. (Atlanta) (26) and Greater Southern (Atlanta) (29-30). ATTENTION west coast manufacturers: Seminars are invaluable educational tools for your distributors and operators. With the industry growing and becoming more complex these seminars are becoming a vital necessity. Please let us know your ideas and plans for future seminars and meetings.

STATE ASSOCIATION CALENDAR 1976

February 29: No. Carolina Coin Ops. Assn., Inc., spring conv., Hyatt House, Winston-Salem
 March 19-20-21: Music Operators of Michigan, annual conv., Weber's Inn, Ann Arbor
 April 9-10-11: Wisconsin Music Merch. Assn., spring conv., Scotsland Resort, Oconomowoc
 April 24-24: Kansas Amusement and Music Assn., meeting, (site to be selected)

May 7-8: Ohio Music & Amusement Assn., annual conv., Carrousel Inn, Columbus
 May 14-15-16: Music and Amusement Assn. (New York), annual conv., Stevensville Country Club, Swan Lake
 July 23-24-25: Montana Coin Mach. Ops. Assn., annual conv., West Yellowstone
 August 27-28-29: No. Carolina Coin Ops. Assn., annual conv., Sheraton Motel, Charlotte
 September 9-12: Florida Amusement Merchandising Assn., annual conv., Sheraton Towers, Orlando

COIN MACHINES WANTED

WE ARE ALWAYS INTERESTED IN USED AND BRAND new phonographs, pinballs, bingos, guns, arcade, kiddie rides, slot machines, etc. all makes all models QUOTE FOB SEA VESSEL TO HOLLAND BELGIE EUROPE, SPRL, 276 AVENUE, LOIS, BRUSSELS.

WANT — all makes new and used Phonographs, Wall Boxes, T V Games, Air Hockey, Pool Tables, Bumper Pool Tables, Electronic Baseball games, Electronic Games, Kee Games, floor models, ST. THOMAS COIN SALES INC., 669 Talbot St., St. Thomas, Ontario, Canada. N5P 1C9 Canada's Oldest Established Distributor since 1927. Phone Vince Barrie, (519) 631-9550 Mail current price list if equipment now available

WANTED — Wurlitzer 1050 (Nostalgic) — new or used. Call or write The Magna/Fun Company, 400 Jacksonville Road, Hatboro, Pa 19040 (215) 674-5560.

WANTED — Will pay cash \$5 for all models of new and used Bally bingo machines. Please phone Collect with prices, conditions and quantities. FOR SALE — Over 3,000 Bally slot machines, also Mills and Jennings. BALLY DISTRIBUTING COMPANY, Box 6418, Reno, Nevada 89503 323-6156

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

WILLIAMS 'BIG DEAL' PINBALL MACHINES In good working order. Absolutely top dollar paid. Please call Ben Heck (312) 622-1206

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CLASSIFIED POWER!

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Classified Ads Close WEDNESDAY

Send all copy to: CASH BOX, 6565 Sunset Blvd., Hollywood, Cal. 90028

Make sure your check is enclosed

Executives On The Move fr 12



MCA'S NEW 'MAN' — MCA Records has signed Welsh band Man to a long-term worldwide recording contract. Announcing the signing, MCA Records president Mike Maitland said: "We are very pleased to welcome one of Britain's most respected rock bands to MCA and we are confident that they can become a major act internationally." During the past four years the band has become one of Britain's major rock acts, making the U.K. charts with their last three albums. They have also toured successfully throughout the west coast in America. The members of Man are Deke Leonard and Micky Jones (guitar, vocals), Phil Ryan (keyboards), John Mackenzie (bass) and Terry Williams (drums). The band's first album for MCA, titled "The Welsh Connection," will be released in the United States in April. It will be followed by a major North American tour. Pictured at the signing in London are (l. to r.) Peter Robinson, U.K. head of MCA Records; Micky Jones of Man; Barrie Marshall, the band's manager and Lou Cook, MCA Records vice president of administration.

Ruthie West: Needles & Pins

LOS ANGELES — Edith Head is the motion picture industry's top costume designer, but Ruthie West has a head of her own when it comes to dressing the recording industry.

Ruthie's International Costume Company employs a full-time staff of eight who double as cutters and machine operators; she personally handles all of the intricate beading, etc., and supervises each of her original designs from drawing board to delivery.

The company offers personalized service to its clients; they can store their costumes with Ruthie between road tours and, for a fee, she handles all repairs which occur from those hectic engagements.

"I don't think any client over the past four years has provided my business with a better calling card than the Jackson Five," relates Ruthie. "They were growing all the time and required at least five costume changes; and were appearing on major television shows like the Diana Ross special and their own. I was always asked to design something new for other performers."

A native of St. Louis, Ruthie started her career on the west coast as a patternmaker for the AnnJac line, but soon started getting bonuses for her work and found herself becoming widely recognized in the industry. Thus, she decided to further her individual efforts.

Neither financially stable nor quite sure she had enough business knowledge to venture on her own, Ruthie accepted a position with Boyd Clopton, a top designer for some of the biggest performers.

It wasn't long after that when Ruthie began getting notoriety outside the clothing world with her designs for Bobbi Gentry, Ann-Margret, the Fifth Dimension and the stage version of "Tommy," which began attracting lots of new accounts for Boyd.

Though his business was booming, the working relationship between them faded. "In December of 1971 I handed in my notice," Ruthie smiles.

Then fate intervened: Ruthie bought a raffle ticket and won a trip for two to Hawaii.

"The next day a costume designer friend asked if I would like to buy his shop for five thousand dollars. When I told him I didn't have that kind of money, he said, 'You have two tickets to Hawaii.' In short, I used those tickets as a down payment."

Since then Ruthie has entered into a number of design projects including the Pam Grier movie, "Foxy Brown," which one critic panned while making special effort to comment positively on the fashions exhibited in the film.

Some of Ruthie's latest creations may also be seen on the back of Wolfman Jack each week on "Midnight Special."

With ninety percent of her business coming from recording artists, Ruthie feels a certain indebtedness to those who have stood by her and helped her to make International Costume Company what it has come to be. In fact, at any given time, she may be found backstage somewhere, helping her clients to get dressed or whatever else is necessary to get the show on the road.



MAKING OVERTURES — When Stephen Sondheim (l.) was at RCA's New York recording studios working on the recording of the original cast of his new Broadway musical, "Pacific Overtures," he was visited by RCA artist Cleo Laine. Ms. Laine uses a number of Sondheim compositions in her shows and recordings. With them is Kenneth Glancy, president of RCA Records who marked the occasion with a whimsical smile and glance that seemed to indicate that Cleo could go on recording compositions forever.

Brier Named Atlantic Product Coordinator — Arline Brier has been appointed album product coordinator for Atlantic/Atco Records. In her new post, Ms. Brier will be in charge of all album copy research, as well as all phases of pre-release album production. Ms. Brier came to Atlantic in 1973 and has also worked for Vanguard and Polydor Records.

Milrod To Fantasy — Michael Milrod has joined Fantasy/Prestige/Milestone as east coast promotion director. The announcement was made by Ralph Kaffel, president of the labels, who said Milrod will begin work immediately. Milrod comes to Fantasy with a background in promotion on the east coast. Most recently with Buddah, he also spent over three years at London Records, where he was east coast regional promotion manager. Earlier he had worked with Roulette Records, again doing east coast promotion. Milrod will be based at Fantasy/Prestige/Milestone's New York office at 15 Columbus Circle (212) 757-2134.

Van Metre To ABC Sales — Bob Van Metre has been appointed branch manager, ABC Records, Elk Grove Village with responsibility for the Chicago, St. Louis, Minneapolis and Milwaukee markets. Van Metre comes to ABC from Phonodisc where he most recently was branch manager, Chicago.

Jay Morgenstern Appointed President of Music Publishing At ABC — Jay Morgenstern has been appointed to the post of president, music publishing division. Morgenstern comes to ABC with 18 years' experience in the music industry including positions as vice president, general manager, Valando Music; executive vice president of Metromedia's record and publishing division; and co-president, with partner Frank Military, of Music Maximus. Through his distinguished career, Morgenstern has been associated with such major musical successes as the Broadway shows "Fiddler On The Roof," "Cabaret," and "Godspell," and published Johnny Rivers' musical catalog while with Music Maximus. Morgenstern will work in ABC's publishing division's Los Angeles office.

Rider To Publishing Post — The appointment of Allan Rider as vice president of Cafe Americana and Rick's Music publishing companies was announced last week by Neil Bogart, president of Casablanca Records. Rider's responsibilities will include administering the publishing companies, as well as handling the acquisition of new writers. Rider, a music veteran of ten years, started his career with Irving/Almo Music, as professional manager of the west coast branch. Most recently, he was professional manager of Island/Ackee Music.

Bennett Named Production Manager, International Division of E/A/N — Crickett Bennett has been named to the post of production manager, international, at Elektra/Asylum/Nonesuch Records. In her new position, Bennett will coordinate traffic and shipping of production parts and finished product to the company's licensees and affiliates abroad.

MCA Promotes Many — Rick "Rocket" Rockhill has been promoted from the New Orleans office to Atlanta where he will share promotion duties with Jeff Lyman. The Memphis sales office has been relocated to Nashville. Leon Tsilis, formerly of MCA Miami, has moved to Nashville to take over the promotion responsibilities there. Replacing Tsilis in Miami is Ralph Witsell. He joins MCA Records as local promotion manager for Miami. Wayne McManners, MCA promotion Houston, has had his promotion responsibilities expanded to encompass the New Orleans area as well as Houston. William "The Hawk" Hawkins has joined the MCA Air Force to share promotion duties with Greg Dodd.

Bork Named CBS Publicist — Carol Bork has been named general publicist for CBS records division. She will be responsible for press relations for CBS artists on the road, and will travel extensively. Previously Ms. Bork worked for CBS International and CBS Corporate.

Len Epand To Polydor Publicity West Coast — Len Epand has been named west coast publicity manager of Polydor Incorporated. Headquartered in the Polydor/MGM offices in Los Angeles, Epand will be involved in all phases of the company's publicity campaigns.

Friedman Named To UA Publicity Post — Larry Friedman has been named east coast publicity coordinator for United Artists Records. He replaces Walter Paas, who moves to Chicago to handle promotion for that region.

Watkins Named ABC Branch Manager — Richard Watkins has been named general manager of the Atlanta branch of ABC Record and Tape Sales Corp. Watkins joined ABC Record and Tape Sales in 1968 as co-manager of the Salt Lake City branch, and moved to the Seattle Branch in 1971.

Payson To WCI Board — Martin D. Payson, vice president, general counsel, Warner Communications, Inc. has been named to the board of directors of WCI.

Fred Fowler Joins World Wide Artists — Paul Smith has announced the appointment of Fred Fowler as an agent to World Wide Artists. Fowler will be dealing with artists, promoters, schools and clubs.

Delaney To Rock Steady — William Aucoin, president of Rock Steady, Inc., has announced the appointment of Sean DeLaney as vice president in charge of artist development. He will be responsible for the creative development of all new artists with Rock Steady.

Lampoon Songbook

NEW YORK — The National Lampoon will have its first songbook published late March by the Cherry Lane Music Co., Inc.

The 100 page National Lampoon Songbook will include 47 songs, among them all of the numbers from the revue "Lemmings," and the new "National Lampoon Show." Also included will be the songs from the magazine's new LP, "Goodbye Pop," which was just released on the Epic label, and, included in its entirety will be "Moby," an hour-long musical comedy parody originally done on the National Lampoon Radio Hour.

Monarch's 30th Ann'y

NEW YORK — Monarch Records has just celebrated its 30th anniversary. The company, which claims to be the largest independent pressing plant on the west coast, now occupies more than 200,000 square feet of space and can turn out up to 200,000 singles and albums a day. The company employs more than 300 people. Seven of these people have been with the company for over twenty years. They are Dave Rothstein, Dorothy Stoller, Teruo Mitooka, Ken Minobe, Tosh Maruno, Charlie Bolden and Lewis Burciago.

'Forced Play' No Longer Factor In Canada

TORONTO — It's been five years since the Canadian Radio-Television Commission (CRTC) legislated 30% Canadian content for AM radio and most of the critics have matured in their thinking or been replaced by those "progressive" programmers who see merit in the retention of the Canadian culture through music.

Although there is only about 9% Canadian content being produced each week, record companies are loosening up and allowing sizeable budgets for Canadian product. One of the most aggressive of the majors, Columbia Records, has contributed much to the local scene through producer Bob Gallo, who had a proven track record in the U.S. before moving to Canada. Terry Lynd, president of Columbia, told **CB**: "The risk factor is still there with Canadian product, but we have experienced a profit with domestic product over the past year which makes me feel confident in maintaining our present attitude toward Canadian productions."

Stampeders Hit U.S. Market For Quality Label

TORONTO — Recent expansion by Quality Records into the U.S. market is beginning to show signs of becoming a good investment as the first single release by the Stampeders is climbing the **Cash Box** charts with a bullet.

The single, "Hit The Road Jack," was released by Quality's newly-formed New York office in late fall of 1975. Mel Shaw, manager for the Canadian top-name attraction for over 10 years, sees the sudden surge of activity on the record to be the result of a lot of hard work put on it by Drew Nugent who is in charge of the label's N.Y. office.

The Percy Mayfield composition, turned into a big hit by Ray Charles before the Stampeders turned it into a top 10 item in Canada, was the first single release by Quality in the states. Released in Canada on the MWC label, distributed by Quality Canada, the single reached a peak in late July with most major top 10 stations on it, in addition to strong sales nationally on both the single and the album it was culled from, titled "Steamin'."

Shaw is presently readying a number of dates for the Stampeders in the U.S. while the group finishes off tracks on their eighth Canadian album. Quality is presently considering issuing a combination album for U.S. release, combining tracks from the "Steamin'" album along with tracks from eighth Canadian album due for release here in late spring.



GREEK LICENSING — A&M Records, Inc. has entered into an exclusive three-year licensing pact with CBS Records of Greece S.A. Shaking hands on the deal in Athens (left to right) are Alan M. Feinberg, area director, marketing for CBS Records, David Hubert, vice president, international for A&M Records, and Simon Schmidt, regional director for CBS Records. A&M also has a license agreement with CBS Records Ltd. in Israel, of which company Schmidt is managing director and Feinberg is director of marketing.

The team of Lynd and Gallo have set the pace for Canadian acts with Tom Middleton, Crack of Dawn, Patricia Dahlquist and others. There have been a few casualties, where the act didn't measure up to expectation and had to be bypassed, which hasn't been a deterrent to Gallo, who is concentrating on the important AM market. "AM exposure is the best way to break a new act," Gallo told **CB**. He went on to explain: "When the 30% ruling came down most Canadian music was in the wrong bag for AM. But there's been a big change and even if they dropped, the ruling the records would stand up."

Little Hope For Law Change

Some programmers still believe that the ruling will be modified but those who know Harry Boyle (the new Chairman of the CRTC), are aware of his feelings in the matter. It was during the industry's communication meeting in Vancouver that Boyle, who was then vice-chairman of the CRTC, was asked if he thought the content ruling would be changed to a lower percentage. He answered with "No... how about an increase?"

The local production scene would appear to look fairly healthy with 13 Cancon singles on the national 100 (RPM) chart. Wednesday, not new to the international scene, are flexing their muscles with "Loving You Baby," leading the Canadian chart contenders. They are followed by Randy Bachman's west coast group, Trooper, with "General Hand Grenade," released on Bachman's Legend label. Marty Simon, a Montrealer, is a fairly new name to the chart scene with his Island single of "Roll You

Over."

No Small Business

With the Canadian record industry tagged a \$250 million dollar a year business (at street level), attitudes are changing at the top. Tim Harrold, Polydor's new and outspoken president (Canadian operation) told **CB** "We are a Canadian operation and as such have a special task to develop local artists and to showcase their talents to the world. 1976 must be the year when we demonstrate what Cancon means at Polydor."

The myth of "censorship" started by a handful of Canadian programmers and which had a disastrous effect in the U.S. has run its course. Canadian records are being judged by what they have to offer. Nimbus 9's president Jack Richardson told **CB**: "I never felt my productions were being given an extra listen because of censorship. Canadian performers and productions have been well received in the U.S. and abroad." So, if there was a conspiracy to discredit Canadian productions, it has long since passed.

Shinseyido Up In Fiscal Sales

TOKYO — K.K. Shinseyido, one of the major record wholesalers in Japan, has disclosed sales for its 12th term (Feb. 1, 1975 to Jan. 31, 1976). According to president Masamori Miyazaki, sales reached 10,675,550,000 yen (\$35,585,133), 12.41% more than the previous year. The sales target for the 13th term (Feb. 1, 1976 to Jan. 31, 1977) has been set at 13,100,000,000 yen.

Canadian Counterfeits; Elusive, High-Volume Bag

CRIA Budgets 50% Of Annual Operating Expenses To Combat Black Market Dupes

TORONTO — Counterfeit and private tape activity in the last three months has been at an all time high in Canada. Serious attempts to check the steady flow of illegal goods, mostly imported from the U.S., have been getting results and convictions by way of close work coordinated by the Canadian Record Industry Association with federal and municipal police forces.

CRIA representatives estimate the volume of business in the past year to have exceeded \$5 million, with a substantial number of the dollar sales rung up in the secondary markets of Ontario. Counterfeits, almost carbon copy reproductions of originals marketed by legitimate companies, are proving to be the newest thorn on the market in investigators' eyes since they are extremely difficult to identify, thus control the sale of.

CRIA and the metro Toronto fraud squad raided an office in Toronto on October 14, 1975 and seized six duplicating machines worth over \$12,000, 8,000 counterfeit tapes, blank cartridges, sleeves and labels sufficient to make 30,000 counterfeit tapes, as well as wrapping and gluing machines. In a sentence handed down last week in connection with this case, Judge Rodgers jailed Richard Hadath to two years in addition to a fine of \$3,000 with the added condition that all equipment and stock be destroyed. Hadath had pleaded guilty to charges in court.

Considered the harshest penalty on record, the Hadath case is the first time a counterfeiting seizure has been judged under Section 365 of the Criminal Code,

specifically designed for counterfeit cases.

In Vancouver, Judge McDonald recently upheld upon the conviction against Richard Brooks in respect to the Factory Sound Centre in Port Coquitlam, B.C. At this location, the public had been solicited to join a "tape club" for a fee of \$10. "Members" were then entitled to reproduce on a high speed duplicating machine any product of their choice for the cost of the blank cartridge.

The judgment in this case will have far reaching effects as other so-called "tape clubs" have opened in the provinces of Alberta and Manitoba with some considerable financial success.

CRIA, a non-profit organization, is presently budgeting 50 percent of its annual operating expenses to combating the counterfeit and piracy business in Canada. While the situation is still a major problem, the tough stance the association has taken over the past couple of years is slowly realizing results. With representatives spread across the country, an outbreak in one area is immediately reported back to the head office in Toronto and a warning is issued along with notification to the authorities. In the Christmas period the association was successful in tracking down and obtaining a "cease and desist" order on a distributor importing pirate product from the United States, and selling, through at least 17 subdistributors, to a large market in southern Ontario. The CRIA investigation located and identified all participants in the scheme, and has been successful in obtaining damages from those involved.

EMI Management Rearrangement

LONDON — EMI has announced a rearrangement of management responsibilities to further develop the group's interest in music. L.G. Wood continues as the EMI parent board director responsible for the group's music business throughout the world outside North America and Japan. Gerry Oord, presently managing director at EMI Records Ltd. U.K. and a divisional director of the group, becomes director of group repertoire and promotion. He will have special responsibilities for artists and repertoire including third party acquisitions in all territories outside North America and Japan. He will also initiate and promote the international development of artists and product. Leslie Hill, presently director, international marketing and repertoire, becomes director responsible for all U.K. record operations and is appointed managing director of EMI Records Ltd. U.K. Roy Featherstone continues as deputy managing director of EMI Records Ltd. but with direct responsibility for artists and repertoire, marketing, promotion and sales.

Mercury is to release two early albums by Rod Stewart, "An Old Raincoat Will Never Let You Down" and "Gasoline Alley," as a double package under the title "The Vintage Years 1969-70" retailing at 3.99 pounds (\$8).

Kenny, who hit with "Fancy Pants" on the Rak label, has signed a new recording contract with Polydor ending an association with songwriters Bill Martin and Phil Coulter. Contractual differences were given as the reason for the band's split with the duo.

Power Exchange Records headed by Paul Robinson and Barry Authors has become the first U.K. licensed label signed direct to EMI Electrola's new MFP/Emidisc company. The marketing, distribution and pressing deal was concluded by Robinson and Authors with EMI/Emidisc's managing director Dr. Krajewski and Heidi Edder, head of international a&r and promotions. This gives Power Exchange its own label identification in Germany, Austria, Switzerland and the Scandinavian countries. Power Exchange are also now linked direct with EMI Bovema with their own label identity for the Benelux countries where Bill Amesbury's new single "Saturday Night I'll Be Waiting" has been set for release.

Vanity Fare makes his solo debut this week on the Route label with a Tony Macauley composition "Better By Far." Disk was produced by Roger Easterby and Des Champ who were responsible for all the Vanity Fare hits including the two big Stateside smashes "Early In The Morning" and "Hitchin' A Ride"

Police Nab 3 In Japanese Piracy

TOKYO — The Tokyo metropolitan police station reports the arrest of three offenders involved in the sale of illegal tapes. According to JPRA (Japan Phonogram and Record Association), those arrested have sold tapes in the Tokyo metropolitan area and suburbs since last spring. King, Teichiku and Tokuma Record companies all suffered large damages on account of the pirated material. It was their complaints which led to the arrests. The seizure of material — which may reach 10,000 units or more, according to police authorities — comes after a long-term investigation by JPRA. The repertoire was comprised of domestic artists, among whom Michiya Mihashi and Yoshio Tabata were included.

Canadian Talent Library, UA See Buyer Interest

LONDON — Both the Canadian Talent Library label and United Artists are registering heavy buyer interest in Vic Franklin and Eugene Amaro albums. Essentially MOR-styled artists, the retail interest is causing some major re-thinking by some companies following the unprecedented success of Hagood Hardy, who also originated on the CTL roster in conjunction with Attic Records here, with "The Homecoming," now a chart item in the U.S. Franklin is currently set to play a number of southern Ontario dates with Dionne Warwick.

CBS has now confirmed the signing of former Guess Who leader, Burton Cummings and a solo album is expected on release in late spring. Other signings to the label include Mahogany Rush, Small Wonder and Next. The latter featuring Rolly Greenway, formerly with Epic's Crowbar.

Montrealer, Andre Gagnon is set for international release following the exceptional reaction on the London single "Wow" here. The single is currently on rush release in the U.S., England, Germany, Holland, Austria, Australia, Eire, Switzerland, New Zealand, Belgium, South Africa, Luxembourg, Spain and Sweden.

A platinum presentation is being awarded to A&M's Supertramp for sales in excess of 100,000 units on their "Crime Of The Century" album, and a possible gold presentation for "Crisis? What Crisis?" Meantime, UA's Allen Matthews is presenting the Electric Light Orchestra with a gold album for "Face The Music" in Vancouver.

Kraftwerk Radio Draws 'Fallout'

TORONTO — Capitol Records has received a rebuke from a senior radiation officer in Edmonton over the use of radiation warning symbol stickers contained within the new Kraftwerk LP "Radio Activity."

The rather unique piece of publicity issued to media persons in the form of a news release states that a letter addressed to the Atomic Energy Control Board, and copied to Calgary's branch office, criticizes the use of the sticker on the grounds that it makes frivolous use of the symbol.

Capitol's John MacLeod, in a statement on behalf of the company, admits that while the use of the symbol has not been used in a serious context, that the issuance of it will likely contribute positively to a greater public recognition of it. Capitol has no plans at present of withdrawing the stickers from the market but has pointed out that the record itself is perfectly harmless. Meantime, J.M. Wetherill who sent the original letter to the AECB and Capitol's Kraftwerk appears to be no closer in resolving this apparent 'fall out'.

Toronto Mix For Chapin 'Live'

TORONTO — Harry Chapin's manager Fred Kewley flew into Toronto for a mixing session of Chapin's "live" album which was recorded over several weeks of touring. Local producer, Mickey Erbe, who along with Maribeth Solomon produced and has been guiding the career of Myles & Lenny, was picked by Kewley to do the mixing at Toronto's newest 24-track facility, Phase One. The album contains Chapin's past hits, "The Cat's In The Hat" and "Taxi."



HE'S STILL NO DIANA ROSS but Motown Canada chief Ron Newman can hang out with the Supremes anyway. In fact, here he is now with Cindy Birdsong, Scherrie Payne and Mary Wilson after the ladies finished an SRO week at Toronto's Hook & Ladder Club.



WAS IT ANY OF THESE MEN, MA'AM? — The Doobie Brothers have just completed a tour of Australia and New Zealand where they played outdoor concerts at the Sydney Showground to 21,000 people and in Auckland to 30,000. While in Sydney, WEA Records Pty. Limited held a reception and gold record presentation at which the Brothers were presented with 27 gold records for their albums "The Captain And Me," "Toulouse Street," "What Were Once Vices Are Now Habits," "Stampede," and the "Best Of The Doobie Brothers" album (available in Australia).

Additionally, Doobie Brothers manager Bruce Cohn was presented with a platinum award, signifying sales in Australia of over 100,000 units of Doobie Brothers albums and tapes. Pictured above at the presentation (left to right) are Paul Turner, managing director WEA, Doobie Brothers Mike McDonald, Pat Simmons, John Hartman, Keith Knudsen, Tiran Porter, Jeff Baxter and Doobie Brothers manager Bruce Cohn, standing in front of their wall of gold.

Motown Canada Draws Plans To Battle Black 'Prejudices'

by David Farrell

TORONTO — Motown Canada's Ron Newman is presently drawing up an aggressive marketing campaign on product releases for the coming year to fight what he feels are certain "prejudices" against black musicians and international recording artists in Canada.

In an interview, Newman commented that the recent David Ruffin single, "Walk Away From Love," failed to be-

come a hit in Canada because the record stopped at number 17 on the Gavin Report, "and that killed its chances here," Newman says.

"There are more black artists getting airplay in Canada now than 15 years ago but it is still hard to get a black record in a number of key stations here."

Newman also protests Canadian radio indifference to Motown Canada releases which do not include domestic (Canadian) product.

According to Newman the station managers are working on two sets of criteria for picking hits. The first is used in picking U.S. material and it rests on the strength of the record on the U.S. market with information picked from the trades and the reports. The second is used on Canadian product where there are no U.S. numbers to back up the records released here. "Innate knowledge" is how Newman terms station pd's ability to pick hits on the Canadian level.

Without being overly critical, Newman says that he would like to see a more open attitude from radio stations here when selecting material. "We are in the business to sell records, not to spend hours with radio stations trying to get them to lend an ear to our product. The Ruffin single was strong on all accounts; it had great vocals and a great story. Just an all-around winner, yet it only got as high as 17 on the Gavin Report, and that stopped it becoming a hit in Canada."

Newman was also critical of the Canadian trades, though he was slightly more cautious in this area. The criticism rested on the basis that they seemed to be dedicated to Canadian talent and often overlooked the international talent playing here. Ironically, within days of the interview, Record Week, one of two trade papers operating here, presented the Supremes with a plaque commemorating 15 years in showbiz at the Hook & Ladder Club in the city where they played for the week of January 26 to mostly SRO dinner crowds.

Average White Band Set For British Tour

LOS ANGELES — A major British tour has been scheduled for the Average White Band to begin in mid-May and carry into June, when the band returns to the United States for a cross-country concert swing.

The group's U.K. concerts will follow recording sessions in New York, where the Average White Band last week began work on a third Atlantic LP, successor to the gold million-selling "Cut The Cake." Arif Mardin is again producing.

Plans now being confirmed call for the band to start the British dates in Scotland, then move into venues at Manchester, Newcastle, Liverpool, Birmingham, Bristol and Hammersmith, among others.

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TAKE IT EASY
WITCHY WOMAN
LYIN' EYES
ALREADY GONE
DESPERADO
ONE OF THESE NIGHTS
TEQUILA SUNRISE
TAKE IT TO THE LIMIT
PEACEFUL EASY FEELING
BEST OF MY LOVE



AVAILABLE NOW ON ASYLUM RECORDS AND TAPES

CASH BOX TOP 100 ALBUMS

February 28, 1976

1	DESIRE BOB DYLAN (Columbia PC 33893)	2/21	1	34	TIMES OF YOUR LIFE PAUL ANKA (U.A.L.A. 569G)	2/21	32	68	SIREN ROXY MUSIC (Atco 36-127)	2/21	69
2	STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON (Columbia PC 33540)		2	35	THE HISSING OF SUMMER LAWNS JONI MITCHELL (Asylum 7E-1051)		27	69	MASQUE KANSAS (Kirshner PZ 33806) (Dist: Epic)		68
3	GRATITUDE EARTH, WIND & FIRE (Col. PG 33694)		3	36	RED OCTOPUS JEFFERSON STARSHIP (Grunt BFL 1-099) (Dist: RCA)		35	70	LET THE MUSIC PLAY BARRY WHITE (20th Century T502)		75
4	FRAMPTON COMES ALIVE PETER FRAMPTON (A&M SP 3703)		10	37	BORN TO DIE GRAND FUNK RAILROAD (Capitol ST 11482)		42	71	BETTER DAYS AND HAPPY ENDINGS MELISSA MANCHESTER (Arista AL 4067)		114
5	STATION TO STATION DAVID BOWIE (RCA APL 11327)		8	38	KC AND THE SUNSHINE BAND (TK 603)		36	72	THE SALSOUL ORCHESTRA (Salsoul SZS 5501)		77
6	HISTORY — AMERICA'S GREATEST HITS AMERICA (Warner Bros BS 2894)		5	39	THE OUTLAWS WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER and TOMPALL GLASER (RCA APL 11321)		59	73	CITY LIFE THE BLACKBYRDS (Fantasy F9490)		74
7	CHICAGO'S GREATEST HITS (Columbia PC 33900)		4	40	BAY CITY ROLLERS (Arista AL 4049)		34	74	STRUTTIN' MY STUFF ELVIN BISHOP (Capricorn CP 0165)		78
8	TRYIN' TO GET THE FEELING BARRY MANILOW (Arista 4060)		6	41	THE BEST OF CARLY SIMON (Elektra 7E-1048)		38	75	HOW DARE YOU! 10cc (Mercury SRM 11061)		83
9	M.U. THE BEST OF JETHRO TULL (Chrysalis CHR 1074)		9	42	SEALS & CROFTS' GREATEST HITS (Warner Bros. BS 2886)		43	76	AEROSMITH (Columbia PC 32005)		88
10	RUN WITH THE PACK BAD COMPANY (Swan Song SS 8415)		26	43	WHO I AM DAVID RUFFIN (Motown M6-849S1)		40	77	DISCO CONNECTION ISAAC HAYES MOVEMENT (Hot Buttered Soul ABCD 923)		81
11	HELEN REDDY'S GREATEST HITS (Capitol ST 11467)		7	44	BREAKAWAY ART GARFUNKEL (Columbia PC 33700)		45	78	JOHN DENVER'S GREATEST HITS (RCA CPL 1-0374)		71
12	THOROUGHbred CAROLE KING (Ode SP 77034)		14	45	LOVE WILL KEEP US TOGETHER THE CAPTAIN & TENNILLE (A&M 3505)		47	79	GIMME BACK MY BULLETS LYNYRD SKYNYRD (MCA 2170)		129
13	FACE THE MUSIC ELECTRIC LIGHT ORCHESTRA (U.A.L.A. 546G)		13	46	FOOL FOR THE CITY FOGHAT (Bearsville 6959)		50	80	HE'S A FRIEND EDDIE KENDRICKS (Tamla T6-343S1)		93
14	SONGS FOR THE NEW DEPRESSION BETTE MIDLER (Atlantic SD 18155)		18	47	NUMBERS CAT STEVENS (A&M SP 4555)		41	81	BRASS CONSTRUCTION (U.A.L.A. 545-G)		92
15	A NIGHT AT THE OPERA QUEEN (Elektra 7E-1053)		16	48	HAIR OF THE DOG NAZARETH (A&M SP 4511)		53	82	STORY THE FOUR SEASONS (Private Stock PS 7000)		70
16	AFTERTONES JANIS IAN (Columbia PC 33919)		17	49	ELITE HOTEL EMMYLOU HARRIS (Warner Bros. MS 2236)		54	83	GROOVE-A-THON ISAAC HAYES (Hot Buttered Soul ABCD 925)		124
17	FLEETWOOD MAC (Warner Bros. MS 2225)		20	50	FROM EVERY STAGE JOAN BAEZ (A&M SP 3704)		55	84	NORTHERN LIGHTS — SOUTHERN CROSS THE BAND (Capitol ST 11440)		73
18	RUFUS FEATURING CHAKA KHAN (ABC ABCD 909)		19	51	SPINNERS LIVE (Atlantic SD 2-910)		44	85	INSIDE KENNY RANKIN (Little David LD 1009)		80
19	ALIVE KISS (Casablanca NBLP 7020)		11	52	IF THE SHOE FITS PURE PRAIRIE LEAGUE (RCA APL 11247)		56	86	HONEY THE OHIO PLAYERS (Mercury SRM 1-1038)		79
20	NATIVE SONS LOGGINS & MESSINA (Columbia PC 33578)		21	53	DESOLATION BLVD. SWEET (Capitol ST 11395)		51	87	FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS (Playboy PB 407)		91
21	BLACK BEAR ROAD C.W. McCall (MGM 5008)		12	54	CITY OF ANGELS THE MIRACLES (Tamla T6-339S1)		48	88	INSEPARABLE NATALIE COLE (Capitol 11429)		90
22	TOYS IN THE ATTIC AEROSMITH (Columbia PC 33479)		24	55	THE BEST OF GLADYS KNIGHT AND THE PIPS (Buddah BDS 5653)		67	89	WE SOLD OUR SOUL FOR ROCK 'N' ROLL BLACK SABBATH (Warner Bros. WBS-2923)		—
23	FAMILY REUNION THE O'JAYS (Phila Int'l. PZ 33807)		23	56	CONEY ISLAND BABY LOU REED (RCA APL 1-0915)		58	90	MOVIN' ON COMMODORES (Motown M6-848S1)		84
24	WAKE UP EVERYBODY HAROLD MELVIN & THE BLUENOTES (Phila Int'l. PZ 33808)		25	57	NEW YORK CONNECTION TOM SCOTT (Ode SP 77033)		57	91	ROCKIN' COUNTRY FREDDY FENDER (ABC DOSD 2050)		109
25	ERIC CARMEN (Arista AL 4057)		28	58	THE HUNGRY YEARS NEIL SEDAKA (MCA/Rocket PIG 2157)		49	92	REFLECTIONS JERRY GARCIA (Round RX LA 565-G/RX-107) (Dist: UA)		99
26	ONE OF THESE NIGHTS EAGLES (Asylum 7E-1039)		29	59	WISH YOU WERE HERE PINK FLOYD (Columbia PC 33453)		46	93	GIVE US A WINK SWEET (Capitol ST 11496)		—
27	MAIN COURSE BEE GEES (RSO SO 4807)		30	60	HORSES PATTI SMITH (Arista AL 4060)		52	94	RATTLESNAKE OHIO PLAYERS (Westbound W211)		76
28	HEAD ON BACHMAN-TURNER OVERDRIVE (Mercury SRM 11067)		15	61	ELTON JOHN'S GREATEST HITS (MCA 2128)		62	95	DIANA ROSS (Motown M6-861S1)		—
29	WINDSONG JOHN DENVER (RCA APL 1-1183)		22	62	THE WHO BY NUMBERS (MCA 2161)		63	96	EQUINOX STYX (A&M SP 4559)		97
30	SECOND CHILDHOOD PHOEBE SNOW (Columbia PC 33952)		39	63	HOT CHOCOLATE (Big Tree BT 89512)		64	97	SEDAKA'S BACK NEIL SEDAKA (Rocket 463) (Dist: MCA)		89
31	THE DREAM WEAVER GARY WRIGHT (Warner Bros BS 2868)		37	64	LIVE STEPHEN STILLS (Atlantic SD 18156)		60	98	MAHOGANY ORIGINAL SOUNDTRACK FEATURING DIANA ROSS (Motown M6-858S1)		85
32	ROCK OF THE WESTIES ELTON JOHN (MCA 2163)		31	65	PRISONER IN DISGUISE LINDA RONSTADT (Asylum 7E-1045)		66	99	YOU GOTTA WASH YOUR ASS REDD FOX (Atlantic SD 18157)		86
33	LOVE TO LOVE YOU BABY DONNA SUMMER (Oasis OCLP 500)		33	66	CRISIS? WHAT CRISIS? SUPERTRAMP (A&M 4560)		61	100	SWANS AGAINST THE SUN MICHAEL MURPHEY (Epic PE 33851)		65
				67	FISH OUT OF WATER CHRIS SQUIRE (Atlantic SD 18159)		72				

cash box top albums/101 to 200

February 28, 1976

101	ELVIS, A LEGENDARY PERFORMER VOL. 2 ELVIS PRESLEY (RCA CPL 11349)	2/21	135	MUSIC MAESTRO PLEASE LOVE UNLIMITED ORCHESTRA (20th Century T480)	108	168	THE BUTTERFLY BALL & THE GRASSHOPPER FEAST ROGER GLOVER & GUESTS (UK UKL 56800) (Dist: Phonogram)	156
102	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER (ABC/Dot 2020)	112	136	THE ROAD GOES ON FOREVER THE ALLMAN BROTHERS BAND (Capricorn 2CP 0164)	103	169	VENUS AND MARS WINGS (Capitol SMAS 11419)	146
103	DARK SIDE OF THE MOON PINK FLOYD (Capitol 11163)	87	137	MYSTIC VOYAGE ROY AYERS UBIQUITY (Polydor 6057)	158	170	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE (Columbia PC 33280)	141
104	RHINESTONE COWBOY GLEN CAMPBELL (Capitol 11430)	82	138	RED HEADED STRANGER WILLIE NELSON (Columbia KC 33482)	133	171	ATLANTIC CROSSING ROD STEWART (Warner Bros. BS 2875)	144
105	TED NUGENT (Epic PE 33692)	122	139	SHOWCASE THE SYLVERS (Capitol ST 11465)	151	172	THE HEAT IS ON THE ISLEY BROTHERS (T-Neck PZ 33536)	164
106	HOUSE PARTY THE TEMPTATIONS (Gordy G6-97351)	101	140	LET'S DO IT AGAIN THE STAPLE SINGERS (Curton CU 5005)	116	173	I LOVE THE BLUES, SHE HEARD MY CRY GEORGE DUKE (MPS/BASF MC 25671)	174
107	PLACES AND SPACES DONALD BYRD (Blue Note BNLA 549-G) (Dist: U.A.)	106	141	GET YOUR WINGS AEROSMITH (Columbia PC 32847)	145	174	SKY HIGH JIG SAW (Chelsea CHL 509)	135
108	RELEASE HENRY GROSS (Lifesong LS 6002)	118	142	LOOK INTO THE FUTURE JOURNEY (Columbia PC 33904)	155	175	JEALOUSY MAJOR HARRIS (Atlantic SD 18160)	178
109	DANCE YOUR TROUBLES AWAY ARCHIE BELL & THE DRELLS (TSOP PZ 33844)	121	143	SUNBURST FINISH BE-BOP DELUXE (Capitol ST 11478)	153	176	RAISING HELL THE FATBACK BAND (Event EV 6905) (Dist: Polydor)	183
110	CLEARLY LOVE OLIVIA NEWTON-JOHN (MCA 2148)	98	144	INNER WORLDS MAHAVISHNU ORCHESTRA/JOHN McLAUGHLIN (Columbia PC 33908)	154	177	BACK TO BACK THE BRECKER BROTHERS BAND (Arista AL 4061)	190
111	TEASER TOMMY BOLIN (Nemperor NE 436)	95	145	FINGER LICKIN' GOOD DENNIS COFFEY (Westbound W212)	142	178	RUSTY WIER (20th Century T495)	180
112	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN (MCA 2142)	96	146	CHRONICLE CREEDENCE CLEARWATER REVIVAL (Fantasy CCR2)	157	179	DISCO-FIED RHYTHM HERITAGE (ABC ABCD 934)	—
113	BARRY WHITE'S GREATEST HITS (20th Century 493)	111	147	TOUCH JOHN KLEMMER (ABC ABCD 922)	147	180	TROPEA JOHN TROPEA (Marlin 3300) (Dist: TK)	184
114	WHO LOVES YOU THE FOUR SEASONS (Warner Bros./Curb BS 2900)	120	148	SANDMAN NILSSON (RCA APL 11031)	152	181	SAVE ME SILVER CONVENTION (Midland Int'l. BKL 11-1129) (Dist: RCA)	140
115	JESSI JESSI COLTER (Capitol ST 11477)	126	149	CLASSICAL BARBRA BARBRA STREISAND (Columbia M33452)	—	182	CATE BROTHERS (Asylum 7E-1050)	189
116	ZUMA NEIL YOUNG (Warner Bros. MS 2242)	94	150	WIND ON THE WATER DAVID CROSBY/GRAHAM NASH (ABC ABCD 902)	125	183	HOT SHOT JUNIOR WALKER & THE ALL STARS (Soul S6-745S1) (Dist: Motown)	185
117	DIAMONDS & RUST JOAN BAEZ (A&M SP 4527)	115	151	ENDLESS SUMMER BEACH BOYS (Capitol ST 11307)	137	184	AMERICAN GRAFFITI, VOL. III VARIOUS ARTISTS (MCA 28008)	191
118	PHOTOGRAPHS AND MEMORIES, HIS GREATEST HITS JIM CROCE (ABC ABCD 835)	102	152	SAVAGE EYE PRETTY THINGS (Swan Song SS 8414)	165	185	SHORT CUT DRAW BLOOD JIM CAPALDI (Island ILPS 9336)	187
119	PARIS (Capitol ST 11464)	139	153	THE CHIEFTAINS (Island ILPS 9334)	156	186	LOVELOCK GENE PAGE (Atlantic SD 18161)	188
120	CAT STEVENS' GREATEST HITS (A&M 4519)	117	154	BIDDU ORCHESTRA (Epic PE 33903)	160	187	CLAUDE BOLLING: SUITE FOR FLUTE & JAZZ PIANO J.P. RAMPAL (Columbia M 33233)	194
121	BEGINNINGS STEVE HOWE (Atlantic SD 18154)	100	155	BORN TO RUN BRUCE SPRINGSTEEN (Columbia PC 33795)	104	188	PALOMA BLANCA GEORGE BAKER SELECTION (Warner Bros. BS 2905)	196
122	SAFETY ZONE BOBBY WOMACK (United Artists LA 544G)	123	156	BABY FACE WING & A PRAYER FIFE & DRUM CORP. (Wing & A Prayer HS 3025) (Dist: Atlantic)	182	189	THE BEST... THE ISLEY BROTHERS (Buddah BDS 5652-2)	—
123	SMOKEY'S FAMILY ROBINSON SMOKEY ROBINSON (Tamlia T6-341S1)	—	157	SCHOOL BOYS IN DISGRACE THE KINKS (RCA LPL 15102)	113	190	CONCERT IN BLUES WILLIE HUTCH (Motown M6 854S1)	—
124	BETWEEN THE LINES JANIS IAN (Columbia PC 33394)	128	158	THE HOMECOMING HAGOOD HARDY (Capitol ST 11468)	161	191	LIVE MUTHA BLACK OAK ARKANSAS (Atco SD 36-128)	193
125	FIREBIRD TOMITA (RCA APL 11312)	136	159	MOTHERSHIP CONNECTION PARLIAMENT (Casablanca NBLP 7022)	173	192	WHEN LOVE IS NEW BILLY PAUL (Phila Int'l. PZ 33843)	199
126	FANDANGO ZZ TOP (London PS 656)	110	160	MUSIC FROM THE SOUNDTRACK OF BARRY LYNDON (Warner Bros. BS 2903)	168	193	DARYL HALL & JOHN OATES (RCA APL 1-1144)	195
127	BEAST FROM THE EAST MANDRILL (United Artists UALA 577-G)	134	161	DAWN'S GREATEST HITS TONY ORLANDO & DAWN (Arista AL 4045)	149	194	KICKIN' MIGHTY CLOUDS OF JOY (ABC ABCD 899)	197
128	BAD LUCK ATLANTA DISCO BAND (Ariola America ST 10004)	131	162	AROUND THE WORLD LIVE IN CONCERT THE OSMONDS (MGM M3JB-5012)	163	195	CONFESSION THE BLUES ESTHER PHILLIPS (Atlantic SD 1680)	192
129	LED ZEPPELIN IV (Atlantic SD 7208)	132	163	TO THE HILT GOLDEN EARRING (MCA 2183)	179	196	LAZY AFTERNOON BARBRA STREISAND (Columbia PC 33815)	138
130	HAVANA DAYDREAMIN' JIMMY BUFFETT (ABC ABCD 914)	—	164	COME TASTE THE BAND DEEP PURPLE (Warner Bros. PR 2895)	130	197	SECOND GENERATION GAYLORD & HOLIDAY (Prodigal PLG 10009) (Dist: Motown)	200
131	FEELS SO GOOD GROVER WASHINGTON JR. (Kudu KU 24S1)	119	165	TAPESTRY CAROLE KING (Ode 77099) (Dist: A&M)	176	198	THE FACES I'VE BEEN JIM CROCE (Lifesong LS 900)	148
132	BACK HOME AGAIN JOHN DENVER (RCA CPL 1-0548)	127	166	SIMON & GARFUNKEL'S GREATEST HITS (Columbia PC 31350)	143	199	BANKRUPT DR. HOOK (Capitol 11397)	—
133	THE LEPRECHAUN CHICK COREA (Polydor PD 6062)	175	167	DAVID COURTNEY'S FIRST DAY (United Artists UALA 655G)	169	200	MICHEL POLNAREFF (Atlantic SD 18153)	—
134	GORD'S GOLD GORDON LIGHTFOOT (Warner Bros. BS 2237)	107						

ALPHABETIZED TOP 200 ALBUMS BY ARTIST

Aerosmith	22,76,141	Carmen, Eric	25	Gaylord & Holiday	197	Klemmer, John	147	Phillips, Esther	195	Staple Singers	140
Allman Brothers	136	Cate Brothers	182	Glover, Roger/Guests	168	Knight, Gladys & The Pips	55	Pink Floyd	59,103	Stevens, Cat	47,120
America	6	Chicago	7	Golden Earring	163	Led Zepplin	129	Poinareff, Michel	200	Stewart, Rod	171
American Graffiti	184	Chieftains	153	Grand Funk Railroad	37	Lightfoot, Gordon	134	Presley, Elvis	101	Stills, Stephen	64
Anka, Paul	34	Coffey, Dennis	145	Gross, Henry	108	Loggins & Messina	20	Pretty Things	152	Streisand, Barbra	149,196
Atlanta Disco Band	128	Cole, Natalie	88	Hall & Oates	193	Love Unlimited Orchestra	135	Pure Prairie League	52	Styx	96
Ayers, Roy	137	Colter, Jessi	115	Hamilton, Joe Frank & Reynolds	87	Lynyrd Skynyrd	79	Queen	15	Summer, Donna	33
Bachman-Turner Overdrive	28	Commodores	90	Hardy, Hagood	158	Mahavishnu Orchestra	144	Rampal, J.P.	187	Supertramp	66
Bad Company	10	Corea, Chick	133	Harris, Emmylou	49	Manchester, Melissa	71	Rankin, Kenny	85	Sweet	53,93
Baez, Joan	50,117	Courtney, David	167	Harris, Major	175	Mandrill	127	Reddy, Helen	11	Sylvers	139
Baker, George/Selection	188	Creedence Clearwater	146	Hayes, Isaac	77,83	Manilow, Barry	8	Reed, Lou	56	Temptations	106
Band	84	Revival	146	Hot Chocolate	63	McCall, C.W.	21	Rhythm Heritage	179	10cc	75
Bay City Rollers	40	Croce, Jim	118,198	Howe, Steve	121	Melvin, Harold/Bluenotes	24	Robinson, Smokey	123	Tomita	125
Beach Boys	151	Crosby, David/Nash, Graham	150	Hutch, Willie	190	Midler, Bette	14	Ronstadt, Linda	65	Tropea, John	180
BeBop Deluxe	143	Deep Purple	164	Ian, Janis	16,124	Mighty Clouds of Joy	194	Ross, Diana	95	Walker, Junior/	183
Bee Gees	27	Denver, John	29,78,132	Isley Bros.	172,189	Miracles	54	Roxy Music	68	All Stars	183
Bell, Archie/Drells	109	Dr. Hook	199	Jefferson Starship	36	Mitchell, Joni	35	Ruffin, David	43	Washington Jr., Grover	131
Biddu Orchestra	154	Duke, George	173	Jennings/Nelson/Colter/Glaser	39	Murphey, Michael	100	Rufus	18	White, Barry	70,113
Bishop, Elvin	74	Dylan, Bob	1	Jethro Tull	9	Nazareth	48	Salsoul Orchestra	72	Who	62
Blackbyrds	73	Eagles	26	Jigsaw	174	Nelson, Willie	138	Scott, Tom	57	Wier, Rusty	178
Black Oak Arkansas	191	Earth, Wind & Fire	3,170	John, Elton	32,61,112	Newton-John, Olivia	110	Seals & Crofts	42	Wing & A Prayer/Fife & Drum Corp	156
Black Sabbath	89	Electric Light Orchestra	13	Journey	142	Nilsson	148	Sedaka, Neil	58,97	Wings	169
Bolin, Tommy	111	Fatback Band	176	Kansas	69	Nugent, Ted	105	Simon, Carly	41	Womack, Bobby	122
Bowie, David	5	Fender, Freddy	91,102	KC & The Sunshine Band	38	O'Jays	23	Simon, Paul	2	Wright, Gary	31
Brass Construction	81	Fleetwood Mac	17	King, Eddie	80	Orlando, Tony & Dawn	161	Simon & Garfunkel	166	Young, Neil	116
Brecker Brothers	177	Foghat	46	King, Carole	12,165	Osmonds	162	Smith, Patti	60	ZZ Top	126
Buffett, Jimmy	130	Four Seasons	82,114	Kings, Eddie	80	Page, Gene	186	Snow, Phoebe	30		
Byrd, Donald	107	Foxx, Redd	99	Kink, Carole	12,165	Paris	119	Spinners	51		
Campbell, Glen	104	Frampton, Peter	4	Kinks	157	Parliament	159	Springsteen, Bruce	155		
Capaldi, Jim	185	Garcia, Jerry	92	Kiss	19	Paul, Billy	192	Squire, Chris	67		
Captain & Tennille, The	45	Garfunkel, Art	44								

Soundtracks

Barry Lyndon 160
Mahogany 98

Japan

- 1 **Oyoge Tayiyakikun** — Masato Shimon — Canyon
- 2 **Nagoriyuki** — Iruka — Panamu/Crown
- 3 **Anohini Kayeritayi** — Yumi Arayi — Express/Toshiba
- 4 **Momen No Handker Chief** — Hiromi Oota — CBS-Sony
- 5 **Memayi** — Keyi Ogura — Polydor
- 6 **Shiroyi Yakusoku** — Momoe Yamaguchi — CBS-Sony
- 7 **Oretachi No Tabi** — Masatoshi Nakamura — Columbia
- 8 **Fantasy** — Hiromi Iwazaki — Victor
- 9 **Otootoyo** — Yasuko Nayitoo — Columbia
- 10 **Tachidomaruna Furimukuna** — Kenji Sawada — Polydor
- 11 **Ai Ga Subete** — Stylistics — Abco/Victor
- 12 **That's The Way** — KC & Sunshine Band — RVC
- 13 **Muenzaka** — Grape — Elektra/Warner-Pioneer
- 14 **Jidayi** — Miyuki Nakajima — Aard Vark/Canyon
- 15 **Bye Bye Baby** — Hiromi Goh — CBS-Sony
- 16 **Saturday Night** — Bay City Rollers — Arista/CBS-Sony
- 17 **Sentimental** — Hiromi Iwazaki — Victor
- 18 **Yureteru Watashi** — Junko Sakurada — Victor
- 19 **Aozora Hitorikiri** — Yoosuyi Inouye — For Life
- 20 **Katamuyita Michishirube** — Akira Fuse — King

TOP TEN LPs

- 1 **Akira Fuse Best Album** — Katamuyita Michishirube — King
- 2 **Cobalt Hour** — Yumi Arayi — Toshiba
- 3 **Hookoo** — Keyi Ogura — Polydor
- 4 **Tokiwa Nagarete** — Kaze Second Album — Crown
- 5 **Romantic Concert** — Hiromi Iwazaki — Victor
- 6 **Communication** — Grape — Warner-Pioneer
- 7 **Yumeoibito** — Keyi Ogura — Polydor
- 8 **Mythrimn** — Yumi Arayi — Toshiba
- 9 **For Ever** — Kaguya Hime — Crown
- 10 **Paul Mauriat** — Greatest Hits Reflection — Phonogram

Australia

- 1 **Jump In My Car** — Ted Mulry — Albert
- 2 **S.O.S.** — Abba — RCA
- 3 **Money Honey** — Bay City Rollers — Bell
- 4 **The Way I Want To Touch You** — Captain & Tennille — Dot
- 5 **Hold Me Close** — David Essex — CBS
- 6 **That's The Way I Like It** — KC & The Sunshine Band — RCA
- 7 **Slipping Away** — Max Merritt — Arista
- 8 **Fly Robin Fly** — Silver Convention — Image
- 9 **Matter Of Time/Only One You** — Sherbert — Infinity
- 10 **Sailing** — Rod Stewart — Festival

TOP FIVE LPs

- 1 **Abba** — Abba — RCA
- 2 **Atlantic Crossing** — Rod Stewart — Warner Bros.
- 3 **Wouldn't You Like It** — Bay City Rollers — Bell
- 4 **KC And The Sunshine Band** — RCA
- 5 **Desire** — Bob Dylan — CBS

Canada

- 1 **General Hand Grenade** — Trooper — Legend
- 2 **Loving You Baby** — Wednesday — Skyline
- 3 **Roll You Over** — Marty Simon — Island
- 4 **Anna Marie** — Susan Jacks — Casino
- 5 **Growing Up** — Dan Hill — GRT
- 6 **WOW** — Andre Gagnon — London
- 7 **Saving All My Love** — Charity Brown — A&M
- 8 **Come And See My Man** — C. B. Victoria — 20th Century
- 9 **Sweeney Todd Folder** — Sweeney Todd — London
- 10 **Lazy Love** — New City Jam Band — Smile

TOP TEN LPs

- 1 **Bachman-Turner Overdrive** — Head On — Mercury
- 2 **Gordon Lightfoot** — Gord's Gold — Reprise
- 3 **The Band** — Northern Lights Southern Cross — Capitol
- 4 **Bachman-Turner Overdrive** — Four Wheel Drive — Mercury
- 5 **Hagood Hardy** — The Homecoming — Attic
- 6 **Sweeney Todd** — London
- 7 **Beau Dommege** — Capitol
- 8 **Bruce Cockburn** — Joy Will Find A Way — True North
- 9 **Harmonium** — Les Cinq Saisons — Celebration
- 10 **Murray McLaughlan** — Only The Silence Remains — True North

Great Britain

- 1 **For Ever And Ever** — Silk — Bell
- 2 **Mama Mia** — Abba — Epic
- 3 **December 63** — Four Seasons — Warner Bros.
- 4 **Love To Love You Baby** — Donna Summer — GTO
- 5 **Love Machine** — Miracles — Tamla Motown
- 6 **We Do It** — R&J Stone — RCA
- 7 **No Regrets** — Walker Brothers — GTO
- 8 **Rodrigo's Guitar Concerto** — Manuel & The Music of the Mountains — EMI
- 9 **Evil Woman** — ELO — Jet
- 10 **Walk Away From Love** — David Ruffin — Tamla Motown
- 11 **Midnight Rider** — Paul Davidson — Tropical
- 12 **Bohemian Rhapsody** — Queen — EMI
- 13 **Moonlight Serenade** — Glen Miller — RCA
- 14 **Answer Me** — Barbara Dickenson — RSO
- 15 **Glass Of Champagne** — Sailor — CBS
- 16 **Low Rider** — War — Island
- 17 **Baby Face** — Wing & A Prayer Fife & Drum Corps. — Atlantic
- 18 **Itchycoo Park** — Small Faces — Immediate
- 19 **King Of The Cops** — Billy Howard — Penny Farthing
- 20 **In Dulci Jubilo/On Horseback** — Mike Oldfield — Virgin

TOP TWENTY LPs

- 1 **Desire** — Bob Dylan — CBS
- 2 **How Dare You** — 10cc — Mercury
- 3 **The Best Of Roy Orbison** — Arcade
- 4 **A Night At The Opera** — Queen — EMI
- 5 **Ommadawn** — Mike Oldfield — Virgin
- 6 **Station To Station** — David Bowie — RCA
- 7 **The Very Best Of Slim Whitman** — UA
- 8 **24 Original Hits** — Drifters — Atlantic
- 9 **Still Crazy After All These Years** — Paul Simon — CBS
- 10 **The Hissing Of Summer Lawns** — Joni Mitchell — Asylum
- 11 **Music Express** — Various Artists — K-Tel
- 12 **Motown Gold** — Various Artists — Motown
- 13 **Abba** — Epic
- 14 **Atlantic Crossing** — Rod Stewart — Warner Bros.
- 15 **Perry Como's 40 Greatest Hits** — K-Tel
- 16 **Breakaway** — Art Garfunkel — CBS
- 17 **Sheer Heart Attack** — Queen — EMI
- 18 **Run With The Pack** — Bad Company — Island
- 19 **Tubular Bells** — Mike Oldfield — Virgin
- 20 **Crisis? What Crisis?** — Supertramp — A&M

Italy

- 1 **La Tartaruga** — B. Lauzi — Numero 1
- 2 **Lilly** — A. Venditti — It
- 3 **Il Maestro Di Violino** — D. Modugno — Carosello
- 4 **Tre Campane** — Schola Cantorum
- 5 **Profondo Rosso** — Goblin — Cinevox
- 6 **Tu Ca Nun Chiagne** — Giardino dei Semplici — CBS
- 7 **Gamma** — E. Simonetti Orchestra
- 8 **Come Pioveva** — Beans
- 9 **Supersonic Band** — J. Mantron — Pull
- 10 **Sailing** — Rod Stewart — WEA

TOP TEN LPs

- 1 **Lilly** — A. Venditti — It
- 2 **Profondo Rosso** — Goblin — Cinevox
- 3 **Yuppi Du** — A. Celentano — Clan
- 4 **Rimmel** — F. De Gregori — RCA
- 5 **Chocolate King** — Premiata Forneria Marconi — RCA
- 6 **XXI Raccolta** — F. Papetti — Durium
- 7 **Mina Canta Lucio** — Mina — PDU
- 8 **La Mina** — Mina — PDU
- 9 **L'Alba** — R. Cocciante — RCA
- 10 **Forse Ancora Poesia** — Pooh — CBS

Germany

- 1 **Komm In Meinen Wigwam** — Heino — Electrola
- 2 **Komm Unter Meine Decke** — Gunter Gabriel — Ariola
- 3 **Fly Robin Fly** — Silver Convention — Ariola
- 4 **Morning Sky** — George Baker Selection — WEA
- 5 **Mama Mia** — Abba — Polydor
- 6 **Moviestar** — Harpo — Electrola
- 7 **Dolannes Melodie** — Paul de Senneville & Oliver Toussaint, Jean-Claude Borelly — Telefunken
- 8 **Komm Mit — Auf Die Sonnenseite Der Strabe** — Jurgen Marcus — Telefunken
- 9 **I'm On Fire** — 5000 Volts (Airbus) — CBS
- 10 **Lady Bump** — Penny McLean — Ariola
- 11 **Ein Fremdes Madchen** — Bernd Cluver — Hansa
- 12 **Disco Bump** — R.B. & Company — BASF
- 13 **Disco Polka** — Frank Zander — Hansa
- 14 **Josie** — Peter Maffay — Telefunken
- 15 **Das Lied Der Liebe** — Nina & Mike — Ariola
- 16 **Wenn Du Denkst Du Denkst** — Juliane Werding — Hansa
- 17 **New York Groove** — Hello — Bell
- 18 **Begraben Wir Den Streit** — Peter Ruben — BASF
- 19 **Ein Lied Fur Alle, Die Einsam Sind** — Udo Jurgens — Ariola
- 20 **Umarmst Du Mich** — Tina York — CBS

KGB is:

Ram Kennedy Appice
Carmine Barry Goldberg
Mike Bloomfield
Rick Grech



A debut album produced by Jim Price (MCA-2166)

MCA RECORDS

Direction: Elliot Roberts / Lookout Management