

# CASH BOX

February 14, 1976

NEWSPAPER

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# STATION TO STATION DAVID BOWIE



**RCA** Records

APL1/APS1/APK1-1327

**DAVID BOWIE'S NEXT GOLD ALBUM IS  
"STATION TO STATION"**

**Featuring his new hit single  
"GOLDEN YEARS"**

PB-10441

# CASH BOX

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## *cash box editorial*

### *The Need To Know . . .*

The general consensus is that the prime meat to an advertiser with dollars to spend in radio is the 18 to 35 year old market. And yet there is the dominance all over of top 40 radio, the appeal of the singles that are beamed at an age group somewhat lower.

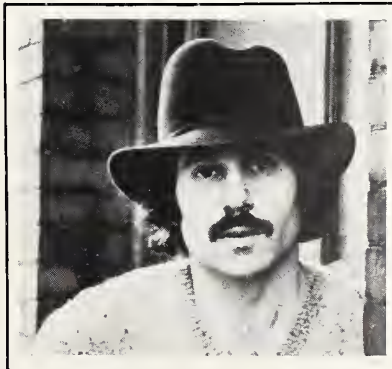
The question, by no means a new one to us at **Cash Box**, cropped up at the seminar on promotion that London Records held the other week where the general opinion of panel and floor was that the singles charts were not the complete answer.

The big spenders that the advertiser on radio seeks were not contained within this age bracket. Program director Neil McIntyre went so far as to say — and repeated it in a **Cash Box** article this week (pg. 10) — that the idea of radio being controlled by teenagers is "outmoded."

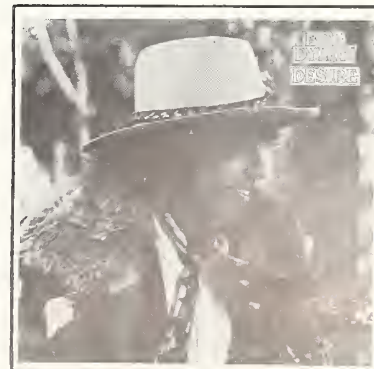
This is no big secret, of course. It is a fact known to the radio executives and to the recording companies and the general feeling is that something is being done about it. There is a need to know and a need to know why.

It may be Neil McIntyre calling his list of WPIX contest winners and listeners who call in to the station, so that he can get a feeling of personal contact with the street. Or it may be KRAK out in Sacramento utilizing the research facilities of the Golden Gate University to get a definite profile of their listeners. Or it may be the major record company that is pumping thousands of dollars into research about this age bracket as the NARM survey reported recently. Certain radio stations, secure in their market through either signal strength or pure good luck, can, maybe, afford to play around, but the general direction is sophisticated research. And if this involves more LP cuts being programmed, an increase in oldies programming or playing more adult sounds, then that's what the increase level or research exploration may be finding.

Nevertheless there *is* an increased level of research in a genuine attempt to determine what this select and lucrative market — the 18 to 35 year olds — want to hear over their airwaves. When and if the results of this analysis bears fruit we may very well note a change in the direction of radio programming.



**NUMBER ONE  
SINGLE OF THE WEEK**  
50 WAYS TO LEAVE YOUR LOVER  
PAUL SIMON — COLUMBIA  
Writer: P. Simon  
Pub: Paul Simon/BMI



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

# CASHBOX TOP 100 SINGLES

		2/7	1/31			2/7	1/31			2/7	1/31
1	<b>50 WAYS TO LEAVE YOUR LOVER</b> Paul Simon (Columbia 3-10270)	1	3	33	<b>JUNK FOOD JUNKIE</b> Larry Groce (Warner Bros./Curb 8165)	34	39	66	<b>TANGERINE</b> Sal Soul Orchestra (Sal Soul 2004)	74	84
2	<b>YOU SEXY THING</b> Hot Chocolate (Big Tree BT 16047)	4	4	34	<b>TIMES OF YOUR LIFE</b> Paul Anka (United Artists XW 737-Y)	17	17	67	<b>MAKE LOVE TO YOUR MIND</b> Bill Withers (Columbia 3-10255)	68	73
3	<b>I LOVE TO LOVE YOU BABY</b> Donna Summer (Oasis 401)	5	7	35	<b>LOVE OR LEAVE</b> Spinners (Atlantic 3309)	36	37	68	<b>YOU'LL LOSE A GOOD THING</b> Freddie Fender (ABC/Dot DOA 17607)	79	—
4	<b>I WRITE THE SONGS</b> Barry Manilow (Arista AS 0157)	3	2	36	<b>ONLY 16</b> Dr Hook (Capitol 4171)	42	47	69	<b>TAKE IT LIKE A MAN</b> Bachman-Turner Overdrive (Mercury 73766)	71	87
5	<b>THEME FROM S.W.A.T.</b> Rhythm Heritage (ABC 12135)	13	15	37	<b>MONEY HONEY</b> Bay City Rollers (Arista AS 0170)	58	—	70	<b>DISCO LADY</b> Johnny Taylor (Columbia 3-10281)	—	—
6	<b>LOVE MACHINE</b> Miracles (Tamla 54262)	9	11	38	<b>BREAKAWAY</b> Art Garfunkel (Columbia 3-10273)	39	40	71	<b>IF I ONLY KNEW</b> Ozark Mountain Daredevils (A&M 1772)	72	78
7	<b>BREAKING UP IS HARD TO DO</b> Neil Sedaka (Rocket PIG 40500)	8	10	39	<b>PALOMA BLANCA</b> George Baker (WB WBS 8115)	22	23	72	<b>REMEMBER ME</b> Willie Nelson (Columbia 3-10275)	73	76
8	<b>ALL BY MYSELF</b> Eric Carmen (Arista AS 0165)	14	16	40	<b>BABY FACE</b> Wing & A Prayer Fife & Drums Corps (Wing & A Prayer HS 103) (Dist: Atlantic)	41	26	73	<b>IN FRANCE THEY KISS ON MAIN STREET</b> Joni Mitchell (Asylum E45298-A)	82	—
9	<b>EVIL WOMAN</b> Electric Light Orchestra (UA XW 729-Y)	10	12	41	<b>SWEET LOVE</b> Commodores (Motown M1381FA)	43	48	74	<b>HONEY I</b> George McCrae (TK 1016)	69	75
10	<b>TAKE IT TO THE LIMIT</b> Eagles (Asylum 45293-A)	12	14	42	<b>LOVE IS THE DRUG</b> Roxy Music (Atco 7042)	48	50	75	<b>BOOGIE FEVER</b> The Sylvers (Capitol 4179)	84	97
11	<b>SING A SONG</b> Earth, Wind & Fire (Columbia 3-10251)	7	9	43	<b>FLY AWAY</b> John Denver (RCA JH 10517)	15	6	76	<b>ONLY LOVE IS REAL</b> Carole King (Ode 66119-S)	—	—
12	<b>GROW SOME FUNK OF YOUR OWN</b> Elton John (MCA 40505)	19	29	44	<b>I LOVE MUSIC</b> O'Jays (Phila. Int'l. ZS 8-3677-1)	38	13	77	<b>RIGHT BACK WHERE WE STARTED</b> Maxine Nightingale (United Artists XW 752)	—	—
13	<b>SQUEEZE BOX</b> The Who (MCA 40475)	16	19	45	<b>FOX ON THE RUN</b> Sweet (Capitol P4157)	40	18	78	<b>TURNING POINT</b> Tyrone Davis (Dakar DK 4550)	78	83
14	<b>FANNY (BE TENDER WITH MY LOVE)</b> Bee Gees (RSO 519)	20	28	46	<b>THE HOMECOMING</b> Hagood Hardy (Capitol 4156)	47	49	79	<b>LOVING POWER</b> Impressions (Curton CMS 0110)	80	87
15	<b>WAKE UP EVERYBODY (PART I)</b> Harold Melvin & The Blue Notes (Phila. Int'l. ZS 8-3579)	21	25	47	<b>RENEGADE</b> Michael Murphey (Epic 8-50184)	52	60	80	<b>QUIET STORM</b> Smokey Robinson (Tamla T54265F)	81	88
16	<b>LOVE HURTS</b> Nazareth (A&M 1671)	18	21	48	<b>YESTERDAY'S HERO</b> John Paul Young (Ariola America 7607)	44	45	81	<b>KEEP HOLDIN' ON</b> Temptations (Gordy G7146-F)	89	—
17	<b>CONVOY</b> C.W. McCall (MGM M14839)	2	1	49	<b>INSEPARABLE</b> Natalie Cole (Capitol 4193)	51	54	82	<b>SINCE I FELL FOR YOU</b> Charlie Rich (Epic 8-50182)	83	89
18	<b>LONELY NIGHT (ANGEL FACE)</b> Captain & Tennille (A&M 1782-S)	25	43	50	<b>TAKE ME</b> Grand Funk Railroad (Capitol P4199)	53	61	83	<b>GOOD HEARTED WOMAN</b> Waylon Jennings & Willie Nelson (RCA 10529)	—	—
19	<b>DREAM WEAVER</b> Gary Wright (Warner Bros. WBS 8167)	24	38	51	<b>DEEP PURPLE</b> Donny & Marie Osmond (MGM M14840)	54	57	84	<b>LOVE FIRE</b> Jigsaw (Chelsea CH 3037)	93	—
20	<b>SOMEWHERE IN THE NIGHT</b> Helen Reddy (Capitol P4192)	23	27	52	<b>HOLD BACK THE NIGHT</b> Trammps (Buddah BDA 507)	57	66	85	<b>JUST YOU AND I</b> Melissa Manchester (Arista 0168)	—	—
21	<b>SWEET THING</b> Rufus featuring Chaka Khan (ABC 12149)	35	41	53	<b>'TIL IT'S TIME TO SAY GOODBYE</b> Jonathan Cain (October OCT 1001-AS)	55	63	86	<b>ACTION</b> Sweet (Capitol P4220)	—	—
22	<b>DECEMBER 1963 (OH WHAT A NIGHT)</b> Four Seasons (Warner Bros./Curb WBS 8168)	32	36	54	<b>THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO)</b> Diana Ross (Motown M1377-F)	45	22	87	<b>HIT THE ROAD JACK</b> Stamperders (Quality QA 501)	—	—
23	<b>DREAM ON</b> Aerosmith (Columbia 3-10278)	33	44	55	<b>VENUS</b> Frankie Avalon (DeLite 1578)	61	82	88	<b>HIGHFLY</b> John Miles (London 5N-20084)	100	—
24	<b>GOLDEN YEARS</b> David Bowie (RCA JH 10441)	26	34	56	<b>SATURDAY NIGHT</b> Bay City Rollers (Arista AS 0149)	50	35	89	<b>THE JAM</b> Graham Central Station (W.B. WBS 8175)	91	—
25	<b>THE WHITE KNIGHT</b> Cledus Maggard & The Citizens Band (Mercury 73751)	27	32	57	<b>ROCK 'N ROLL ALL NIGHT</b> Kiss (Casablanca 850)	49	24	90	<b>SCOTCH ON THE ROCKS</b> The Band Of The Black Watch (P.S. 45055)	95	—
26	<b>TRACKS OF MY TEARS</b> Linda Ronstadt (Asylum 45295-A)	28	31	58	<b>I HEARD IT THROUGH THE GRAPEVINE</b> Creedence Clearwater Revival (Fantasy F759-A-M)	66	80	91	<b>ONE FINE DAY</b> Julie (Tom Cat 10454)	92	94
27	<b>SLOW RIDE</b> Foghat (Bearsville BSS 0306)	29	30	59	<b>CUPID</b> Tony Orlando & Dawn (Elektra E45302-A)	77	—	92	<b>NURSERY RHYMES (PART I)</b> People's Choice (TSOP ZS 8-4773)	94	98
28	<b>LOVE ROLLERCOASTER</b> The Ohio Players (Mercury 436)	6	5	60	<b>CHAIN GANG MEDLEY</b> Jim Croce (Lifefong LS 45001)	56	59	93	<b>TELL IT LIKE IT IS</b> Andy Williams (Columbia 3-10263)	85	91
29	<b>I FEEL LIKE A BULLET (IN THE GUN OF ROBERT FORD)</b> Elton John (MCA 40505)	30	58	61	<b>LADY BUMP</b> Penny McLean (Atco 45-7038)	62	68	94	<b>LET YOUR LOVE FLOW</b> Bellamy Brothers (Warner Bros./Curb 8169)	96	—
30	<b>WALK AWAY FROM LOVE</b> David Ruffin (Motown M1376F-A)	11	8	62	<b>BANAPPLE GAS</b> Cat Stevens (A&M 1785)	70	—	95	<b>JANUARY</b> Pilot (EMI P4202)	97	—
31	<b>LET THE MUSIC PLAY</b> Barry White (20th Century TC 2265)	31	33	63	<b>TENTH AVENUE FREEZE OUT</b> Bruce Springsteen (Columbia 3-10274)	64	70	96	<b>CLOSE TO YOU</b> B.T. Express (Roadshow RD 7005)	86	92
32	<b>BOHEMIAN RHAPSODY</b> Queen (Elektra E-45297)	37	42	64	<b>I NEED YOU, YOU NEED ME</b> Joe Simon (Spring SPR 163)	65	71	97	<b>HE'S A FRIEND</b> Eddie Kendricks (Tamla T54266)	—	—
				65	<b>CAN THE CAN</b> Suzi Quatro (Big Tree BT 16053)	67	74	98	<b>LORELI</b> Styx (A&M 1786-S)	—	—
								99	<b>GIVE ME AN INCH GIRL</b> Robert Palmer (Island IS 049A)	—	—
								100	<b>SARA SMILE</b> Hall & Oates (RCA JH 10530)	—	—

## ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

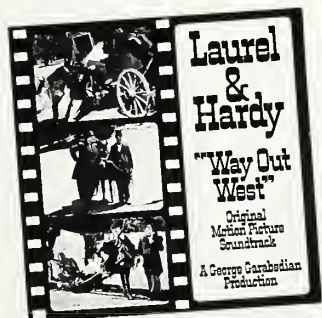
Action (Sweet/WB — ASCAP)	86	Golden Years (Bewlay — BMI/Chrysalis/MainMan — ASCAP)	24	Lady Bump (Gallico — BMI)	61	Since I Fell For You (WB — ASCAP)	82
All By Myself (CAM-USA — BMI)	8	Good Hearted Woman (Baron/Willie Nelson — BMI)	83	Let The Music Play (Sa-Vette/January — BMI)	31	Sing A Song (Saggfire — BMI)	11
Baby Face (WB Music — ASCAP)	40	Grow Some Funk (Big Pig/Leeds/Yellow Dog — ASCAP)	12	Let Your Love Flow (Loaves & Fishes — BMI)	94	Slow Ride (Knee Trembler — ASCAP)	27
Banapple Gas (Ashtar B.V. — BMI)	62	He's A Friend (Stone Diamond/Mighty Three — BMI)	97	Lonely Night (Kirshner — BMI)	94	Somewhere In (Almo/Irving — ASCAP)	20
Bohemian (B. Feldman T/AS Trident — ASCAP)	32	High Fly (Burlington — ASCAP)	88	Loreli (Almo/Stylian — ASCAP)	98	Squeeze Box (Towser — BMI)	13
Boogie Fever (Terren Vibes/Bullpen — ASCAP/BMI)	75	Hit The Road Jack (Tangerine — BMI)	87	Love Fire (Coral Rock/American Dream/Belsize — ASCAP)	84	Sweet Love (Jobete/Commodores — ASCAP)	41
Breakaway (Almo/Caledonian Steam — ASCAP)	38	Hold Back The (Golden Fleece/Mured — BMI)	52	Love Hurts (House Of Bryant — BMI)	16	Sweet Thing (American B-casting — ASCAP)	21
Breaking Up (Screen Gems-Col. — BMI)	7	Honey I (Sherlyn — BMI)	74	Love Is The Drug (TRO-Cheshire — BMI)	42	Take It Like A Man (Ranbach/Top Soil — BMI)	69
Can The Can (Schinnichap/Rak — ASCAP)	65	I Feel Like A Bullet (Big Pig/Leeds — ASCAP)	29	Love Machine (Jobete/Grimora — ASCAP)	62	Take It To The Limit (Benchmark/Kicking Bear — ASCAP)	10
Chain Gang Medley (Kags/Conrad — BMI/Unichappell — ASCAP)	60	If I Only Knew (Lost Cabin — BMI)	71	Love Or Leave (Mighty Three — BMI)	35	Take Me (Brew — BMI)	50
Close To You (U.S. Songs/Blue Seas/Jac — BMI)	96	I Heard It Through The Grapevine (Stone Agate — BMI)	58	Love Rollercoaster (Ohio Players/Unichappell — BMI)	28	Tangerine (Famous — ASCAP)	66
Convoy (American Gramophone — SESAC)	17	I Love Music (Mighty Three — BMI)	44	Loving Power (Jay's Ent./Chappell — ASCAP)	79	Tell It Like It Is (Conrad/Otrax — BMI)	93
December 1963 (Oh What A Night) (Seasons/Jobete — ASCAP)	22	I Love To (Sunday/Cafe Americana — ASCAP)	3	Make Love To Your (Golden Withers — BMI)	67	Tenth Avenue (Laurel Canyon — ASCAP)	63
Deep Purple (Robbins — ASCAP)	51	I Need You (Pee Wee — BMI)	64	Money Honey (Hudson Bay — BMI)	37	The Homecoming (ATV — BMI)	46
Disco Lady (Groovesville — BMI/Conquistador — ASCAP)	70	In France They Kiss (Crazy Cow — BMI)	73	Nursery Rhymes (Mighty Three — BMI)	92	The Jam (Nineteen Eighty Foe — BMI)	89
Dream On (Frank Connolly/Baksel — BMI)	23	Inseparable (Jay's Ent./Chappell — ASCAP)	49	Only One Fine Day (Screen Gems/Columbia — BMI)	91	Theme From Mahogany (Jobete — ASCAP/Screen Gems-Columbia — BMI)	54
Dream Weaver (Warner Bros. — ASCAP)	19	I Write The Songs (Artists/Sunbury — ASCAP)	4	Only Love Is Real (Colgems — ASCAP)	6	Theme From S.W.A.T. (Spellgold — BMI)	5
Evil Woman (Unart/Jet — BMI)	9	January (Al Gallico — BMI)	95	Only 16 (Kags — BMI)	36	The White Knight (Unichappell — BMI)	25
Fanny (Be Tender) (Casserole — BMI)	14	Junk Food (Peaceable Kingdom — ASCAP)	33	Paloma Blanca (WB/Famous — ASCAP)	39	'Til It's Time To Say Goodbye (Blue Lick — BMI)	53
50 Ways To Leave (Paul Simon — BMI)	1	Just You And I (Rumanian Pickleworks/Screen Gems Col./N.Y. Times — BMI)	85	Quiet Storm (Bertram — ASCAP)	80	Times Of Your Life (Three Eagles — ASCAP)	34
Fly Away (Cherry Lane — ASCAP)	43	Keep Holdin' On (Stone Diamond/Gold Forever — BMI)	81	Remember Me (Vogue — BMI)	72	Tracks Of My Tears (Jobete — ASCAP)	26
Fo- On The Run (Sweet Pub. Ltd.)	45			Renegade (Mystery — BMI)	47	Turning Point (Julio-Brian/Content — BMI)	78
Give Me An Inch Girl (Ackee — ASCAP)	99			Right Back Where (ATV/Universal — BMI)	77	Venus (Kirshner/Weiback — ASCAP)	55



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LAUREL & HARDY sing  
"The Trail of the Lonesome Pine"  
b/w Honolulu Baby**

**• Smash hit in England • Breaking in the U.S.**



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# JERUSALEM IS MINE



I am the sun, Jerusalem, you are a painted sky;  
I am a bird, Jerusalem, you have the wings to fly;  
You are the father of my dream, I am a gift of time,  
I am your child, Jerusalem. Jerusalem is mine...

—Kenny Karen

We have cultivated a precious stone but a work of art must  
be seen to be appreciated and heard to be understood.  
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“JERUSALEM IS MINE” (AMI-2024),  
a love song by Kenny Karen.

AMI Record Corp., 41 East 42 Street, N.Y. 10017 (212) 682-7020



# Accounting Firm Analyzes Major Record Label Sales

NEW YORK — Accounting practices unique to the record business were analyzed in a special report by Price, Waterhouse & Company, in a survey of 10 major recording companies, based on their 1974 sales reports. The Price,

Waterhouse report covered the problems of inventory valuation, artist compensation, returns, record master costs, copyrights and contingencies (reserves held back from an artist's gross sales to cover returns). In addition to the record business, two other segments of the entertainment industry — motion pictures and broadcasting — were analyzed.

The report provided a breakdown of record industry sales (revenues), a company's total sales, and the percentage of record sales to total sales (see chart). So while CBS had the largest gross revenues from records in 1974 (\$420 million), recordings accounted for only 24 percent of CBS' total sales of \$1.75 billion. On the other hand, Warner Communications had total sales of \$720 million, with the various record divisions accounting for \$291 million, or 40.5 percent. Columbia Pictures Industries (Arista Records) and the RCA Corporation's detailed figures were not provided. Of the ten companies included, Capitol

Industries-EMI receives the largest percentage of sales from record industry operations, 95.8 percent. On the opposite end were Walt Disney Productions, Transamerica (United Artists Records) and Twentieth Century Fox Film Corporation, with 3.5 percent, 4.6 percent and 5.7 percent respectively, coming from record industry operations. Music publishing figures were included throughout the survey.

Based on 1974 sales, then, the CBS record operations are close to 40 percent larger than the combined Warner Communications record operations, by \$129 million in sales. And the combined sales of the CBS and WEA groups, approximately \$712 million, are larger than the combined sales of the other companies whose sales are given: ABC, Capitol, MCA, UA, 20th Century and Walt Disney, whose combined sales total \$539 million. All eight companies on the list (again, without RCA and Arista) account for \$1.2 billion in sales, slightly

more than half of the record industry's reported sales.

Since the figures were compiled from public companies only, and there are a number of privately and foreign owned companies in the record business, the total sales picture is not complete. Missing from the top 10 list are Polygram, A&M and Motown, each doing a substantial amount of volume that would place them on the top ten list. There are also many smaller independent companies in the 10-50 million dollar range that similarly would be ranked; their total sales roughly came to \$250 million. Adding in television packages, record clubs, mail order and other markets, the \$2 billion plus figure for the industry (from the RIAA) takes on added dimension and realism.

**1974 Record Industry Sales Analysis On Pg. 9**

## FRONT COVER



Long a figure of major importance, both among her musical peers and a steadily growing audience, Joni Mitchell had already established herself as an influential songwriter when she recorded her debut album during the late '60s. By 1970, her solo albums and performances had attracted critical praise and a sizable following, yet it was during 1974 that she made the dramatic transition from celebrity to front-rank superstar.

"Court And Spark," her sixth album and second for the Asylum label, captured both AM and FM airwaves with a personal and uncompromising approach to singing, arranging and writing that culminated in both gold and platinum record awards. During that year, Mitchell embarked on two major North American tours that repeated this broad success; from those performances, the artist culled "Miles Of Aisles," a two-record set that likewise garnered both gold and platinum awards.

With the release of "The Hissing Of Summer Lawns" late in 1975, Joni Mitchell has continued to evolve as a musician and songwriter while further broadening her appeal. An ambitious project marked by striking thematic concerns and greater musical eclecticism, "The Hissing Of Summer Lawns" defied commercial fashion to achieve the most rapid acceptance of any Joni Mitchell album to date, earning the artist her sixth gold record award within weeks of its release.

The new year has marked the kickoff of Mitchell's most ambitious live performance schedule to date. Currently on tour in the U.S., Joni Mitchell is slated to complete a world tour that will take her to Europe and the Far East as well.

## Charlie Daniels Signs To Epic

NEW YORK — Country-rock artist Charlie Daniels has signed a recording contract with Epic Records. The announcement was made at the CBS marketing meeting in San Diego when Daniels made a surprise guest appearance with Epic artist Michael Murphey.



**DANIELS PACT** — Shown at the CBS Records' meetings in San Diego with newly-pacted Epic Records recording artist Charlie Daniels (seated) are (l to r) Steve Popovich, vice president of Epic a&r; Irwin Segelstein, president of CBS Records division; Eric Kronfeld, Daniels' attorney; Ron Alexenburg, vice president and general manager of Epic Records and CBS custom labels; Walter Yetnikoff, president of CBS Records Group; and Joe Sullivan, Daniels' personal manager.

## NARM Convention Programs Detailed

by Gary Cohen

CHERRY HILL, N.J. — While the official topic of the 18th annual NARM Convention is "The \$3 Billion Figure, Its Future Is Now," a wide variety of other topics will be discussed, as over 1400 industry representatives and their wives journey to Ft. Lauderdale, Florida March 19-23. The convention is now standing room only, according to Jules Malamud, executive director of NARM, who spoke with **Cash Box** recently to give background information on the convention

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## Clive Davis Addresses Wall Street Analysts

by Gary Cohen

NEW YORK — The signing and development of new talent, and the successes of three carryover artists from the Bell days, were the chief reasons for the success of Arista Records in its first year and a half, according to Clive Davis, president of Arista Records. Davis made these remarks at a meeting of the Entertainment Analysts Group, comprised of 35 Wall Street analysts specializing in the leisure-time industries, including broadcasting, movies, theatre and the record business.

Davis began the meeting, to which he was invited as a guest speaker, recounting his initial contact and association with Columbia Pictures Industries. "I came in to look for a six month period, on a consultant basis, at the artist roster and the executives at Bell. I had an opportunity to go over the roster of some 30 artists, and keep all of them, some or none. At the time, Bell Records domestically was losing a considerable amount of money." Davis wound up dropping all but three artists, Barry Manilow, Melissa Manchester and the Bay City Rollers, and signed many new

artists to the label. Presently, he noted, Arista is "very substantially profitable, both domestically and internationally." And the licensing fees from EMI, who distribute Arista internationally, "are well into seven figures."

Pointing to Arista's successes with new artists, like the Outlaws, Eric Carmen, the Brecker Brothers and Monty Python, among others, Davis explained that Arista's success has stemmed from "the signing, nurturing and development of new artists." And it is his feeling that "no company that's come into the record business since A&M" has had the initial success that Arista has enjoyed. He also indicated that the future success of the record business in general is tied to its ability to develop new artists.

Davis also made the following points:

- Arista's return rate so far has been ten percent, "the lowest in the record industry."
- "The industry finished an excellent Christmas season, 1975 was the largest year in the record industry's history, as

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## Zimmermann Named Cap. Operating Chief; Label In Major Realignment

HOLLYWOOD — Bhaskar Menon, chairman, president and chief executive officer, Capitol Records, Inc., last week announced the following appointments and realignments of executive responsibilities, effective immediately:

Don Zimmermann, formerly senior vice president, marketing, has been

elected executive vice president and chief operating officer, succeeding Brown Meggs, who is appointed assistant to the president, Capitol Industries-EMI, Inc. Zimmermann reports directly to Menon for the overall supervision of Capitol's record business.

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**Photo Coverage Of London, CBS Conventions On Pages 8, 10**



Zimmermann



Meggs

## Brunswick Execs Trial: Jim Schwartz, Others, Tell Of No-invoice Cash Deals

NEW YORK — Record distributors, including James Schwartz, president of Schwartz Brothers Inc., Washington, D.C., and Spiros Bilouris, president of Show Industries, Los Angeles, continued to testify at the trial of Nat Tarnopol, president of Brunswick/Dakar Records, five Brunswick executives, and a Manhattan record salesman. As the trial enters its fourth week at the federal district courthouse in Newark, New Jersey, the government's case continues to allege what assistant U.S. attorney Thomas Greelish referred to as "black market sales" of phonograph records, that is, in return for cash or currency, often without receipts, and, according to the government not recorded on Brunswick's books, or recorded in a misrepresentative manner. Testimony given by witnesses included allegations of various utilizations of the mails, telephone lines and telegraph wires across state lines with intention of defrauding and obstructing various government agencies, which are included in 72 of the indictment's 86 counts.

Gerard Schifrin, of Folkraft Publishing Corp., Newark, took the stand first this week, having given his initial testimony last Wednesday. The defense disputed the validity of his allegations of buying Brunswick Records for cash from defendant Carmine DeNoia (alias Wassel), through phone calls to DeNoia at Brunswick's New York office. DeNoia is a salesman who, according to the indictment, occasionally dealt in Brunswick and Dakar product. Telephone bills, claimed by the government to reflect calls on which the transactions were made, were refuted as valid evidence by the defendant's attorney on the basis of witness recollection.

James Schwartz, of Schwartz Brothers Distributors, Washington, began his testimony by telling Greelish of a time prior to Sept. 1971, when he complained to Nat Tarnopol that, on soliciting some of the accounts in his firm's distribution area, he found that they had acquired Brunswick product at a price lower than he could afford to sell it. Schwartz said Tarnopol attributed the problem to "leakage at the plant" at that time. The plant pressing Brunswick/Dakar for the area is Columbia Record Productions, Pitman, New Jersey.

Greelish asked if there was a subsequent telephone conversation, to which Schwartz answered "Yes," that it had occurred in Sept. 1971, where he and Tarnopol had agreed that "Schwartz Bros. would be able to purchase Brunswick records at a reduced price. There would be no invoice. After the merchandise was received, we would pay for it in cash."

The government produced cancelled checks made out to cash totalling \$30,000 for 1971, \$15,000 for 1972, along with petty cash receipts corresponding to those amounts signed by August Sims, alleged by Schwartz to be a "representative of Brunswick." Schwartz testified that CRP packing slips, introduced into evidence by the government, corresponded to shipments of records for which the cash payments were made.

Greelish then asked if there came a time when said transactions came to an end.

"Yes."

Greelish asked, "When?"

"In 1974," Schwartz answered.

When Greelish inquired as to the

*continued on pg. 35*

## Label Name Change, New Base For Hugo & Luigi

NEW YORK — In two major moves, Hugo and Luigi are changing the name of Avco Records — which they recently bought back from the Avco Embassy parent company — to H&L Records and moving the headquarters of the label to Englewood Cliffs, New Jersey.

Both moves are timed for March of this year.

Stated Hugo Peretti: "There are several reasons for making the move, which is only about 20 minutes from our present Manhattan headquarters. One is that away from the New York City and New York state taxes we should save about 12 percent, which is a lot of money — 12 percent on net profit."

Both Avco partners were in favor of roomier facilities at Englewood Cliffs — also the base for the All Platinum company — and eventually plan to build a studio on the premises. They said that none of the label's 22 strong staff objected to the decision to relocate, a move that takes Hugo and Luigi out of Manhattan which has been their operational base for 25 years.

Commented Luigi Creatore: "We are getting the feeling of a new start. I think it will help creatively. Years ago in Manhattan you had a lot of traffic, publishers came in once or twice a week, on the publishers' days — that's all gone. We get very little off the street now. When you get a tip on a record it's from one of your distributors in the mid-west someplace, or a promotion man."

Currently Hugo and Luigi are concentrating on label artists the Stylistics, Van McCoy (as an artist) and new group, the Softones. "However we have plans for expansion," admitted Peretti. "Up to now we have been working on a very limited

roster which we like but now that we have it completely on our own it's time to start to expand, looking for artists with longevity."

First move will be the original cast album of the musical, "Bubblin' Brown Sugar" which both executives caught in Philadelphia and which is opening for Broadway previews this month. Show is a "Harlem-type revue" featuring standard material and stars Vivienne Reed who has also signed with Avco Records.

Said Creatore: "We made a very unlikely move for us in our position. With our experience and the size of the company we shouldn't touch a Broadway show with a ten foot pole. It's a big move but we think we can do it. We think we have the kind of promotional ability to promote this particular LP." (Hugo and Luigi some years ago had an ill fated Broadway musical of their own.)

The executives have also signed singer Alaina Reed, last seen in the Robert Stigwood musical, "Sgt. Pepper's Lonely Hearts Club Band." Owing to surname conflict Alaina Reed will use her first name only for the label.

Added Creatore: "We are always going to pick up specific records here and there but we don't think that this is expansion in the way of a real project."

Foreign business continues good for Avco Records — "stunning," according to Peretti — led by the success of the Stylistics who "hit one million units in Britain alone. They say it's maybe the fifth record in the history of the English recording scene to hit one million units. Phonogram, our distributor, has never had one," he added.

"In a way it's a sad commentary. As the

*continued on pg. 40*



**LONDON DISTRIBUTOR MEETING** — Top row (l-r), Don Wardell, London director of creative services, talking of marketing aids backing up the February releases; D.H. Toller-Bond, president, London Records, opens the conference. Walt McGuire, vice president, pop a&r, is reflected talking on London's seven new February releases. At left is Herb Goldfarb, vice president, sales and marketing; Willie Mitchell, left, vice president of the London-distributed Hi Records and producer of Al Green, Ann Peebles, Syl Johnson, is introduced to Mike Pinder, right, of the Moody Blues by Garry Hoff, president of Threshold Records, Moody Blues' record company distributed by London. Bottom row, left to right: Al Green in action at the dinner given attendees at Reno Sweeney's night club; Tony D'Amato, vice president a&r for the Phase 4

label introducing the February line. The panel of the "Promotion 1976 Style" discussion, left to right, Herb Gordon, London national promotion manager; Tom Kennedy, promotion director, Universal Record Distributors, Philadelphia; Bryan McIntyre, program director, WCOL, Columbus; Sonny Taylor, music director, WWRL, New York; Marty Ostrow, chairman of the panel and executive vice president **Cash Box**, Gary Taylor of the Gavin Report; Ron Iafornaro, promotion director, Progress Records, Cleveland; Neil McIntyre, program director, WPIX, New York; Sy Warner, national sales manager, London Records. Overview of some of the 150 attendees at the meetings.



## Pyramid Label Formed: Roulette Restructured

NEW YORK — The formation of Pyramid Records, a new label to be distributed by Roulette Records in the United States, will accompany a restructuring of Roulette Records in its entirety. The plan is aimed, according to Pyramid's new president, Dennis Ganim, to "take both labels into the mainstream of contemporary music."

Pyramid Records plans to release 15 albums and 20 singles in its first year, emphasizing progressive rock, r&b and top 40 appeal.

The new staff is brought in by Ganim to work on both the Pyramid and Roulette labels. Buddy Scott, whose experience in the music industry includes management and production, has been involved with Pyramid since its inception, and will continue to play a formative role with regard to marketing, creative services and artist development.

Ira Leslie, formerly of Polydor, MGM and Malverne Distributors, will be national sales and promotion manager.

Chris Vassalli will work with him in sales and promotion.

Jane McAuliff, who has worked with Bill Graham and Jon Podell, will be Ganim's personal assistant.

Said Morris Levy, Roulette Records' president, "Roulette's longevity and success will be increased even more by the talent Dennis Ganim is bringing to the company."

Pyramid's initial release will be a single by Pat Lundy, due next week, with albums by Pat Lundy, Phil Medley and the MVB Orchestra scheduled for the first week in March. Plans for Roulette include reactivating the Birdland series with newly recorded jazz, concentrating on the Echoes of An Era series from Roulette's catalog, and developing the company's artist roster, which includes Ecstasy, Passion and Pain, Poison and jazz vocalist Betty Carter.

Pyramid's offices will be at 17 West 60th St., New York, N.Y. 10023.

## Soul Train Label Now To Involve Other Producers

by Ian Dove

NEW YORK — Soul Train Records, the RCA distributed label headed by Don Cornelius and his partner Dick Griffey, has a game plan to release during 1976 some 12 to 15 albums, built around a roster of six artists. However, Cornelius has found that his other commitments — notably the production of the "Soul Train" television program — will cut down on his personal involvement with the label that he and Griffey formed last year.

Said Cornelius: "I will not be involved as much as I thought I would be when we originally started the label. I physically produced the label's first album and challenging as it was, it was far too time consuming — but enjoyable."

Soul Train's new scheme is to involve outside producers with Cornelius naming Norman Harris, who has been associated with Gamble and Huff, and Frank Wilson, a Motown Records name, as the first two. Upcoming product will be from the Soul Train Gang, the Whispers and Mickey Carroll, a country-singer and composer, plus others.

Cornelius stated: "It has become unwise to flood the market with product and we don't feel that we can support and handle any more than we have at present. We have the capacity to handle an established artist should one become available but we are not depending on that."

Cornelius' personal involvement with Soul Train Records, he feels, is that he can "stay in touch with programmers like most promotion people do and I am doing."

Cornelius' involvement with the "Soul Train" television show presents no problems according to the executive. "One doesn't hinder the other. We've managed to divide our time as we projected we could before we went into it. It seems to be working," he said.

"Soul Train" is taped four episodes at a

time within one week throughout ten months of the year.

Cornelius, who previously went on the road as host for a stage version of the show, has cut down on this side of his activities. "Again because it was time consuming," he said.

Partner Griffey is still involved with concert promotion, however the last

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## Chain Sales Continue Strong

NEW YORK — Strong sales gains made by the country's chain stores in December have continued into January, according to the latest sales figures released by the chains themselves. Gains of 15 percent over last year's January sales were about average.

Sears, Roebuck & Co., the nation's largest merchandiser, reported sales of \$955.5 million in the four weeks through Jan. 24, a gain of 13 percent over the comparable 1975 period. J.C. Penney reported an increase of 17.4 percent, to \$476 million, in the four weeks to Jan. 24, and 52 week sales of \$7.58 billion, an increase of 9.4 percent over last year.

Kresge, operator of K-Mart and Kresge stores, posted a sales gain of 25.5 percent to \$404.95 million in the four weeks to Jan. 21. For their 52 week period, Kresge reported sales of \$6.78 billion, a gain of 22.6 percent over 1975. And Montgomery Ward reported sales of \$218.6 million, a 12.7 percent increase, for the four week period ending Jan. 24.

Overall, according to a survey by Chain Store Age, a composite group of 35 chains showed a gain of 15.5 percent over December of a year ago, and 8.8 percent higher overall for 1975.

Stores in operation for the reporting retailers were: Sears (850), J.C. Penney (2050), Kresge (1441), and Montgomery Ward (994).



Leslie, Ganim, Levy

## Rolling Stone Wyman — Waiting Out The Contract

NEW YORK — All the Rolling Stones were in Manhattan last week, tidying up last minute details of their new album and checking out the cover photograph. Busiest Stone however was bass player Bill Wyman — he was attending to last minute details on his own solo album, "Stone Alone," mainly consisting of original Wyman material.

It is not that Bill Wyman has suddenly blossomed as a songwriter but more dissatisfaction with the original writer deal he signed when the Rolling Stones were managed by Allen Klein some years ago.

He said: "I wasn't very happy with the contract I was under. I couldn't see any future for myself in that area. It was just that I wanted to own my own copyrights, etc., and I just saw no sense in writing at that time, apart from personal pleasure."

Wyman "waited until the contract blew over" and has now formed Promobill Music.

Wyman will actively promote his solo album — the second he has made — but will not perform or tour as a solo artist. "I just don't think I'm an up front performer physically. I might make a film which is what I did for the first album I made. I

think it was shown on one of the Don Kirshner television shows, but I'm not going to tour or anything like that," he said.

Wyman's songwriting career for the Rolling Stones has been somewhat limited, a song, "In Another Land" on the "Satanic Majesies" album and a couple of others that have appeared.

"I didn't think I was writing songs for the Rolling Stones," he admitted. "I wasn't recording myself then and I just didn't feel like peddling songs around."

"I made the album because I feel I have many, many ideas apart from the Rolling Stones. I'd like to get into production and my own album allows me to do that. I use it as a vehicle for my own songs, just as the Rolling Stones are a vehicle basically for songs that Mick and Keith write."

Wyman considers the new album far superior to his first "Monkey Grip" mainly due to the fact that he received vocal coaching in the studio from Ruth and Bonnie Pointer of the Pointer Sisters and Van Morrison.

Against his own choice, Wyman con-

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## Analysis Of Major Labels' '74 Sales

The tabulation below sets forth certain financial information related to the recording companies included in the survey:

Company	Rank by recording revenues	Gross rev. (000's)		Recording rev. as % of total
		Recordings(A)	Total	
CBS Inc.	1	\$420,400	\$1,751,341	24.0
Warner Communications Inc.	2	291,653	720,076	40.5
American Broadcasting Companies, Inc.	3	143,916	986,040	14.6
Capitol Industries-EMI, Inc.	4	135,768	141,663	95.8
MCA Inc.	5	126,687	641,874	19.7
Transamerica Corporation (United Artists Corporation)	6	101,968	2,202,161	4.6
Twentieth Century-Fox Film Corporation	7	16,092	281,915	5.7
Walt Disney Productions	8	15,233	429,889	3.5
Columbia Pictures Industries, Inc.	not ranked	not available	256,629	—
RCA Corporation	not ranked	not available	4,626,900	—

Source: Price, Waterhouse & Co.

# Disco, Fast Food For The Ears — WPIX-FM's McIntyre

by Eric Rudolph

NEW YORK — WPIX-FM in N.Y. is one of about a half a dozen stations in the U.S. currently block programming disco music. They currently program disco between nine and one p.m. every night, with the likelihood of the night time hours being expanded.

"We will never be 24-hour a day disco," says Neil McIntyre, program director of WPIX-FM. "Top 40 radio is like McDonald's, it's fast food for the ears. To take that further, disco is Egg McMuffin — it's another segment of the whole market. We will continue to program disco music as long as it has a mass appeal in the market. Right now, in terms of growth, it is standing still."

The WPIX-FM survey of Jan. 22 shows that nine of their top songs are disco records. During the disco strip, disco records from the top 20 are played alternately with songs from an all disco list of 35 singles, 10 album cuts and disco oldies. "It is one from column A and one from column B," said McIntyre.

As far as ratings are concerned, disco programming has been a mixed blessing for the station. McIntyre says that the dis-

co strip has lost them their teenage audience during that time but gained WPIX-FM significant numbers in the 18-34 bracket, especially among men.

The 18-34s are more important to advertisers than the teenagers, however. "The idea that teenagers should control radio programming is outmoded," says McIntyre, stressing the importance to him of the 18-34s. Also the disco format has improved their quarter hour average, which is the measure of the length of time that people listen to the station. The disco strip has proven financially rewarding from the aspect of spots from discos themselves. "These guys are all cash in front customers, because you can't trust them. I think that there are a lot of people who listen to the station mainly to find out who is at the clubs. We could be getting paid for something that actually attracts listeners!" He gave the example of a club owner who started advertising a few days before New Year's Eve and 24 hours later he had 750 paid reservations at \$30 a head. The total cost of the spots to the sponsor was \$1400.

McIntyre feels that disco will remain strong at least throughout the year, but thinks that "unless record people become more creative we are going to yawn our way right out of it. A lot of the music is boring; recutting standards is not creative although a lot of them sound great. If some more imagination doesn't come into it, it will really crash. There are a few people who really know what they're doing, like Gene Page, Barry White, Van McCoy and a few others, while there should be a hundred."

McIntyre and his staff pick their records by "professional judgment" not by what is popular in the discos. "The discos are important, but they don't break records like they say they do. They do break records that are over seven minutes long, however. I don't believe the feedback I get from the discos."

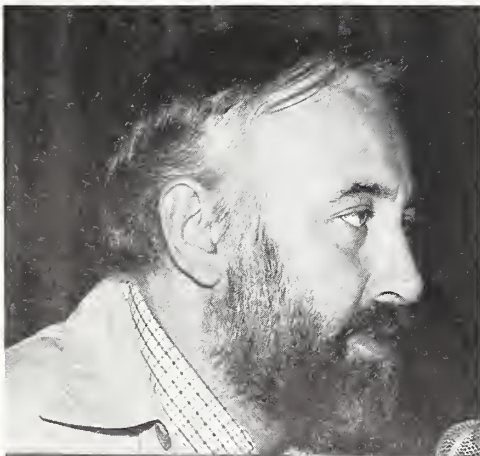
The station recently instituted a policy of playing one album cut an hour, and McIntyre feels that this is necessary to reach the 18-34 audience, because he feels that most people over 18 do not buy singles. "The record business was

once truly singles oriented, but that is not true anymore. Anyone who is an adult will not go into a record store and buy a single of "50 Ways To Leave Your Lover," they will plunk down a few more bucks and get the whole Paul Simon album. Radio has to recognize this."

Aside from the ratings benefits and the advertising revenues that have accrued since the switch to a night time disco format, McIntyre says he that they are actually performing a public service. "We get letters all the time, sincere letters from people who say 'We are poor and we can't afford to buy all the clothes and pay the ten dollars to get into a disco, but my wife and I have our own discos, we dance in our living room to your station!'"

## Arista Signs Gen. Johnson

NEW YORK — General Johnson, lead singer-writer with chairman of the board, has been signed by Arista Records who will rush release a single, "All In The Family" co-produced by Johnson and Rick Chertoff with Clive Davis. Arista president listed as executive producer.



'SUCCESS' KEY WORD AT CBS' SAN DIEGO MEET — Concluding a full week of performances, meetings, speeches and product presentations, over 450 CBS Records executives and staff participated in the company's third annual "beginning-of-the-year" gathering in San Diego. Highlights of the convention included (top row, r.) Walter Yetnikoff, president of CBS Records Group addressing his team; Irwin Segelstein, president of CBS Records Division (center) hosting one of the shows that took place; (r, sitting) James William Guercio and wife, Danny Seraphine (Chicago), James Pankow (Chicago), (standing) Bruce Lundvall, Boz Scaggs, Larry Fitzgerald (Caribou), enjoying the proceedings; (middle row, l) Bruce Lundvall, vice-president &

general manager, Columbia Records, making his speech; (center) Ian Matthews, Don Ellis, vice-president of a&r, west coast, Columbia. Marie Cain, (standing) Mickey Eichner, vice-president a&r, east coast, Bob James watching the festivities, (r) Ron Alexenburg, vice-president & general manager, Epic Records and CBS Custom Labels Group making his speech, (bottom row, l) Neil Reshen (Willie Nelson's manager), Billy Sherrill, Willie Nelson, Tammy Wynette, Tony Martell, vice-president of marketing, Nashville, Ron Alexenburg smiling their approval; (center) Caroline Murphey, Michael Murphey, Walter Yetnikoff, (r) regional directors and branch managers receiving plaques for Columbia's 17 gold albums achieved in 1975.

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## Executives On The Move

**Caribou Label Appointments** — Larry Fitzgerald has been named vice president, general manager, Caribou Records. Howard Kaufman was appointed vice president, business affairs for the label. Fitzgerald was previously president of Caribou Management, named to the position in 1967 after he left Richard O Linke Management and the William Morris Agency. Kaufman joined Caribou Management in 1966 as treasurer of the firm and also of James William Guercio Enterprises. Caribou Records is distributed by CBS and initial signings included LA Express and Gerard.

**Bronstein Promoted To A&M National AOR Coordinator** — "Heavy" Lenny Bronstein has been promoted to national aor (album-oriented radio) coordinator and has been relocated to the home office in Hollywood, according to Harold Childs, A&M vice president of promotion. Bronstein will work in conjunction with Rich Totoian, national aor director based in N.Y.C., and will be communicating with the field staff by phone and through weekly album airplay reports.

**Black Promoted At CBS** — Paul Black named southeast regional/promotion marketing manager, Columbia Records, based in Atlanta. He previously worked in local promotion for Columbia in Los Angeles, San Francisco and Denver.

**Dembrak To Midland** — Chuck Dembrak named director of promotion, Midland International. He was previously with RCA Records doing east coast promotion, based in Philadelphia, and national promotion in New York.

**Carbone Joins UA Sales** — Joe Carbone has been named to the post of western regional sales manager, United Artists Records. Carbone was most recently with ABC Records as product manager for the label. He spent nine years with ABC, beginning as branch sales manager in the company's New York facility, and then moving to regional sales manager, special projects manager and merchandising manager for the label.

**Capricorn Appoints Mazzetta To Regional Post** — Pete Mazzetta has been named midwest regional promotion manager of Capricorn Records. Mazzetta previously spent three years with Mercury Records promotion, and also has extensive record store managerial experience.

**IRDA Continues Expansion With Burdick Promotion** — With the February opening of its new west coast office in Hollywood, International Record Distributing Associates has named Ross Burdick vice-president in charge of west coast operations. The company that started 18 months ago with Hank Levine, Mike Shepherd and one secretary has increased to a staff of twelve and moved three times to larger quarters. Expansion, a primary objective of the firm, is coming along as planned.

**Capricorn Ups Publicity Department Members** — Mark Pucci has been promoted to the position of director, national publicity for Capricorn Records, Inc. Pucci joined Capricorn as assistant publicity director in July, 1974. In his new position, Pucci will manage all areas of press and publicity for Capricorn. Also promoted is Gail Giddens to the position of assistant publicity director, working with Mark Pucci.

**Price, Grady Receive ABC Promotions** — Mel Price has been appointed to the post of director of sales and Bill Grady has been appointed to the post of director of branch operations and production of ABC Records. Both Price and Grady report directly to Don England. Price formed and was branch manager of the MGM Metro Record Distributors on the west coast for six years; he was national album sales manager for MGM, in 1971 he joined Polydor Records as national sales manager; when Phonodisc was formed in late 1974, he was appointed eastern regional director and was subsequently promoted to national director of sales.

Grady was most recently associated with Phonodisc, Inc. in the position of vice president, operations.

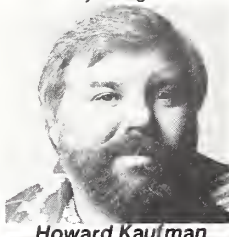
Simultaneously, Arthur Miller joins ABC as branch manager, Burbank where he will be responsible for the Los Angeles, Denver and Phoenix markets; Shelly Rudin joins ABC as branch manager, New York where he will be responsible for the New York and New Jersey markets; and Bill Shaler joins ABC as branch sales manager, San Francisco covering the San Francisco and Seattle markets.

Art Miller, Shelly Rudin and Bill Shaler will report directly to Don England, vp, sales and distribution.

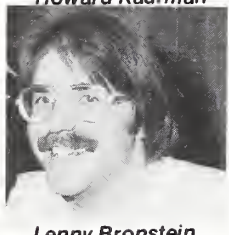
**New Savoy Personnel** — Edwin Bagley named marketing manager for Savoy Records, newly acquired by Arista. He formerly had his own management and production company and worked for Blue Note, Riverside, in addition to setting up Groove Merchant Records. Bob Porter named a&r coordinator working with Steve Backer, independent exclusive producer for Arista. A discographer and winner of the 1970 International Discographers Award, he has worked with Prestige, Muse and Chess. Mary-Lou Webb is marketing coordinator for Savoy. She previously had her own mail order business, distributing independent and European jazz labels. Fred Mendelsohn continues as general manager of



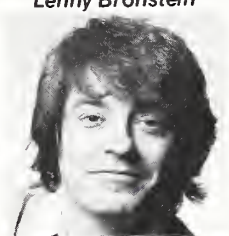
Larry Fitzgerald



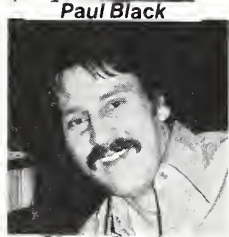
Howard Kaufman



Lenny Bronstein



Paul Black



Chuck Dembrak



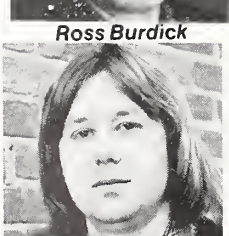
Joe Carbone



Pete Mazzetta



Ross Burdick



Mark Pucci  
continued on pg. 41

## Capitol's Major Realignment

Jim Mazza, formerly director, international marketing, is elected vice president, marketing, reporting to Zimmermann.

Bruce Wendell, formerly national promotion manager, is elected vice president, promotion, reporting to Zimmermann.

Pete Goyak, formerly director, administration, is elected vice president, administration, reporting to Zimmermann.

The following changes in the a&r division were outlined by Menon:

Larkin Arnold is appointed divisional vice president and general manager, r&b.

Rupert Perry is appointed divisional vice president and general manager, a&r.

The resignation of Al Coury as senior vice president, a&r, has been accepted with regret. Don Zimmermann will assume direct responsibility for Capitol's artist-and-repertoire activities, pending appointment of a new head of a&r. During this interim period, Arnold and Perry will report to Zimmermann, as will Frank Jones, divisional vice president and general manager, c&w.

Within the marketing division the following realignment was set forth:

Dennis White, formerly national sales manager, is appointed divisional vice president, sales, reporting to Mazza.

Dan Davis, formerly director, merchandising and creative services, is appointed divisional vice president, merchandising and creative services, reporting to Mazza.

Walter Lee, formerly district sales manager, is appointed national sales manager, reporting to White. Raoul Montano, national classical sales manager, will also report to White.

Reporting directly to Zimmermann — in addition to Arnold, Goyak, Jones, Mazza, Perry and Wendell — are Bob Young, vice president, business affairs; Bill Burkhalter, director, market research; and Mike Allen, general manager, Angel Records.

Reporting directly to Mazza — in addition to Davis and White — are Brian Shepherd, manager, international a&r and promotion, and Bob Dombrowski, national artist relations manager. Mazza will continue to be personally responsible for Capitol's international operations,

pending appointment of a new director, international marketing.

Questioned about his new role at Capitol, Zimmermann, told **Cash Box** he did not for see any immediate changes in operation at Capitol, but believes the company's continued success will come by concentrating on developing new artists and continuing the successes of the established artists. He made these comments in a telephone interview last week after his elevation from senior vice president, marketing, to executive vice president.

"We've always been a sales and marketing oriented company, with our own branch distribution system and our own salesmen out in the field," he said. "And our a&r and promotion departments have always been treated with equal importance. We will continue working in all of these areas developing our artists." Zimmermann saw his operational roll as "establishing and developing new artists, which is something we've been very successful in doing, and in increasing the success and stature of the established artists on our roster."

"We have to maximize the success of all of our artists, which we'll do by continuing to do what we've been doing all along," he concluded.

Coury, commenting on his long Capitol career said, "That's a long time, 18½ years, to be at one place. I'm looking forward now to a little vacation and then a new location, along with the excitement and challenge that comes with something new."

From salesman with the Capitol branch in Hartford, Conn., Coury moved through the ranks to a major position in promotion. He was transferred to Los Angeles in 1968 to start the label's artists relations department and four years later became Capitol's executive producer and vice president-promotion. His promotion to senior vice president in charge of a&r came in 1974.

Commenting on the slew of appointments, Menon said:

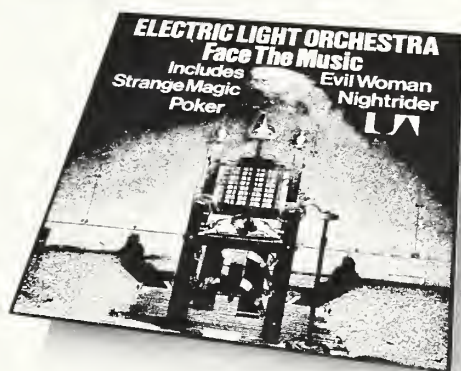
"The important executive appointments being announced provide the strategic future management for Capitol Records entirely from our internal resources of executives who have served the company with great distinction for

continued on pg. 41



**THE CAPITOL TEAM** — (L to r): Dennis White, v.p., sales; Jim Mazza, v.p., marketing; Larkin Arnold, v.p. & general manager, r&b; Rupert Perry, v.p. & general manager, a&r; Dan Davis, v.p., merchandising & creative services; Pete Goyak, v.p., administration; Bhaskar Menon, chairman, president & chief executive officer, Capitol Records, Inc.; Bruce Wendell, v.p., promotion and Don Zimmermann, executive v.p. & chief operating officer, Capitol Records, Inc.

# Oi!é E!LO!



**"FACE THE MUSIC"** #VA-LA546-G Certified Gold! The most played LP on the airwaves features the Top Ten single "Evil Woman" #UAXW729-Y and the soon to be released single; "Strange Magic" Electric Light Orchestra.

On United Artists Records and Tapes. **FOLLOW THE MUSIC:**

as The Light goes on across The Country:

1/27	Las Angeles, Calif.	2/14	San Francisco, Calif.	2/24	Wichita, Kansas	3/6	Kent, Ohio	3/19	Boston, Mass.	4/2	Jacksonville, Fla.
2/4	Vancouver, B.C.	2/15	San Jose, Calif.	2/25	Oklahoma City, OK.	3/7	Saginaw, Mich.	3/21	New York, NY	4/4	Atlanta, Georgia
2/5	Spokane, Wash.	2/16	Anaheim, Calif.	2/26	Kansas City, Ks.	3/10	Louisville, Ky.	3/22	Philadelphia, Pa.	4/6	St. Petersburg, Fla.
2/6	Portland, Ore.	2/17	Anaheim, Calif.	2/27	LaCrosse, Wisc.	3/11	Indianapolis, Ind.	3/26	Norfolk, Va.	4/12	Rustan, La.
2/7	Eugene, Ore.	2/18	San Diego, Calif.	2/28	Chicago, Ill.	3/12	Columbus, Ohio	3/27	Greensboro, N.C.	4/14	St. Louis, Mo.
2/8	Seattle, Wash.	2/19	Phoenix, Arizona	2/29	Minneapolis, Minn.	3/14	Charleston, W. Va.	3/28	Columbia, S.C.	4/24	Allentown, Pa.
2/10	Fresno, Calif.	2/20	El Paso, Texas	3/3	Buffalo, NY	3/15	Ft. Wayne, Ind.	3/29	Memphis, Tenn.		
2/12	Sacramento, Calif.	2/22	Albuquerque, N.M.	3/4	Detroit, Mich.	3/16	Flint, Mich.	3/30	New Orleans, La.		
2/13	San Francisco, Calif.	2/23	Denver, Colorado	3/5	Cincinnati, Ohio	3/17	Pittsburgh, Penn.	3/31	Birmingham, Ala.		



# Lone Star Beer: Texas Music And Texas Beer Join Forces

by Stephen Peeples

LOS ANGELES — The curious bridge that has developed between cowboy-hatted rednecks and longhaired counter-culture types in Texas has been under construction for the last few years. A major foundation has been music; the building materials of progressive-minded Texas music have ranged from said cowboys looking for a little fire in their country music to rock and roll refugees looking for a little reality. Just as every construction site has its usual complement of beer, Lone Star beer in particular has become an important lubricant among the many cultural forces at work building on diverse musical foundations in Texas. By direct association with the expanding Texas music culture since late in 1973, Lone Star's sales have increased significantly; in 1975, the San Antonio-based brewery yielded its first net profit since 1969.

More than one factor brought about that association and subsequent black ink. After love affairs with English rock and roll during the early sixties and with Bay Area psychedelia later in that decade, the focus of Texas' young people turned back to Texas and its diversely rooted lifestyles and music early in the seventies. Subsequently a new Texas legend began to develop, and almost anything Texas in origin was embraced by Texas' young people as part of that legend. Lone Star beer, as indigenously Texan as it could get by its name alone, was caught up in the culture that had developed with the music.

The man who first saw the role Lone Star was to play in the Texas scenario was Jerry Retzliff, who as Lone Star's Austin-based central Texas sales manager is the catalyst between the musicians and the brewery. "I was in an Austin club sometime late in 1973, and Greezy Wheels was onstage doing their set. In the lyrics of a couple of their songs they mentioned Lone Star as being part of the scene, and the audience really responded to it. Later I found that the club, which normally would sell about 50% Lone Star and 50% another beer, was selling 75% Lone Star when the band was playing. It returned to 50% when they weren't."

At other clubs offering progressive-minded Texas music, Retzliff noticed a similar pattern of lyric and beer. "It appeared that the best way to increase our market share was to work on-premises at the clubs," he continued. No other beer works on-premises. We have found that by relating to beer as a personal thing rather than strictly a commodity we are able to maintain a personal relationship with the clubs, the artists, and the au-

diences. Lone Star is part of the people and their culture because of that. It's an old Indian trick — when something's rolling, you don't try to stop it."

More than anything, Retzliff helped to give a direction for Lone Star's involvement with Texas music and its growing importance among the people there. His love for the music has made it easy for him to communicate with those who make it; he started collecting records as a youngster in the late '40s and '50s. He made his way backstage to meet the performers when they played San Antonio and began lasting friendships with many of them. "It was just in my blood. In those days I listened to a lot of blues — Bo Diddley, Joe Turner, Jerry Reed — but I got into just about everything else, too."

His childhood home in San Antonio was two miles from the Lone Star brewery and was a source of local pride and status. He had grown up with a desire to work for Lone Star and the opportunity arose in 1963 when the Texas employment department referred him to a tax bookkeeping position. Between 1965 and 1971 Retzliff attended college part-time and received his B.A. in marketing, which allowed him to grow with the company. He subsequently was assigned to manage the central Texas sales district based in Austin after a two-year stint as manager for the west Texas area. In Sept. of 1973. It was shortly thereafter that Retzliff caught Greezy Wheels' set in an Austin club.

After witnessing the development of a new kind of hybrid country-oriented music and Lone Star's changing image among young people, Retzliff passed the word to Barry Sullivan, Lone Star's marketing vice president. Retzliff continued visiting with the performers and laid the groundwork for working relationships between the performers and Lone Star. According to Sullivan, "It all came together for us at Willie Nelson's second annual 4th of July picnic in 1974. Jerry had been working with Nelson on the picnic's preparation, and Lone Star was the unofficial (but sentimental) beer of the three-day concert. Many of the performers there mentioned Lone Star in their lyrics, but when Willie Nelson, Michael Murphey, Jerry Jeff Walker, B.W. Stevenson, Ray Wylie Hubbard, Leon Russell, Sammi Smith and Waylon Jennings all got up there and sang "Cosmic Cowboy" together, the interaction of Lone Star beer with the music and with the young people was vividly apparent to us Lone Star brewery people.

Jerry had been telling us that Texas music was the way to change our cowpoke image among the young people so we went with it."

The song "Cosmic Cowboy" was written by Michael Murphey and intended to be more of a joke or a satire than a plan for a cultural phenomena. But it mattered not to the thousands of people attending the festival; Lone Star, according to Sullivan, at that point was solidly identified with this new music.

Lone Star moved to catch up to its new-found youthful image; firstly, the basic 12-ounce returnable bottle was renamed "longneck." The longneck was the basic package served in the same clubs and bars where the seeds of Texas music had been growing, and was quickly adopted by the club audiences. Jim Franklin, a noted Texas artist and the man credited with creating 'armadillo art,' painted a series of posters titled "A Tribute To The Longneck Bottle" for Lone Star and so far prints of three different posters have been distributed Texas-wide. One of the posters depicts, in full color, the phantasmagorical scene created by teams of armadillos pulling an oversized longneck bottle with a conestoga wagon sealed inside; it's titled "Schooner In A Long Neck." A fourth poster, last of the series, is due Feb. 15.

A series of radio commercials written and performed by Texas musicians was developed; Leonard Arnold, lead guitar player for the Filler Bros. (who backed Rusty Wier), wrote a one minute song titled "Long Live Longnecks And Lone Star Beer," and Wier's band recorded it. The commercial was extremely successful, and Wier found himself being asked to perform the commercial as part of his set. B.W. Stevenson and Steve Fromholz subsequently produced Lone Star commercials that were equally as refreshing.

Sullivan explained his approach: "With the commercials, we wanted to recreate, if only for a minute, that energy that we felt in the clubs. The artists were directly involved with the progressive country-oriented music and were therefore credible to the people. We also took advantage of the fact that most advertising agencies and most breweries advertise on radio during the summer because more people are listening to the radio than watching television. When they switched their advertising load to television in Sept. we went on the radio. Between Sept. and April Lone Star was the only beer being advertised on the radio. No one tried to knock down by competitive activity what we were doing. It gave us a tremendous 8-month vacuum in which to operate."

Lone Star commercials were done by Jimmy Buffett, Navasota and Calico, and Freddy Fender and Los Unicos have both done commercials for the Spanish-speaking market.

Lone Star hired Shellevision to prepare a series of six hour-long "Cross-Country Music Specials" for television, including stereo sound to be simulcast on FM stereo stations. Each special was broadcast in 10 (and later 12) ADI's — or areas of dominating influence — which included San Antonio, Austin, Dallas Houston and other areas. The specials were well-received all over Texas, and one of the reasons was that the specials had no commercial interruptions. The series was filmed in Austin and hosted by Willie Nelson, and in the course of the six shows featured Asleep At The Wheel, Jerry Jeff Walker, Rusty Wier, Jimmy Buffett, Ray Wylie Hubbard, B.W. Stevenson, Tracy Nelson, Willis Allan

Ramsey, Steve Fromholz, Larry Hosserford, Kenneth Threadgill, and Willie Nelson with his band. The sixth and final special will air in March.

The underlying concept of the specials was the same as the commercials; authenticity. "We wanted to make it possible for people all over Texas to see what they were a part of. We just put it out there as honestly as we could," Sullivan said. "Through my relationship with Jerry and the artists and with my sons (early 20s) I had become sensitive to advertisement that condescended to the people it was designed to reach. The people we're aiming at are not fooled by that kind of highly-commercial approach. For the Cross Country Specials, we advertised in each area for a week prior to the airdate, using spots on progressive rock, top 40, progressive country stations aimed directly toward the 18-24 age group. Additionally, commercials were made up for country-western, black, and Mexican stations. Bob Livingston and Gary Nunn, currently members of the Lost Gonzo Band, co-wrote a 2-minute 13-second piece that was the basic song used in the commercials." The basic theme was authenticity. "The televised specials had no Lone Star opening or closing, we wanted nothing to get in the way of doing it right. When the camera played to the audience during the filming, anywhere you looked you saw people drinking Lone Star. The artists on stage were drinking Lone Star. The only advertising we used was visual. Jerry reviewed the guest artists with Willie because as host he could best figure which artists would be best suited for each show. And it was funky. It wasn't network quality in terms of a "Hee Haw" for example, but it was what we wanted. The feeling was that you were sitting right there as you watched it on the screen and listened to it on the stereo. It was no hype, and everyone involved has been glad to be part of it."

As Lone Star's image and popularity increased, the consumer demand for Lone Star accessories has boomed. There are Lone Star belt buckle/bottle openers, tie-tacks and pins, patches, over 60 different Lone Star t-shirt designs, Lone Star cups, glasses, pitchers and a Lone Star hat made by Texas Hatters. The latest thing to emerge is a Lone Star denim vest. Interestingly, Lone Star realizes no profit on those ventures. "A couple of years ago, if you put Lone Star on a t-shirt it wouldn't sell. Now t-shirt manufacturers are calling us and asking if they can design and produce some because they are getting requests for Lone Star t-shirts. We told them to go ahead but to avoid hurting the image. So they designed and produced their own t-shirts for their own customers. The only — and the most important — thing we get from those deals is increased visibility, to spread the word around."

The brewery was purchased in 1940 by Harry Jersig; its capacity was 38,000 barrels in those days when wet towns were outnumbered by dry towns in south-central Texas. Jersig kept profits flowing back into the brewery; there was a construction crew on the premises for 19 years straight, and the Lone Star's present output capacity is 1.2 million barrels. Over the years the growth had been stable but for the last five years Lone Star had been losing sales on a five-year trend of about 4%. In 1975 the company had a sales increase of 2%. The longneck bottle, which had been losing approximately 500,000 cases during those five years, in 1975 showed an 800,000 case increase, or a 1.3 million case swing from the five-year trend line.

continued on pg. 47

## A New Hit Single By

Arnie Rue

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A Hit In:  
Pop  
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# JOAN BAEZ

## "FROM EVERY STAGE"

A new, live collection of her first 15 years of great music.



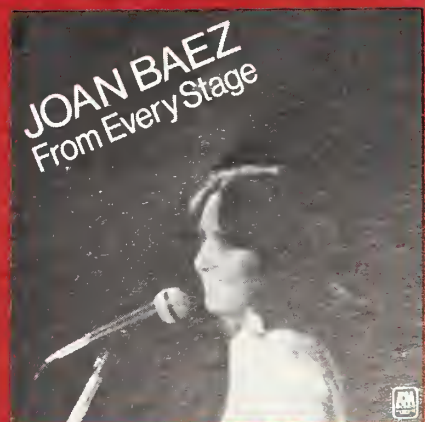
The performances in this recording were selected from concerts by Joan Baez during the summer of 1975. The artistic goal of the album was to faithfully recreate the music as it was experienced by the audiences at those concerts and to make the recording as natural as the original performances.



(Ain't Gonna Let Nobody)  
 Turn Me Around  
 Blessed Are  
 Love Song To A Stranger/Part II  
 I Shall Be Released  
 Suzanne  
 Blowin' In The Wind  
 Stewball  
 The Ballad Of Sacco & Vanzetti  
 Forever Young  
 Natalia  
 Love Is Just A Four-Letter Word  
 Joe Hill  
 Diamonds & Rust

Swing Low, Sweet Chariot  
 Oh, Happy Day  
 Lily, Rosemary And The Jack Of Hearts  
 Boulder To Birmingham  
 Amazing Grace  
 The Night They Drove Old Dixie Down  
 Please Come To Boston

Includes 8 songs previously unrecorded and unreleased by Joan Baez.



ON A&M RECORDS & TAPE  
 Produced by David Katzman  
 Engineered by...

# Together Distributors Success For Motown, A&M In Atlanta

'Not Meant As Threat To Indies: Lushka

by Nick Nichols

LOS ANGELES — A year ago this March, a strange "marriage" took place in the record industry. The happy couple is made up of Motown Records and A&M Records who jointly established a branch distribution center (Together Distributors) in Atlanta during that month.

What brought these two vastly different companies together? A&M chose to maintain a "low profile" on the subject, declining comment and Motown wasn't much more informative. Mike Lushka, Motown's vice president of sales, commented, "I really couldn't tell you what originally brought us together. At that time I wasn't involved in the project."

### Nice Marriage

Though uncertain about the brainchild's beginnings, Lushka voiced no similar doubt regarding its progress. "Right now I think I can say that both Motown and A&M are very happy with the progress of the Atlanta branch."

Calling the venture a "nice marriage," Lushka said that the two companies complement each other well. "A&M is really heavy in pop product and we're strong in the r&b vein, though we don't consider ourselves to be an r&b label exclusively. We have two very viable product lines and the project appears to be working out very well."

Lushka attributed the initial idea of self-distribution to the fact that no "viable distribution" was available to Motown and A&M in the Atlanta area. "In establishing our own distributor, we aren't doing anything any differently in Atlanta than we would if we had a viable independent in that market. Sure, it's nice to have salespeople working for Motown and A&M exclusively, however, this is the only real difference between our Atlanta branch and any of our other independents. We hold all the same sales meetings and so forth."

### Personalized Promotion

Lushka emphasized this point by explaining that the Atlanta branch does not function as a sales and promotion center for Motown. "We have our own promotion people in Atlanta as we do in many other market areas serviced by our independent distributors. The reason for

this is that it is becoming extremely difficult for an independent distributor who handles many lines to give each client the personalized promotional attention that he requires. We have found it to be much easier to have our own promotional people in a given area to concentrate on promoting our product.

"Our promotional people do not carry on separate campaigns to reach these different markets. We all work hand-in-hand on our promotions — that's just the way we like to operate."

According to Lushka, this form of individualized attention has paid off for Motown in Atlanta. "Our market penetration is good. I think the opening of the Atlanta branch has also made us aware of some of the problems of independent distribution. Hopefully, this will increase our understanding of our independents, their needs and their problems."

### An Education

Though the operation is presently running on an even keel, Lushka said, "It's been a real education for both Motown and A&M. We suddenly found ourselves confronted by all of the problems that face any new independent: collections, warehouse space, unions and so forth."

**Cash Box** asked Lushka if the Atlanta branch is handling cut-outs. "I can't speak for A&M, but Motown's cut-outs aren't handled by any of our distributors." He added cryptically, "We try to get rid of them when we can get rid of them."

This "hands-off" policy does not apply to the servicing of racks, however. Lushka told **CB**, "The Atlanta branch is selling to some of the racks. If they can go out there and compete, that's fine. But I think the independents service the racks well. It's very difficult to try to service them out of our branch because you miss the catalog sales and a lot of other things. Despite these difficulties, the Atlanta branch is trying to do its best to service the racks."

### Independents

Outlining Motown's distribution network in the southern states, Lushka said, "We presently have three indepen-

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# Warner Brothers Sets 11 Feb. LPs

LOS ANGELES — Warner Bros. Records and its subsidiary labels Reprise, Curtom, Chrysalis and Bearsville, are set to release eleven albums during February.

Of the Warners LPs, "Junk Food Junkie" represents the first on the label for Larry Groce, "We're Children of Coincidence and Harpo Marx" is the second Warners set for acclaimed songwriter and performer and Dory Previn, "We Sold Our Soul For Rock 'N' Roll" is Black Sabbath's seventh set and their first double album.

Also new on Warners are Jorge Calderon's LP "City Music" and "Stretchin' Out In Bootsy's Rubber Band" featuring ex-Parliament/Funkadelic member Bootsy Collins.

Reprise Records bows two albums by new artists in February: "Phil Cody," the album by the writer-singer best known for collaborating with Neil Sedaka on such hits as "Laughter In The Rain" and "Bad Blood," and "The Art Of Tea," an LP of original tunes by Michael Franks.

Curtom Records this month releases two albums keyed directly to the hit singles featured in them. The Impressions' second Warners-distributed album is "Loving Power" and includes the current hit of the same name. Leroy Hutson's self-produced follow-up to "Leroy Hutson" is "Feel The Spirit."

Bearsville's Paul Butterfield releases his third set with "Put It In Your Ear." Produced by Butterfield with Henry Glover, the LP features tunes by Robbie Robertson and Hirth Martinez, among others.

New on Chrysalis this month is British writer-singer Roy Harper's LP, "When An Old Cricketer Leaves The Crease."

# Third World Visits America

LOS ANGELES — Third World, the Jamaican reggae group whose debut album is set for release on February 16, has come to the U.S. for six weeks and will settle in San Francisco for the time being where they will play a series of concerts beginning mid-February.

Island Records plans marketing, promotion and advertising support for its group, which will concentrate at first in the San Francisco area and then expand across the U.S.

# Eagles 'Greatest' Keys E/A/N LPs

LOS ANGELES — "Eagles: Their Greatest Hits 1971-1975," an Asylum anthology of the best-known songs by the group, and "Home Cooking," Sergio Mendes' second Elektra album, are set for national release during the third week of February by Elektra/Asylum Records.

"Eagles: Their Greatest Hits 1971-1975" contains ten of the band's most popular recordings, including "Take It Easy," "Best Of My Love," "Lyn' Eyes" and their current single, "Take It To The Limit."

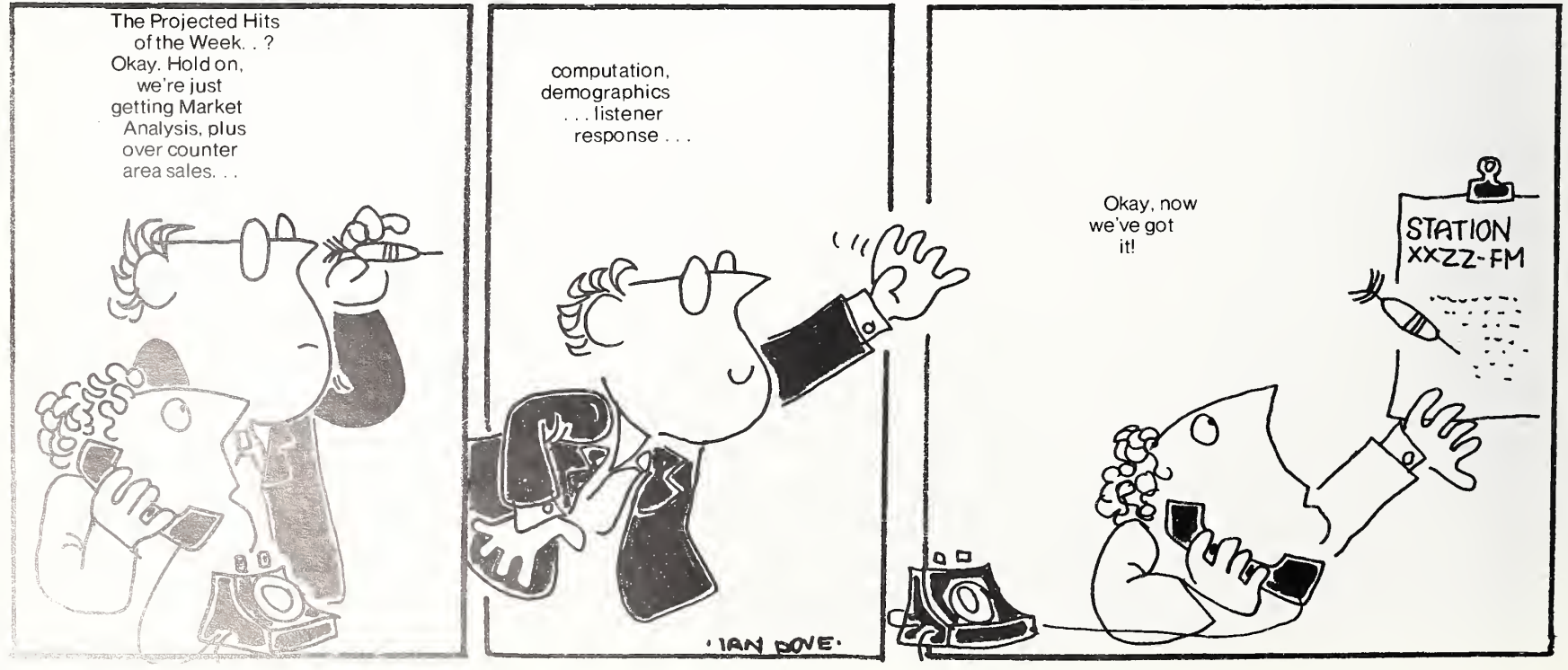
"Home Cooking" continues Sergio Mendes' current fusion of contemporary Latin, pop and soul styles. The album was produced and arranged by Mendes and includes songs from Elton John and Edgar Winter, as well as new Mendes collaborations. Supportive merchandising for the February releases will include a variety of full-color instore display materials. Additionally, the Eagles' entire album catalog will be cross-merchandised via a special mobile display.

# Management III Inks Carpenters

LOS ANGELES — The Carpenters, Richard and Karen, have signed a personal management contract effective immediately with Management III, according to Jerry Weintraub, president of that organization.

Management III will begin working on tours for this year and Weintraub will also be involved in The Carpenters' activities outside of the concert realm. Upon the signing Weintraub said, "The Carpenters have made a gigantic impact on the music industry in the past and will continue to do so. It is going to be my pleasure to work with such talented and personable people as Richard and Karen. We plan to look into new ventures for both of them, together and individually."

Plans for The Carpenters in 1976 include major concert tours of America, Europe and Japan, a television special, return club engagements in Las Vegas and Lake Tahoe and the release of a new A&M album, which they are now working on in the studio.





**picks of the week**

**BACHMAN-TURNER OVERDRIVE** (Mercury M73766)

**Take It Like A Man** (3:40) (C. F. Turner, Blair Thornton)

BTO has come up with an excellent tune, and with a fat rhythm section, the song carries through. Some great riffing from the guitars, a soulful vocal, and a little rag-rock piano all make this a must for AM, FM and jukebox play. The band makes the most of their instruments, and create a very full sound. Flip: No info. available.

**SWEET** (Capitol P4220)

**Action** (3:29) (Sweet Pub. Ltd./WB Music Corp. — ASCAP) (Scott, Priest, Connolly, Tucker)

This is the first single from the band's soon to be released "Give Us A Wink" LP, and it's an extremely strong contender for the top of the pop charts. "Everybody wants a piece of the action" they sing, over a rock and string backing. Playlists will want a big chunk of this. Flip: No info. available.

**CAROLE KING** (Ode 66119)

**Only Love Is Real** (3:32) (Colgems — ASCAP) (Carole King)

This is the first single from King's long-awaited "Thoroughbred" LP. One of the most established pop writers today, she has again produced an immediately likable tune with a carefully constructed lyric. Like Dylan, Carole King understands the power of a subtle rhyme, and she uses her knowledge in this tune with tremendous effect, establishing familiarity right from the first listen. Flip: No info. available.

**MICHAEL MURPHEY** (Epic 8-50184)

**A Mansion On The Hill** (2:57) (Milene — ASCAP) (H. Williams, Fred Rose)

Murphey treats this old Hank Williams tune with respect, building the production slowly, and striving for Williams-type harmony. It all works out, from the simple acoustic guitars to the one-two bass. Murphey has a country smash on his hands. Flip: No info. available.

**THE BAND** (Capitol P4230)

**Ophelia** (2:52) (Medicine Hat — ASCAP) (R. Robertson)

This first single from the chart-busting "Northern Lights-Southern Cross" LP is a funky shuffle in The Band's best found-and-lost woman tradition. Levon Helm's floppy drums kick the piece along, and his vocal is impeccably mournful. Robbie Robertson plays an absolutely steaming guitar solo, popping the strings until they cry, and this song will hit the charts strong. Flip: Hobo Jungle.

**DAVID CROSBY/GRAHAM NASH** (ABC 12165)

**Take The Money And Run** (3:23) (Thin Ice — ASCAP) (G. Nash)

This country-flavored rocker is a perfect follow-up to the duo's first single from "Wind On The Water" — "Carry Me." Crosby and Nash are consummate professionals, and they employ the tools of harmony and instrumentation with masterful tone. This tune, already getting heavy airplay, is a veritable breeding ground for musical hooks. Flip: No info. available.

**D.J. ROGERS** (RCA JB 10568)

**Say You Love Me** (3:31) (Woogie — ASCAP) (Dewayne Julius Rogers, Sr.)

"Say You Love Me" has already been picked up by r&b stations like KDAY, in Los Angeles, and for good reason. This is a ballad filled with a real spark; Rogers sings this love song with heart, and the backing and crisp production bring it all back home. Flip: (It's Alright Now) Think I'll Make It Anyhow (2:56).

**BILLY PAUL** (Phila. Int'l. ZS 8-3584)

**Let's Make A Baby** (3:40) (Mighty Three — BMI) (K. Gamble, L. Huff)

It's not just that Gamble and Huff write great songs, it's that they know just who should sing them. Billy Paul takes this ballad and brings it to life in a remarkable way. Its five star production and melody should take the pop and r&b charts with no trouble. Flip: No info. available.

**GWEN McCRAE** (Cat 2000-A)

**Cradle Of Love** (3:12) (Sherlyn Pub. — BMI) (Clarence Reid)

This song is a rhythm textbook. It starts off slow, with a modified reggae beat. Then the horns lend punctuation with a big band riff — an indication of the ensuing double-time change. Throughout, McCrae's voice oozes honey, wraps itself around the melody with energized warmth. R&b and pop. Flip: Easy Rock (3:10).

**TAVARES** (Capitol P4221)

**The Love I Never Had** (3:24) (ABC/Dunhill/One of a Kind — BMI) (D. Lambert, B. Potter)

This hot disco act has changed the pace a little and come up with a beautiful ballad. The voices are strong and clear, supercharged, aching for that lost love. Slow dance fans will grab for this single, and it will get strong r&b and pop airplay. Flip: No info. available.

**KOOL AND THE GANG** (De-Lite DEP-1579)

**Love And Understanding (Come Together)** (3:30) (Delightful Music/Gang Music/BMI) (Claydes Smither/Ronald Bell/Kool and the Gang)

R&b, pop, and disco fans will come together for this piece of optimistic funk. The horns and voices jump to the jungle-boogie beat; the band really works it out. It's understood that this record will be a gigantic hit. Flip: No info. available.

**SUPERTRAMP** (A&M 1793)

**Lady** (3:37) (Almo/Delicate — ASCAP) (R. Hodgson, R. Davies)

This single is from the group's "Crisis? What Crisis?" LP, and proves without a doubt that there will be no crisis with this band. Tight is not even the word for this calypso-tinged rock 'n roller — each member seems to be keeping close watch on everything that's happening; they're reading each other's minds. Already receiving FM airplay, this tune will skip more than a few rungs of the pop ladder. Flip: No info. available.

**BOBBY WOMACK** (United Artists UA-XW 763-Y)

**Daylight** (3:15) (Unart/Bobby Womack — BMI) (B. Womack, H. Payne)

This is a terrific followup to Womack's last hit "Where There's A Will There's A Way." His voice is piercing, like a lighthouse in a heavy fog. Daylight is the time when he can "unwind," and this song will wind itself up and spring to the top of r&b playlists. Flip: No info. available.

**LATIMORE** (Glades 1733)

**Qualified Man** (Sherlyn Pub. — BMI) (B. Latimore)

This is five star funk! The lyric makes use of clever rhymes. The production, and Latimore's wide-ranging and expressive voice, contribute to this sizzling r&b and disco cut. Flip: She Don't Ever Lose Her Groove.

**ELVIN BISHOP** (Capricorn CPS 0252)

**Fooled Around And Fell In Love** (2:58) (Crabshaw — ASCAP) (E. Bishop)

The title of this song is also the chorus, and it works well in this gospel chorded rock ballad. Bishop is not just a guitar player; he sings this beautifully produced number straight from the shoulder, with a confidence and strength rarely heard in rock 'n roll. For a bonus, there is a great guitar fill. Flip: No info. available.

**WILLIE HUTCH** (Motown M1371FA)

**Party Down** (3:02) (Getra — BMI) (F. Hutch)

A positively liquid riff, repeated, gets this soon-to-be disco hit off the ground. A high organ note sustains the tension, and Hutch's voice breaks through, inviting everyone to "party down." Hutch can scream, too, as well as James Brown, and he lets himself loose on this one. Flip: Just Another Day (3:12).

**TOUCH OF CLASS** (Midland Int'l. JH 10545)

**Don't Want No Other Lover** (Diagonal/Steals Bros. — BMI) (M. Steals, M. Steals)

Disco fans will line up all the way around the block for this power-packed tune. An interesting descending horn and string line pulls the song along, and these Steals Brothers can really put a number together. The chords are different and well-organized, and put this notches ahead of your run-of-the-mill disco product. Flip: No info. available.

**GARY GLITTER** (Arista AS 0173)

**I Love You Love Me Love** (3:12) (Leeds — ASCAP) (Glitter, Leander)

This cut is propelled with some inner rhythm, like falling down stairs. The chorus is immensely likable, and you probably won't be able to get it out of your head. And you won't mind at all. The production is immaculate, reminiscent of some older Beatles tunes. Flip: No info. available.

**KENNY RANKIN** (Little David LD 732)

**Sunday Kind Of Love** (2:28) (MCA Music — ASCAP) (L. Prima, B. Belle, A. Leonard, S. Rhodes)

This is a sophisticated blues number, in which Kenny's phrasing and tone approach the level of the masters of the genre — King Pleasure and Big Joe Williams. A sensitive and fast-chording organ gives the already classy arrangement a certain something extra. Flip: Inside (3:59).

**KOKOMO** (Columbia 3-10283)

**Rise And Shine** (3:24) (Anglo Rock — BMI) (F. Collins)

An uptempo r&b cut with a push-em-up arrangement. Kokomo sure knows how to put across emotion, and the vocals give this tune the power and grace of an anthem. "Get up, people, rise and shine" they sing, and mean it. Flip: No info. available.

**ARCHIE BELL AND THE DRELLS** (TSOP ZS 8-4775)

**Let's Groove (Part I)** (3:05) (Mighty Three — BMI) (L. Huff, J. Whitehead, G. McFadden, J. Carstarphen)

High energy from the instant you set down the needle. "We are here to let you know that we have no time to lose," shouts Archie, and he certainly fulfills that promise. The Philadelphia sound has never been better. And the tune is so powerful that "The Groove" might just turn out to be the latest dance craze. Flip: No info. available.

**DAN SCHAFER** (RCA PB 10450A)

**A Day Without You Dear** (3:29) (Standback/Dascha — ASCAP) (D. Schaffer)

Singer-songwriter Dan Schaffer has come up with a good first single. His is an excellent voice, recognizable, and he could hit it big in the Dan Fogelberg, Andrew Gold vein. This ballad is catchy, and beautifully produced by Jack Richardson. FM and MOR. Flip: You Mean The World To Me (3:23).

**JOE FRAZIER** (Prodigal P0623F)

**Little Dog Heaven** (3:05) (Dar-Jer — BMI) (W. Jackson, J. Jackson)

This is a good record. Joe Frazier can really sing, and the arrangement is funkily sentimental. The fighter is joined by a female singer, and they have worked out some terrific harmonies. Frazier phrases as well as he punches. Flip: What Ya Gonna Do When The Rain Starts Fallin' (2:43).

**LOVE COMMITTEE** (Ariola America P7609)

**Heaven Only Knows** (3:42) (U.S. Arabella — BMI) (R. Tyson, N. Frazier)

A danceable ballad, with classical disco production. The instrument voicing is marvelous, particularly the bass track and the vocals. A tasteful piano fill adds to the good feeling of this cut. Flip: No info. available.

**THE TEMPREES** (Epic 8-50192)

**I Found Love On A Disco Floor** (3:14) (SylJohn — BMI) (J. Gonzalez, S. Bradford)

The title is wonderful, but it's not the best thing about the record. The music itself is inspired, with harmonized voices laying down a big band disco riff — "Love, love, love." The record just might turn out to be a self-fulfilling prophecy, its spirit *could* make dancers fall in love. Flip: Long version (6:34).

**BOBY FRANKLIN** (Columbia 3-10285)

**Mutha's Love** (3:37) (Steve Caspi/Wood Songs — BMI) (B. Franklin)

Exotic conga drumming at the start gives this a jungle feel. And the vocal, through the use of repetitive figures, becomes a chant. The constant wah-wah guitar is played tight — controlled, precise and clean. This intelligent and creative use of African rhythms will hook "Mutha's Love" onto every mother's r&b playlist. Flip: No info. available.

**BROTHER TO BROTHER** (Turbo TU 045A)

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

A disco that practically dances on the turntable! The vocal is biting, and manages somehow to instill irresistible rhythm in monosyllables. And with the powerful production, particularly the piano backing tracks, this will be a dance-floor favorite. Flip: Instrumental Version (3:15).

**ROCAP AND SHERWOOD** (Playboy P6058-A)

**To Know It's Love** (3:02) (John Davis — ASCAP) (Terry Rocap)

A tender ballad that will strike mor listeners right where they live. Well-crafted production throughout, and good vocals, make this tune a front-runner in the upcoming Valentine's Day market. Flip: No info. available.

**KENNY KAREN** (AMI AMI 2024)

**Jerusalem Is Mine** (4:15) (Shev-A-Deen — ASCAP) (Kenny Karen)

Kenny Karen sings this self-penned ballad, a hymn to the holy city, with great feeling. The first chorus is performed, with tremendous effort, to the tune of a lone piano. The strings come in with a wonderful hook, and as metaphor builds on metaphor, the listener is drawn into the story. MOR possibilities abound. Flip: For Now (3:32).



**PHENOMENAL SPECTACLE** — A wall of ninety nine platinum albums was presented to Chicago by Columbia Records last week at their beginning-of-the-year meetings in San Diego. Each Chicago album has sold more than one million units, qualifying them for the platinum awards. The members of Chicago, along with James William Guercio, their producer, and Larry Fitzgerald and Howard Kaufman of their management office, were on hand to accept the presentation from Walter Yet-

nikoff, president CBS Records Group, Irwin Segelstein, president CBS Records division and Bruce Lundvall, vice president, general manager Columbia Records label. (L-r) Peter Cetera, James William Guercio, Howard Kaufman, Lee Loughnane, Terry Kath, Bruce Lundvall, Irwin Segelstein, Laudir de Oliveira, Walter Parazider, James Pankow, Walter Yetnikoff, Danny Seraphine, Larry Fitzgerald, Robert Lamm.

## Mark-Up Sessions Open To Public

by Rebecca Moore

WASHINGTON, D.C. — The decision to keep mark-up sessions open to the public was perhaps the most important issue decided Feb. 4 by the House Judiciary Subcommittee considering the copyright revision bill in its first meeting since December.

Rep. Tom Railsback (R-Ill.) called it a "circus" as he requested the executive session. Less than a third of the 40 persons crowded into the Capitol room were congressional representatives or staff. But fellow republican Charles Wiggins (R-Ca.) pointed out "you've got to have a reason to close it."

Chairman Kastenmeier (D-Wisc.) admitted it was in order to offer a motion to close the meeting. "The Chair understands the difficulty in working our will on material that is technical," Kastenmeier said.

But, he reminded the five members of Congress present, the subcommittee has closed sessions only in "the rarest cases." He cited hearings on the CIA as one example.

The issue was settled when Rep. George Danielson (D-Ca.) said they should simply retain the option to close the sessions.

The subcommittee also agreed to work from the senate version of the bill (S-22). While noting that a number of issues were not wholly resolved, Rep. Kastenmeier said, "nonetheless the text of the senate bill has a presumption. If we are to change the text of the bill, we are overcoming legislative work from the past ten years.

"Because there are no amendments does not mean there is agreement," Kastenmeier said prophetically, as he opened the session. The subcommittee on courts, civil liberties, and the administration of justice spent more than an hour wading line by line through the first four pages of the bill. Alternate wordings and disagreement arose over the definitions in section one.

"It's going to be a long mark-up," was one comment after the subcommittee adjourned for the week. Larger controversies than the placement of commas and definitions are just in the offing.

## Jane Harvey Comeback LP

NEW YORK — Singer Jane Harvey, who formerly sang with Benny Goodman, has a "comeback" album released on the Classic Jazz label, a subsidiary of Music Minus One. Titled "You Fats — Me Jane," it consists of material associated with the late jazz pianist Fats Waller.

## ARBA: Youthful Enthusiasm Keys Bicentennial Effort

by Rebecca Moore

WASHINGTON, D.C. — They serve M&M chocolate-covered peanuts and cream soda at the executive board meetings, and are so neat and cheerful it's hard to believe they're for real. Yet these are the kids and the man, Russ Gibb, working in youth and education at the American Revolution Bicentennial Administration (ARBA), who are trying to turn the music industry on to the bicentennial.

14- and 15-year-old volunteers — they get lunch money only — bustle about the office taking the pulse of other adolescents around the country on their Watts line. Who would be most effective on TV and radio spots? Who do the folks "out there" want to see perform? A couple of calls to Iowa, California, and Arkansas gives them a quick reading.

Russ Gibb, director of youth and education, and the only over-40 staffer, is as enthusiastic as the kids he works with. The former Michigan rock promoter and school teacher is optimistic about music industry involvement in bicentennial projects.

"I was amazed at the letters," he said of the response to a Jan. 13 luncheon at which the music industry was encouraged by ARBA to "do it for the little folks." "Patriotism isn't dead in this country," according to Gibb.

Despite the red, white, and blue rhetoric, Gibb seems sincere in his commitment to volunteerism and bicentennial programs. "When we ask an artist to give his talent," he explains, "we expect everybody to give — the engineers, the promoters, the auditorium — because that's for our country."

He emphasizes the do-it-yourself nature of industry participation. "Money does not come to some bureaucrat," he points out. "You pick what you want, you collect the money, you distribute."

Gibb cited Rocket Records' Hudson Brothers benefit concert for a pilot high school project as one example. He claimed individuals from the record industry had already volunteered to do spots, adding that "some record companies are looking at funding some projects."

RIAA president Stanley Gortikov recently sent a memo to RIAA member companies repeating the list of projects ARBA suggested at the Jan. 13 lunch. Alternatives include providing talent and publicity, using the bicentennial theme at conventions, and other fund-raising or funding projects.

It's too early for members to have responded to his Jan. 26 memo, according to Gortikov. "There is nothing really meaningful that has happened yet."

Gortikov did not expect to receive any response directly, saying, "It's up to the individual companies." There are approximately 50 member companies in RIAA.

It may be too soon to tell, but at this point the music industry doesn't yet seem to be jumping onto the bicentennial bandwagon. An article in January's *The Music Retailer* claims the companies, especially the smaller ones, are wary of "me-too-ism." "We felt the whole thing was becoming overdone and we didn't want to be just another part of the pack," the article quoted one company

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## Pirated Tapes Seized

GREENSBORO, N.C. — An alleged ring involved in the manufacture, distribution and sale of pirated 8-tracks was raided by law enforcement authorities, resulting in the seizure of 6000 tapes from a warehouse here. The three firms involved — Mission Distributors, Diversified Distributors and Winders Sales — were said to be capable of producing more than 30,000 8-track cartridges a week. The raids climaxed a ten week investigation by Greensboro Police, the state bureau of investigation and the FBI. In a related development, a Los Angeles superior court judge signed a restraining order prohibiting an alleged pirate from recovering 15,000 tapes that had previously been seized by the police. The restraining order was signed against Bernard Mazel, doing business as Malibu Records.



**FOOL'S GOLD** — Fool's Gold have been signed to Morning Sky Records, the new label formed by Irving Azoff and distributed by Arista Records. The group have completed their first album of the same name and it is scheduled for release immediately. The LP was produced by Glyn Johns in London and Glen Frey and Joe Walsh in L.A. The group, most recently known for their backup work with Dan Fogelberg, will embark on a national concert tour with Fogelberg shortly, performing as both his backup band and opening act. Shown above (l to r) are Robert Feiden, director of contemporary a&r for Arista; Tom Kelly of the group; Clive Davis, president of Arista; Danny Henson of the group and John Baruck, vice president of business affairs for Morning Sky.

pop picks

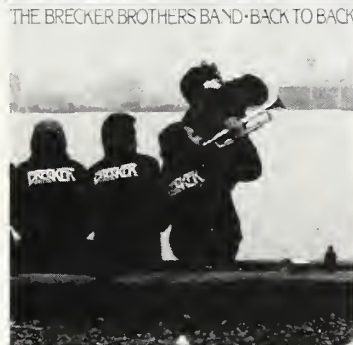
**GROOVE A THON** — Isaac Hayes — Hot Buttered Soul ABCD 925 — Producer: Isaac Hayes — List: 6.98

"Groove A Thon" by Isaac Hayes is music that moves. Through various tempos of disco related soul run the influences of jazz, latin and a racy kind of funk. All of the aforementioned strains couple perfectly with Hayes' effective monotone vocal stance. Mellow moments benefit equally from this instrumental and vocal balance. FM, soul, disco and possibilities of easy listening berths are the playlist factor here. Top cuts include "Groove A Thon," "Make A Little Love To Me" and "Your Loving Is Much Too Strong."



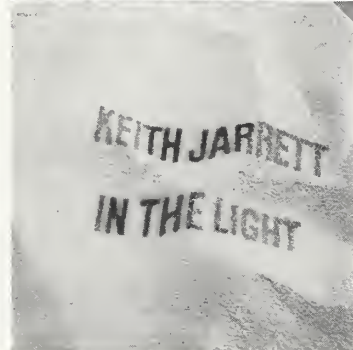
**BACK TO BACK** — The Brecker Brothers Band — Arista AL 4061 — Producer: The Brecker Brothers Band — List: 6.98

"Back To Back" highlights a moveable form of hybrid jazz that incorporates various other influences while not forsaking its roots. Through the Breckers' musical lines run strains of soul, heavy funk and a loose element of jungle that combine with progressive jazz bones for an infectious sound. Soul, jazz and all progressive outlets have the pick of the litter while a brave AM outlet could do well by these cuts. Top cuts include "Dig A Little Deeper," "What Can A Miracle Do" and "If You Wanna Boogie — Forget It."



**IN THE LIGHT** — Keith Jarrett — ECM 1033/34 — Producer: ECM — List: 9.98

"In The Light" has Keith Jarrett mixing the influences of classical and light jazz with the result being a laidback joy to behold. Of particular emphasis is the playoff between piano and flute that sets up lightning exchanges at many junctures. The intelligent use of strings adds a symphony quality to the overall work and makes for an even, smooth listen. Classical stations, this is a must. Top cuts include "A Pagan Hymn," "Crystal Moment" and "In The Cave, In The Light."



**ROCKIN' COUNTRY** — Freddy Fender — ABC DOSD 2050 — Producer: Huey Meaux — List: 6.98

"Rockin' Country" proves a fine mixture of country and early rock influences that makes a majority use of the latter. Freddy Fender's piercing vocal stance is the perfect vehicle for ballads and more introspective moments. The country and latin flavor maintains a constant undercurrent that supports each cut in fine fashion. AM, easy listening and country lists should add this weight. Top cuts include "You'll Lose A Good Thing," "Since I Met You Baby," "Just Out Of Reach" and "I Can't Help It."



**GREATEST HITS** — Nazareth — A&M SP 9020 — Producers: Manny Charlton and Roger Glover — List: 6.98

By virtue of capabilities mellow as well as heavymetal, Nazareth has managed rock with something more substantial than three chords and a cloud of dust. This is most evident on their greatest hits package, as various levels of instrumentals and vocal emotion make you stop moving long enough to listen. FM will do it all while the AM possibilities loom equally strong. Top cuts include "Love Hurts," "Hair Of The Dog," "Turn On Your Receiver" and a metal purge on "Razamanaz."



**WHO LOVES YA BABY** — Telly Savalas — MCA 2160 — Producer: Marvin Laird — List: 6.98

Telly Savalas gets into a variety of mellowed out and uptempo moods on "Who Loves Ya Baby." His talking vocal stance coupled with fully orchestrated instrumental backings makes for a subtle, successful approach to easy listening. Middle of the road and easy listening stations are sure shots for cuts on this disk. Top listens include "Gentle On My Mind," "The Men In My Little Girl's Life," "This Is All I Ask" and "A Good Time Man Like Me Ain't Got No Business Singing The Blues."



**BETTER DAYS AND HAPPY ENDINGS** — Melissa Manchester — Arista AL 4067 — Producer: Vini Poncia — List: 6.98

Melissa Manchester's constantly changing vocal levels are the key to the overall listenability of "Better Days And Happy Endings." Her ability to raise or lower her emotional presentation proves the perfect balance to tasty, but not overbearing, orchestrated pop, ballad and blues compositions. Instrumentally her back up band lays down a smooth, balanced line from which each song takes off. AM and easy listening naturals all over this album. Top cuts include "Come In From The Rain," "Just You And I" and "You Can Make It All Come True."



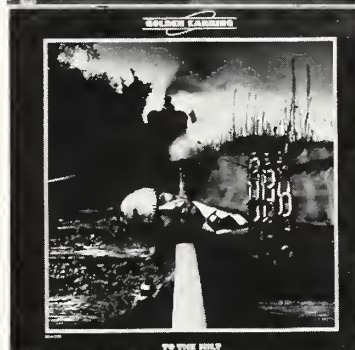
**GIMME BACK MY BULLETS** — Lynyrd Skynyrd — MCA 2170 — Producer: Tom Dowd — List: 6.98

Listeners attuned to Lynyrd Skynyrd's brand of rock and thunder are in for a surprise. "Gimme Back My Bullets" proves a deft handling of biting blues songs and countrified ballads. Vocals and instrumentals rock in spots but the overall texture of this album is laidback yet raucous. A couple of AM possibilities here while FM and progressive stations should gobble up the lion's share. Top cuts include "Cry For The Bad Man," "I Got The Same Old Blues," "Every Mother's Son" and a tough stand on "Searching."



**TO THE HILT** — Golden Earring — MCA 2183 — Producer: Golden Earring — List: 6.98

"To The Hilt" by Golden Earring is rock by the barest of necessity. Though the core of this music is move, distorted and other worldly forays into blues, jazz and electronic musings make up the substance of each song. Vocals are plaintive, yet exotic and add to the subtle waves of comprehension each song gives off. FM stations should slice off a cut or two of this. Top listens include "To The Hilt," "Sleep Walkin'," "Latin Lightnin'" and the surrealistic "Why Me?"



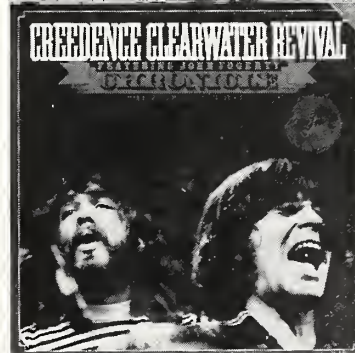
**THE LEPRECHAUN** — Chick Corea — Polydor PD 6062 — Producer: Chick Corea — List: 6.98

Chick Corea's progressive and creative ways continue on "The Leprechaun" as free flowing instrumentals show their stuff. The overall feel of the music is haunting but muted and flows in a way most palatable to the human ear. The intelligent but not overbearing use of electronic instrumentation is a plus here. FM and jazz outlets are surefire adds. Top cuts include "Looking At The World," "Leprechaun's Dream," "Nite Sprite" and the moving "Imp's Welcome."



**CHRONICLE** — Creedence Clearwater Revival — Fantasy CCR 2

For an all too short period of time Creedence Clearwater Revival were the flesh and blood incarnation of what rock and roll was all about. The true strength of this musical genius is brought to light on "Chronicle." Through their greatest hits run the classic guitar and vocal lines. To the point lyrics and an all out sense of rock urgency. This is what it's all about. AM, FM and easy listening cinches. Top cuts include "Bad Moon Rising," "Green River" and "Proud Mary."



**TROUBLE** — Sailor — Epic EPC 69192 — Producer: Jeffrey Lesser — List: 6.98

"Trouble" by Sailor is a pop tinted look at your basic emotions told in light, foreign way. The aura of being on leave in Amsterdam pervades much of this album, as lyrics and tales flow over an instrumental mix of European and American influences. Harmonies deserve an A+ as does the overall entertaining feel of the songs on the album. Good AM and easy listening shots while some lighter FM moments are possible. Top cuts include "Trouble In Hong Kong," "My Kind Of Girl" and "People In Love."



pop picks

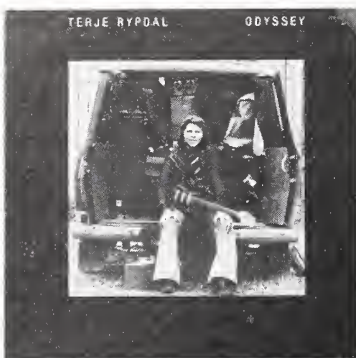
**SZOBEL — Hermann Szobel — Arista AL 4056 — Producer: Hermann Szobel — List: 6.98**

For those into meaty progressive jazz that comes at you from parts unknown with uncanny comprehension, the word is "Szobel." Hermann Szobel takes the progressive bent of the music to various emotional levels while keeping his passages well entrenched in the music's roots, thus bringing to each composition an equal balance of the primitive and the futuristic. FM and free flowing jazz lists, this is a must. Top cuts include "Transcendental Floss" and "Between 7 and 11."



**ODYSSEY — Terje Rypdal — ECM 1067/68 — Producer: Manfred Eicher — List: 9.98**

"Odyssey" by Terje Rypdal is an undulating fusion of classical and jazz that works by virtue of futuristic melodies. Instrumentation is muted and moving as each passage commands while segues to different forms and influences are taken in finely sculpted jumps and turns. FM and jazz stations will spice up playlists with these. Top listens include "Better Off Without You," "Rolling Stone," "Darkness Falls" and the shifting moods of "Midnite."



**KING BRILLIANT — Howard Werth And The Moonbeams — Rocket Pig 2180 — Producer: Gus Dudgeon — List: 6.98**

"King Brilliant" is an uptempo exercise in honkytonk rock that owes surprising allegiance to the early to mid sixties rock influences. Vocals as well as laidback moments smack of the early Jagger stylings while the instrumentals carry with them full body and support. A couple of AM chances while FM might find an interesting nugget or two. Top listens include "Ugly Water," "Midnight Flyer," "Dear Joan" and a rock and roll kick off on "Cocktail Shake."



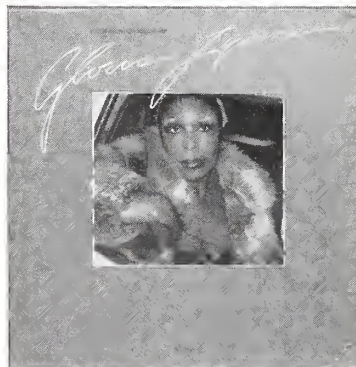
**ELASTIQUE — Stretch — Anchor ANCL-2014 — List: 6.98**

"Elastique" by Stretch is a clear as the driven snow exercise in rock and soul. Through the aforementioned patterns run gritty blues and subtle jazz traces, all over lucent vocal refrains. Instrumentals are tight and well paced on all levels. I see AM as well as outside shots at FM and easy listening in this album's future. Top cuts include "Why Did You Do It?," "Write Me A Note," "Slip Away" and the sculptured shadings of "Tomorrow's Another Day."



**I DON'T KNOW HOW TO LOVE HIM — Gloria Lynne — ABC Impulse ASD 9311 — Producer: Esmond Edwards — List: 6.98**

Gloria Lynne's vocal abilities work on a whole lot of emotional levels with her efforts on "I Don't Know How To Love Him" a good indication of this multi-range. Soulful, almost torchy blues displays and lighter, uptempo vocal struts move easily over a full-bodied instrumental backing while the vocals themselves wax constantly convincing. Soul and possible AM and easy listening chances here. Top cuts include "I Don't Know How To Love Him," "I'll Be Passing By This Way Again" and "Thank You Early Bird."



**STARLAND VOCAL BAND — Starland Vocal Band — Windsong BHL 11351 — Producer: Milton Okun — List: 6.98**

"Starland Vocal Band" is an entertaining balance of good music and vocals that goes down easy. Country and acappella overtones dominate the vocals and instrumental balance on each song while the overall feel of each cut is happy, yet laidback. A couple of AM possibilities here while easy listening and middle of the road stations are a cinch to be drawn to this album. Top listens include "Baby, You Look Good To Me Tonight," "Ain't It The Fall," "Starting All Over Again" and "California Day."



**A NEW FORCE EMERGES** — MCA Records hosted an album preview party of "KGB" at Cherokee Studios Jan. 27. The group, consisting of Mike Bloomfield, Barry Goldberg, Ray Kennedy, Rick Grech and Carmine Appice is planning a major U.S. tour this spring in support of the album. The record, due for release Feb. 9, was played for selected press, radio and MCA personnel after feasting on a variety of Russian foods. Joining in the festivities were (standing) left to right: Mike Maitland, president of MCA Records; Marc Shapiro, **Cash Box**; Jim Price, KGB album producer; Bob Davis, MCA vice president of artist acquisition. Left to right (seated): Mike Bloomfield, KGB guitarist; Eliot Roberts, KGB manager; Ray Kennedy, KGB vocalist; and Barry Goldberg, keyboard player.

2nd Capitol Qtr. Nets 2.8 Milion

LOS ANGELES — Capitol Industries-EMI, Inc. reports a net income of \$2,802,000 or \$ 84 per share, on sales of \$43,818,000 for its second quarter ended December 31, 1975 which compares to net income of \$1,791,000 or \$ 54 per share on sales of \$36,725,000 during the corresponding period last year. This represents an improvement of 19% on sales and 56% on net income. Last year's second quarter results included a non-recurring pre-tax profit of \$1,040,000 from a transaction with Toshiba Record Manufacturing Co. Ltd. (Japan).

For the first six months of fiscal 1976, Capitol's net income was \$3,326,000 or \$1 per share on sales of \$77,683,000 which compares to net income of \$3,951,000 or \$1.19 per share on sales of \$70,938,000 during the corresponding period last year. Higher costs experienced in the first quarter resulted in lower net income for the six months notwithstanding a lower tax rate, principally related to the earnings of the

firm's domestic international sales corporations.

There were 3,318,161 average shares outstanding this year versus 3,331,393 last year.

Commenting on the results, Bhaskar Menon, president and chief executive officer, stated:

"The company's improved sales and profit performance in the second quarter reflects a strong marketplace for recorded music attended by higher levels of consumer spending on Capitol's products. Notable sales and chart success achieved by our established artists including The Band, Glen Campbell, Grand Funk Railroad, Merle Haggard, George Harrison, John Lennon, Al Martino, Anne Murray, Quicksilver Messenger Service, Helen Reddy, Ringo Starr, Nancy Wilson and a number of comparatively new Capitol artists including Asleep at the Wheel, Natalie Cole, Jessi Colter, Dr. Hook, Gentle Giant, Hagood Hardy, Kraftwerk, Pilot, Bob Seger, Sweet, Tavares and Triumph."



**'THE MYSTERIOUS RHINESTONE INDIAN'** — Tony Martell, vice-president of Nashville marketing, last week announced (with tongue-in-cheek) the acquisition of the questionable talent of "The Mysterious Rhinestone Indian." In unreal life he is Coe Chase, who was discovered by Martell on a deserted road outside Nashville. Forced into being pictured at the signing were: (l to r) Don Ellis, vice-president of west coast a&r/Columbia; Bruce Lundvall, vice-president and general manager for Columbia; the MRI's accompanist, red-headed strangler, Martell and Terry Powell, producer of the artist. Pictured, seated, accepting his entire advance, the Mysterious Rhinestone Indian, Coe Chase, MRI.

**Merle Haggard  
Doug Kershaw**

ANAHEIM CONVENTION CENTER, CA — The "poet of the common man," Merle Haggard brought his band to the west coast at the Anaheim convention center. Playing to an almost full arena, the country music superstar made known to almost 9000 people that the night was going to be a party and in his usual style was very informal and brief. There was not much talk between tunes and he asked for requests. Highlight of the night, as it has been in Haggard's show lately, was the spotlight on Bob Wills' music. Haggard put on the customary Wills western hat and with his own fiddle player performed songs like "San Antonio Rose" with the ease an entertainer experiences after many years of road work. The musical and vocal duet on the song, as well as others, blended well in the true western swing style of that era.

A threesome on fiddle work by Merle, his regular fiddle player and 10-year-old Tiger Bell was well received. Tiger, who's got to be the child prodigy of fiddle, even played "Orange Blossom Special."

Merle has never lost any vocal ability. He's performed hard country stuff like "Bottle Let Me Down" and "Okie From Muskogee" up against one of his newest, "It's All In The Movies," which features an excellent sax section. The man works well in large or small crowds, completely at ease with the "Strangers," and the experience and talent among all these people is evident.

Trying to garner applause from the audience, though, as each instrument was spotlighted in solo was unnecessary. An entertainer should realize, no matter who he is, that if the night's right, the audience is right, and the performance is right, the people are gonna go crazy anyway and this soliciting is not needed.

Doug Kershaw is someone you are going to become much more aware of in the future. What a great stage show and vocal performance! Swaying back and forth up to the mike, working until he's almost breathless, he looks like he wears out several fiddle bows every performance. Kershaw used up three in this show and even tore the strings off one bow and used the wrong side on one song.

"Bully Of The Bayou" and "Louisiana Man" were best received and the show began with comedian Bobby Smith with a typical "Nashville twang" monologue which was funny and worked well for the warmup.

j.b.c.

**Randy Richards**

RENO SWEENEY, NYC — Randy Richards was clad in a glittery jacket as he sat at the piano or played his guitar. But that's deceptive, for Mr. Richards sings his own songs that are decidedly unflashy, being in the genre of exposing his own emotions and own relationships with people.

"People are like children/They don't grow old, just far away" is an example of the kind of level that Richards works on, backed up by a tight little band with two female singer-instrumentalists giving out with some understated soul riffs behind the vocals.

Richards has had a couple of his songs recorded — by the Hollies and the Persuaders — and his material does have a professional edge to it. It is not at all mystical but rather common sense and all the better for that. If Richards does seem to stress lyric content over melodic cushion, at least his songs bear listening to.

i.d.

**Cat Stevens**

THE FORUM, L.A. — It takes courage to work within a basically acoustic framework, if for no other reason than for the tag of sameness. How, the skeptics say, can you play nothing but a six string or piano and maintain an audience's attention, let alone put out constantly creative music? Cat Stevens at The Forum answered said doubts in an all too progressive manner.

Stevens (A&M's poet laureate) used the obvious familiarity of his material to his advantage by expounding on various exploratory tangents of the musical whole. From the onset, Stevens' balance of old and new material communicated to the audience on two levels.

The accepted identity of "Oh Very Young" and "Moonshadow" took on new meaning as subtle pattern changes and ever so slight momentum speed ups showed certain passages in a different

light while magnifying the emotional presence of the song itself. And it was this emotion that played an important part in the overall success of the show.

Of particular strength was "Hard Headed Woman" whose very simplicity acted as a powerful deliverer of Stevens' lyrical content. "Peace Train," an overt heart tugger to begin with, proved all the more devastating by virtue of deft interaction between Stevens and his taut backing band. The dimension was increased but not at the expense of emotional impact and tenderness.

Stevens' new material showed off a substantial musical growth as surprisingly complex instrumental bridges were inventive mediums in getting the lyrical messages across.

Cat Stevens at The Forum showed that a musician who constantly creates cannot possibly remain the same.

m.s.

**Michael Murphey**

THE ROXY, L.A. — Once upon a time a song with a message didn't have to come on with a sledgehammer behind. You could make your points and tell your tales with melodic subtleties and balladic tones without being overt. Michael Murphey's recent Roxy gig highlighted just such a return to yesteryear.

Murphey (Epic's laidback), during the course of his set, showcased his ability of magnifying traditional musical patterns into something entertaining, yet totally dependent on past influences. Of these, new looks at country and folk elements were most expounded upon.

Alternating between uptempo compositions and introspective passages; Murphey tore lyrical pages from a past western experience through clipped, economic instrumentals and vocals that effectively captured the true emotional fervor of each song. The plight of the Indian and man's search for a better understanding of himself were topics that Murphey tackled with obvious relish

**The Cate Bros.**

amid lyrical stories that slipped past the listener's defenses.

Simplicity and directness stood as the set's strong points as all hint of excess was stripped away. This was exemplified by "Wildfire" as emotion, albeit laidback, reigned musically supreme.

As the set ended a member of the Roxy audience turned to his lady. "I can dig it," he smiled.

Michael Murphey had done his job.

Showopeners, The Cate Bros. took the audience on a journey through some clearly defined and gritty blues. The Cate Bros. (an Asylum contender) have an affinity for countless sets in nameless bars; an attitude they exhibited through the straightforward nature of their music. In a word their music was direct. Vocals were soulful and mournful as needed while leaden organ and guitar runs provided an effective after-hours atmosphere to the group's rock and blues proceedings.

m.s.

**Jan Hammer**

BOTTOM LINE, NYC — Two sides of jazz-rock were explored in this well-matched double bill, and the packed house indicated the strength of both artists in this city. Jan Hammer, keyboard wizard of the legendary Mahavishnu Orchestra, has put together a band conducive to his continuing pursuit of the high-energy sound. Hammer's performance is geared less toward display of his technique (which, by the way, has always been exemplary), than to the establishment of a rhythmic momentum of crowd-rousing fervor. The musicians are strong: Steve Gimler on violin, Fernando Saunders on bass, and Tony Smith driving the group ever forward on drums.

The Hammer group was mainly involved in presenting his latest album on Nipper Records, a concept piece entitled "The First Seven Days." "Darkness" a musical depiction of vapors swirling in cosmic chaos as a prelude to universal formation, captured the sci-fi sound with mellotron and distinctively shaped pedal tones of the Moog synthesizer. Following was a spirited "Earth In Search Of The Sun," consummating in "The Seventh Day." Hammer might be criticized for not exploiting the avenues his musical and electronic expertise leave open. With the exception of "Darkness," most of his compositions have a pounding rhythm and are played loudly. The feeling and skill of the players, however, on a catchy riff like "Country And Eastern Music," mitigates the built-

in invitations to monotony.

Dave Liebman's "Lookout Farm," with a recent signing to A&M/Horizon, and an album, "Sweet Hands," contrasted with Hammer's group in rhythmic feel. While they did not explore as many odd time signatures, a conga player-percussionist and a table player, Badal Roy, kept the danceable rhythms flowing in many directions. Liebman's music is impressionistic by his own design, concerning itself with extra-musical themes. "Dr. Faustus," from the new LP, is a piece that well expresses the emotion Liebman himself ascribes, "anxiety." "Pablo's Story," which employed many textures and colors, especially from Liebman's electronically augmented sax, was described as a musical tribute to Picasso.

In his use of echo and phasing, and the very way he directed his group, Liebman was reminiscent of Miles Davis, in whose band he played. The performance was pleasantly like a late '60s Miles performance, with Jeff Williams on drums keeping the beat unevenly funky. Mention is deserved by Richie Beirach on keyboards, whose acoustic piano solo preceding "Dark Lady" was original and well executed.

p.d.

**Dobie Gray  
B.W. Stevenson**

TROUBADOUR, LA — Funky get-down soul and Dobie Gray complement each other perfectly but the ballads this man performs are even a step above that. He

**Waylon Jennings  
Jessi Colter**

THE ROXY, L.A. — It seems that the more "progressive" country music becomes, the more it goes back to its roots. The music of the "outlaws," such as Waylon Jennings and Willie Nelson, comes much closer to the spirit of the originators like Jimmie Rodgers and Hank Williams than does that of many of the more pop-oriented country artists whose product is regarded as "modern country."

Waylon Jennings has long been regarded as a non-conformist on the Nashville scene, and has only recently gained the recognition he deserves. The RCA recording artist's recent show at the Roxy proved that Jennings has finally arrived. Looking very much the cowboy, Waylon opened with the very well-received "Lonesome, Onery And Mean," and went into a set highlighted by "Just Because You Asked Me To," "Let's All Help The Cowboy Sing The Blues," "Dreaming My Dreams" and "Good Hearted Woman." Jennings was joined by fellow "outlaw" Tompall Glaser, who sang his recent hit, "Put Another Log On The Fire," and Jessi Colter (Mrs. Jennings) for a duet of "Suspicious Minds." After closing with "Ramblin' Man," Jennings was brought back out by a standing ovation, and as his encore did "Honky Tonk Heroes."

An excellent back-up group, highlighted by steel player Ralph Mooney, supported Jennings and Colter on their sets. Both are stars today, after a rather long wait in both cases, and both should be even bigger stars in the very near future.

Capitol recording artist Jessi Colter did a pleasant opening set which met with a rather tepid reception from the exceptionally rowdy crowd that was there specifically to see Waylon. She received polite applause for her hits "I'm Looking For Blue Eyes," "I'm Not Lisa," and "It's Morning," but only her rendition of "Without You" was greeted by spontaneous applause. She is a lovely lady with a fine voice and exceptional songwriting ability which could be better spent on a more contemplative sort of audience than that attracted by her husband.

i.c.

sang his newest, "If Love Must Go" as the finale and walked the audience right out the door with this compelling vocal. Dobie's treatment of songs like "The In Crowd," a super hit of the '60s and "Down To Mexico" were very nicely done and the funk came shining through.

Playing to a packed Troubadour club, the Capricorn artist did "Drift Away" — a single that did well for him not only in the early '70s but this night also. Backup band was very good and very loud, backup female vocals, both of them, were great and for the most part it was a good show, although a short monologue and some imitations of artists he knew while growing up in Texas were not well responded to by everyone.

B.W. Stevenson joined in on the fun that night also. B.W. has a tenor voice that's phenomenal and worked with a female alto through most songs of the set. Although he has the ability, his voice did not overshadow her, or the band for that matter. The entire group blended on songs like "We Be Sailin'," his newest for Capricorn. It was really not progressive music that B.W. performed, at least not what a lot of his fans have been used to. There was a great deal of country soul touch throughout the show ... with a great sax special and soulful vocals. This entertainer has no ego problem at all, he lets his audience appreciate his band and his female backup, knowing that B.W. Stevenson is a songwriter, a good one, and he commands respect for knowing that fact.

j.b.c.



**RUFUS GETS QUICK FOLD** — "Rufus Featuring Chaka Khan," the latest album for Rufus, recently qualified for a gold record award from the Recording Industry Association of America, less than 90 days after its release. Jerry Rubinstein, chairman of the board of ABC Records, made the presentation to the quintet and their manager, Bob Ellis, recently at ABC's Los Angeles headquarters. Pictured above (l to r) are: Bob Ellis; Rufus members Tony Maiden, Kevin Murphy, Andre Fischer and Chaka Khan; Jerry Rubinstein; group member Bobby Watson, and Otis Smith, ABC vice president.

## Island Set For 5 LP February

LOS ANGELES — Island Records Inc. has announced that they will ship five new albums on Feb. 16. The new releases are as follows:

"Another Green World"/Eno — produced by Brian Eno & Rhett Davies. The third solo outing by this former member of Roxy Music. "Another Green World" is Eno at his most accessible while still being as inventive and unpredictable as usual.

"Third World"/Third World — produced by Chris Blackwell, John Burns and Third World. The debut album by this six piece progressive reggae group from Jamaica.

"This Is Reggae Music, Vol. 2" Island's second compilation of recent reggae hits and unreleased Jamaican singles, contains ten cuts in all, including "Country Boy" by the Heptones and "Knockin' On

Heaven's Door" by Arthur Louis.

"Pour Down Like Silver"/Richard and Linda Thompson — produced by John Wood and Richard Thompson. The second U.S. release by two of England's premiere folk artists. Thompson, as a founding member of Fairport Convention, has long been recognized as one of rock's finest guitarists as well as an exceptional songwriter.

"Paco"/Paco De Lucia — The debut Island LP by the world's youngest and foremost flamenco guitarist. Paco has already earned the top awards in his field and has won worldwide acclaim for developing the first new flamenco style since Sabicas.

## Second Set Of Bethlehem LPs

NEW YORK — Six albums comprise the second release of reissue product from the Bethlehem label, purchased last year by Cayre Industries.

Cayre's vice president of marketing, Chuck Gregory, is backing the release with national and dealer co-op advertising, preview slick books, display material and point of purchase browser boxes and window streamers.

Product includes "Bad Bad Frances Faye," "Herbie Mann, The Bethlehem Years," "The Finest Of Charlie Shavers," "The Finest Of K. and J.J. (Kai Winding and J.J. Johnson)," "The Australian Jazz Quartet" and a single album compilation from "Porgy And Bess" previously released by Bethlehem as a three album set. Bethlehem albums retail at \$6.98.

## Midler Tour Over \$1M

NEW YORK — Singer Bette Midler's four month national tour has grossed \$1.2 million, says Aaron Russo, personal manager and tour producer. Tour is currently at the halfway mark. Commented Russo: "The biggest house in the entire tour was a 4,600 seater — most of them were around 3,500 seats."

According to Russo, the Midler package grossed \$403,000 for six days at the Dorothy Chandler Pavilion, Los Angeles and \$210,000 for five days at the Opera House, Chicago.



**BIG TREE DEALS** — Big Tree Records, distributed by Atlantic Records, has signed two Muscle Shoals, Alabama musicians to album deals. Lenny LeBlanc is a singer-songwriter and a session musician. Pete Carr, also a Muscle Shoals session musician, produced, arranged and co-wrote several of the tunes on LeBlanc's record, and will follow with his own album. Shown at the signing are (l to r) LeBlanc; Reen Nalli, national promotion coordinator for Big Tree; Doug Morris, president of Big Tree; Pete Carr and Big Tree vice-president Dick Vanderbilt.

## Columbia-S. Gems Folios Album-Print Music Link

NEW YORK — Columbia Pictures Publications is introducing a series of 12 by 12 inch music folios called Albummusic books, in an effort to "link album and printed music sales for the first time," according to a spokesman for the company.

Frank Hackinson, head of the publications division, said that the album sized folios are "more than a music book — they are a fan publication as well." The main feature of the books is their album size, allowing record retailers to display the books the same way as the albums, in the very same bins and racks. The books list for \$2.98 as opposed to the \$4.98 price of most 8½" by 11" folios. They use the same covers as the hit albums of which they contain the words, music and chords, as well as photos and stories. They have arrangements for voice, piano and organ. The books will be distributed by major record distributors as well as sheet music distributors.

Joe Martin, president of Apex Martin Distributors of Hillside, N.J., one of the distributors involved says "I think they're great. I own a music store that is independent from Apex Martin, and I know the problems involved in stocking the regular folios. And I don't know how any merchant can not give these books a shot, especially considering the price."

"With the regular size books, you have

to turn the page to finish the song. With these books, because of their size, most of the time you don't have to."

He added that another advantage of the books is that they have the lyrics printed twice, once with music and once with just the guitar chords. "This enables the beginning guitar player to strum along with the song without worrying about anything else."

Hackinson says that he feels the Albummusic books will open up the folio market to new types of music, such as country and soul. "The market for the regular size books is very selective. But the arrangements in these books are in the middle — they are not simple and they are not difficult, therefore artists whose music has previously not attracted folio buyers should be able to with these books."

The first three releases are Carole King's "Tapestry," "Chicago VIII," and "Barry Manilow II." Eight additional books are in production and scheduled for publication towards the end of Feb. They include albums by Stevie Wonder, B.T.O., Bread, Chicago, Mac Davis, Charlie Rich and one containing 12 top singles by various artists. Plans call for production of twenty or more books over the next three months and 100 in the first year.

## RIAA Inaugurates Platinum Awards

NEW YORK — The Recording Industry Association of America has announced a new program to certify platinum records, in addition to its 18 year-old program of certifying gold records. The program will commence April 1, 1976, only for records released after Jan. 1, 1976.

The standards for platinum records are essentially twice the standards for gold records. While gold singles are awarded for sales of one million units, and gold albums awarded for sales of a half million units, platinum awards will be given for sales of two million singles and one million albums.

RIAA took the action to "accord to super-selling recordings the same credibility and prestige traditionally associated with our respected gold record award program," according to Stanley Gortikov, president of the RIAA. Certifications for gold and platinum albums are available to all record companies, RIAA members or not.

## Playboy Signs Al Wilson

LOS ANGELES — Playboy Records has announced the signing of soul star Al Wilson to an exclusive contract.

First product under the new pact is a single entitled "I've Got A Feeling" that will be released this week.

Wilson hit the bigtime with his single successes "Show And Tell" and "The Snake."

## ARBA's Enthusiasm

fr. 18 salesman as saying. The magazine did list sixteen record and tape companies that are coming out with some kind of bicentennial product.

Off to a slow start, Gibb and his youthful crew are nevertheless hopeful. "We want soul, spirit, and volunteerism," Gibb concluded. He and his young volunteers may be just the ones to inspire that "soul and spirit."

## Hammersmith, George Form One On One

LOS ANGELES — Mark Hammerman and Garry George have formed One on One, a management and production firm with a roster of four, to start things off, including Jackson Browne, Maria Muldaur, Warren Zevon and Bonnie Raitt in association with Dick Waterman of Avalon Productions in Cambridge.

Hammerman and George's association as managers began four months ago when George left Warner Bros. Records publicity department after four years to manage Maria Muldaur. Prior to that he worked for the public information department at The Museum of Modern Art in New York where he also presented concerts in the Museum's Garden. Hammerman has managed Jackson Browne over the last year-and-a-half after leaving the Blue Peacock Company where he was involved in the careers of Dr. John, Tiny Tim and Fanny among others.

Completing the line up at One on One is Howard Burke, who serves as production manager. For the last two years, Burke has been Jackson Browne's road manager following production associations with David Blue, Crosby and Nash, Elton John and the Eagles.

The artists of One on One are currently completing various projects including a new Jackson Browne album on Asylum Records to be released in the summer with a subsequent nationwide tour; a new Maria Muldaur album, "Sweet Harmony," due on Warner Bros. next month followed by a tour of the south and east; Warren Zevon's debut album on Asylum in April produced by Jackson Browne, and the release of a Bonnie Raitt single, "Good Enough," from her recent Warner Bros. "Home Plate" LP followed by a tour of Europe and the midwest in March and April.

One on One's offices are located at 4121 Wilshire Boulevard, Suite 201 in the Los Altos building, Los Angeles, California 90010. The telephone number is (213) 382-1243.

## Academy Of Country Music Slates Awards

LOS ANGELES — The Academy of Country Music has set nominees for its 11th Annual Awards Show, which will be held on Feb. 19 at the Hollywood Palladium and air on ABC's "Wide World Of Entertainment" on March 1.

This year's show will be hosted by Marty Robbins and those set to entertain on the telecast include Loretta Lynn, Conway Twitty, Tom T. Hall, Jerry Clower, Crystal Gayle, Billy "Crash" Craddock and Country Current.

## Roy Clark's Soviet Tour A Success

LOS ANGELES — The Roy Clark tour through the Soviet Union proved SRO on every leg of the tour with the ticket demand overwhelming the supply on stops in Moscow, Riga and Leningrad. The tour which also featured The Oak Ridge Boys, Buck Trent and Sugar, met with such favorable response that a meeting between Clark's manager, Jim Halsey and the Soviet Union's Gos Concert company resulted in the possibility of Clark returning next year for a series of outdoor shows.

Clark did particularly brisk business in Moscow where tickets for the five dates sold out in 90 minutes and the Soviet militia had to be called out to disperse the crowds. The majority of Clark's performance relied on instrumentals because of the language difficulties with the banjo being a big favorite among Russian audiences.

The Roy Clark tour kicked off the bicentennial year for the U.S. Dept. of Cultural Exchange and was the first entertainment group to visit another country during the bicentennial year.



"THE CHAPLAIN OF BOURBON STREET," Bob Harrington, hands Hank Snow the liner notes which will appear on Hank's first live album in 40 years of recording for RCA Records: "Hank And Jimmy Snow Live At the Evangel Temple." Recorded just before Christmas, the album is a March release.

## Chet Atkins, Les Paul Team Up For Album Date

NASHVILLE — Two of the world's most respected guitarists, Chet Atkins and Les Paul, have teamed up for the first time to record an album which will be released in February by RCA Records.

To be titled "Chester And Lester," the album culminates a project the two guitarists have been trying to put together for more than four years.

Both Atkins and Paul play electric guitar on the album, the selections consist primarily of standards, and it is the first time in about ten years that Paul has cut an album.

Among the selections on the album are "Avalon," "Out Of Nowhere," "Deed I

The categories are as follows:

**Entertainer Of The Year** — Glen Campbell, Roy Clark, John Denver, Mickey Gilley, Loretta Lynn.

**Song Of The Year** — "Before The Next Teardrop Falls," "Blue Eyes Crying In The Rain," "I'm Not Lisa," "Rhinestone Cowboy," "When The Tingle Becomes A Chill."

**Most Promising Female** — Jessi Colter, Barbi Benton, Crystal Gayle, Emmy Lou Harris, La Costa.

**Most Promising Male** — Tom Bresh, Freddy Fender, T.G. Sheppard, Kenny Starr, Gene Watson.

**Top Vocal Group** — Asleep at the Wheel, Bill Anderson/Mary Lou Turner, Conway Twitty/Loretta Lynn, Eagles, Statler Brothers.

**Band Of The Year (Touring)** — Coal Miners (Loretta Lynn), Po' Boys (Bill Anderson), Red Rose Express (Mickey Gilley), Statesiders (Mel Tillis), Strangers (Merle Haggard).

**Band Of The Year (Non-touring)** — Bayou City Beats (Johnny Lee), Nashville Sound Co. (Joe Bob), Palomino Riders (Jerry Inman), Possum Hollers (George Jones), Rebel Playboys (Danny Michaels).

**Album Of The Year** — "Before The Next Tear Drop Falls," Freddy Fender; "Feelings," Conway Twitty & Loretta Lynn; "Keep Movin' On," Merle Haggard; "Red-Headed Stranger," Willie Nelson; "Rhinestone Cowboy," Glen Campbell.

**Single Record Of The Year** — "Before The Next Tear Drop Falls," Freddy Fender; "Blind Man In The Bleachers," Kenny Starr; "Blue Eyes Crying In The Rain," Willie Nelson; "Overnight Sensation," Mickey Gilley; "Rhinestone Cowboy," Glen Campbell.

**Top Female Vocalist** — Loretta Lynn, Anne Murray, Linda Ronstadt, Tanya Tucker, Dolly Parton.

**Top Male Vocalist** — Glen Campbell, Mickey Gilley, Merle Haggard, Willie Nelson, Conway Twitty.

**Bass** — Rod Culpepper, Don Felts, Billy Graham, Jim Johnson, Curtis Stone.

**Fiddle** — Billy Armstrong, Byron Berline, John Blankenship, Billy Graham, Doug Kershaw, Jana Lou.

**Piano** — John Hobbs, Jerry Lee Lewis, Billy Liebert, Ronnie Trueheart, Roscoe Whorton.

**Drums** — Biff Adams, Al Brown, Archie Francis, Ed Mattos, Monty Paul, Mike Porter, Joe Sola.

**Lead Guitar** — John Blankenship, Al Bruno, James Burton, Russ Hansen, Danny Michaels.

**Steel Guitar** — Bobby Boyd, Johnny Davis, Buddy Emmons, J.D. Mannes, Red Rhodes.

**Rhythm Guitar** — Al Casey, Gary Cronin, Russ Hansen, Jerry Inman, Hal Southern

Nominations for Radio Station of the Year, Disk Jockey of the Year and Country Music Nightclub of the Year will be announced in the near future.

Do," "Moonglow," "Caravan" and "Lover Come Back To Me."

Another song is "Kiss Me Once, Then Kiss Me Twice," according to Atkins, who said the song was popular right after World War II as recorded by Bing Crosby backed up by the Les Paul trio. "He played it just like he did it then, and I came in and played it at a different tempo and it turned out very well."

"Musically, Les plays the same style he's played for 30 or 40 years, and he's one of the greatest guitarists ever, so we have high hopes for the album," Atkins added.

## Country Artist Of The Week

David Allan Coe



"Longhaired Redneck" — David Allan Coe has been called Nashville's number one outlaw. This title is well-deserved by this ex-convict turned poet and entertainer of the seventies. Rather than conforming to the "song factory" style of writing and the "good old boy" life-style and dress accepted by the forefathers of country music, David has had the determination to hold out for the things in which he believes.

Twenty years in an institution does strange things to a man. David Allan Coe's final release in 1967 found him meeting life head on, discovering success as a songwriter and later as a singer. His incisive reflections on his past and present span the gamut of country and pop music alike.

Coe's songs have been recorded by Johnny Cash, George Jones, Tammy Wynette, Tanya Tucker, Leon Russell, Melba Montgomery, David Rogers, Stoney Edwards, Del Reeves, Charlie Louvin, Billy Jo Spears, Billy C. Cole and many other pop and country singers. The Coe-penned "Would You Lay With Me (In A Field Of Stone)" was recorded by Judy Stone and became a number one hit on the pop charts in Australia.

Coe's recording career started in 1968 with the release of his first album, entitled "Penitentiary Blues," on the SSS

International label. He also received some success with his top 40 recordings "Tobacco Road" and "Two Tone Brown." His first endeavor in country music as an artist was on Plantation Records and received national news coverage. The song was called "How High's The Watergate Marth?" followed by his first regional hit, "Keep Those Big Wheels Humming."

But it was Tanya Tucker's interpretation of David's "Would You Lay With Me (In A Field Of Stone)" under the production talents of Billy Sherrill that proved to be his most important stepping stone. The recording attracted the attention of Ron Bledsoe, who invited Coe to his office to showcase more of his songs. Three songs later, David Allan Coe signed with Columbia Records and his first album was "The Mysterious Rhinestone Cowboy." His singles have been "Be My Lady," "You Never Even Called Me By My Name," and his current release, "Longhaired Redneck," holding #23 bullet in **Cash Box**.

Coe sees himself as a backwoods poet and a musical prophet. He hates being labeled and he doesn't like being told what to sing or how to sing it. David's new album, "Once Upon A Rhyme," is yet another window to David as a poet and a pioneer of musical directions.

## Country Singles — Active Extras

**All The King's Horses**  
Lynn Anderson (Columbia)  
**Always Late (With Your Kisses)**  
Joel Sonnier (Mercury)  
**As Long As There's A Sunday**  
Sammi Smith (Elektra)  
**Don't The Girls Get Prettier At Closing Time**  
Mickey Gilley (Playboy)  
**Feelin' Kinda Lonely**  
Robert Allen Jenkins (MGM)  
**I Ain't Got Nobody**  
Del Reeves (United Artists)  
**I Couldn't Be Me Without You**  
Johnny Rodriguez (Mercury)  
**I Love You Because**  
Jim Reeves (RCA)  
**I Haven't Had A Good Night Since**  
Joe Brock (Ronnie Records)  
**Mansion On The Hill**  
Michael Murphey (Epic)  
**Play The Saddest Song On The Jukebox**  
Carmol Taylor (Elektra)

**Seems Like I Can't Live Without You**

Price Mitchell (GRT)  
**Show Me Where**  
Ruby Falls (50 States)  
**Someone I Can't Say No To**  
Debra Barber (Blue Diamond)

**The Mood I'm In**  
Stella Parton (IRDA)

**Thunderstorms**  
Cal Smith (MCA)

**Till I Can Make It On My Own**  
Tammy Wynette (Epic)

**Too Far Gone**  
Gary S. Paxton (RCA)

**Wild Side Of Life**  
Tompall Glaser (MGM)

**Wild World**  
Mike Wells (Playboy)

**You Could Know As Much About A Stranger**  
Gene Watson (Capitol)

Rex Allen Jr. says, "Play Me No Sad Songs."

**Jerry Reed** appeared on "The Tonight Show" recently with guesthost Burt Reynolds. Jerry has just completed his second movie with Burt, entitled "Gator," and he is presently looking forward to the premiere of the "Jerry Reed Show," a 90-minute syndicated weekly music, talk variety show which will air in early '76.

**Toni Ingraham**, RCA artist, recently performed in Dallas, Texas for the Texas Fair Association and was such a hit, she has been signed for 5 days at La Grange, Texas. Toni is already set for over 40 major fairs this year.

**Charlie Daniels Band** will record their next album at Capricorn Sound Studios in Macon during the month of February.

**The Marshall Tucker Band** has been awarded two gold albums in 1975, with their latest album, "Searchin' For A Rainbow," due to be certified in a few weeks. Also, the Tuckers will begin recording their fifth album with a very busy Paul Hornsby producing.

**Billy Joe Shaver** is currently recording his debut album for Capricorn with Bob Johnston producing.

Congratulations to Marshall Tucker Band lead vocalist **Doug Gray**, who was recently married in his home town of Spartanburg, S.C., to the former Ruth Herring.

"Sun City," St. Petersburg, Florida, where a free newspaper is given away for every day that the sun doesn't shine, beckoned **Johnny Cash** and family for a January retreat. It was fun, but serious business too, as they were filming in conjunction with the Ringling Brothers, Barnum and Bailey Circus. This followed a photographic session recently in Washington, D.C., performing with circus personalities while Johnny and June were performing in the area.

**Judy Lynn**, **Jim Mundy**, **Billy Walker**, **Jack Green** and **Jeannie Seely** were scheduled guests on **Ronnie Prophet's** "Grand Old Country" Canadian TV show for February 7-12.

**Gary Stewart** has recorded **Charlie Daniels'** song "Trudy" on his RCA album called "Steppin' Out." Charlie sat in on the session, courtesy of Buddah Records, and played fiddle and electric guitar.

ABC Dot's **Freddy Fender** is scheduled to visit Mexico during February to promote his Spanish single, "Roses Are Red."

**Jimmy Buffett** is back on the road following a vacation at his home in Key West where he has been working on a screenplay about life on an island.

Producer **Ron Chancey** just completed recording sessions with **Johnny Carver** and **Jeris Ross**. Johnny just returned from Mississippi where he performed at the Inaugural ball for their new governor Clifford Finch. The event received quite a bit of attention because the governor invited the whole state to the party.

**Narvel Felts** may think Dialing For Dollars is for the birds from now on. While taping the show in Houston recently he was co-starring with TV Baretta's parrot. To make his co-star feel more at ease the Dialing For Dollars crew invited some birds to be part of the studio audience. Narvel says he was singing "When Your Good Love Was Mine" and when he got to the line "I stayed home and we made love together," a feathered friend in front squawked "together" starting a ruckus. Singing "Somebody Hold Me (Until She Passes By)" didn't arouse a peep, though. Narvel figures they just didn't like the song as well.

**Dottsy**, RCA's "San Antone Rose," was featured songstress to the nearly 2,000 delegates to the National Tourbrokers Convention in Philly January 21. Emcee **Happy Shahan** treated the guests to a

Texas-size feed of barbecue, beans and tater salad in the old chuck wagon tradition with western dress the order of the day. **Dottsy**, a Seguin, Texas native, was backed by some singers from Baltimore who were quickly dubbed "The Baltimore Texans" to conform to the over-all Texas theme. The National Tourbrokers Assoc. is the largest people-mover business in the western hemisphere, encompassing airlines, bus tours, steam ship lines and the like.

Award winning country vocalist **Dolly Parton** didn't sing when she made a special guest appearance on the windy city's "A.M. Chicago" 90 minute talk show January 30. The blonde beauty can be very articulate, and she had the chance to swap ideas with such celebrities as pediatrician Dr. Murray Kappelman, actress June Lockhart, and CBS reporter Marjorie Margolies and other guests.

Now you can read the personal love and laughter story of one of America's top country humorists, **Jerry Clower**. In his own inimitable fashion, the "Mouth Of Mississippi" tells of barefoot days at the old swimming hole, of corn shuckins' and coon hunts, of days as a college football player and fertilizer salesman, then on to superstar storytelling and the Grand Ole Opry.

**Rex Allen Jr.**, whose latest Warner Bros. country release "Play Me No More Sad Songs" is rapidly climbing the charts, was in Abilene, Texas January 10 co-hosting a successful telethon for the Rehabilitation Center. Along with fellow co-hosts **Rex Allen Sr.**, **Ken "Festus" Curtis** and **Arte Johnson**, they raised \$300,000 in a 7-hour period. This was the sixth year Rex Jr. has participated in the annual telethon.

**Mike Sheppard** of International Record Distributors Associates has announced the appointment of Action Music Sales as the exclusive distributor for IRDA in the Northern Ohio, Western Pennsylvania and Western New York areas.

**Roy Drusky** and his R.F.D. Express have inked with the Joe Taylor Artist Agency. Roy has been a member of the Opry for the past 17 years and his standards include "Second Hand Rose," "Peel Me A Nanner" and "Jody And The Kid."

**Webb Pierce** has just been given the "go ahead" by the court to build a parking ramp to accommodate tour buses. Construction on the ramp will begin in the spring, according to Pierce. Pierce allows fans to visit his home, tour the grounds and view his huge guitar-shaped swimming pool and on many occasions he visits with them and signs autographs. Building the ramp had been temporarily halted due to a lawsuit brought against Pierce by a fellow artist living across the street who objected to fans and tour buses congregating in the fashionable neighborhood where they live. As many as 150,000 people visit Pierce's home each year.

When **Bill Anderson** and his show played the Palomino Club in Hollywood last week, he drew a crowd of celebrities as well as the loyal Bill Anderson fans. Gov. **Jerry Brown** of California dropped in to listen to **Whisperin' Bill**, and **Don Sutton**, star of the Los Angeles Dodgers, headed the sports contingent. Don brought Bill a present of a baseball cap and shirt. This engagement marked Bill's first appearance at the Palomino Club and it was a tremendous success. Bill Anderson's first duet with **Mary Lou Turner** released on MCA is titled "Sometimes." It was #1 on the **Cash Box** chart January 31.

**Larry Trider**, formerly with Ranwood Records, is now taping a pilot for his weekly television variety show in Lubbock, Texas.

juanita jones

## top country LP's

1	<b>BLACK BEAR ROAD</b> C.W. McCall (MGM 5008)	2	26	<b>RHINESTONE COWBOY</b> Glen Campbell (Capitol SW 11430)	22
2	<b>THE HAPPINESS OF HAVING YOU</b> Charley Pride (RCA APL 1-1241)	1	27	<b>THE BLIND MAN IN THE BLEACHERS</b> Kenny Starr (MCA 2177)	34
3	<b>OVERNIGHT SENSATION</b> Mickey Gilley (Playboy PB 408)	5	28	<b>SINCE I MET YOU BABY</b> Freddy Fender (GRT 8005)	21
4	<b>ROCKY</b> Dickey Lee (RCA APL 1-1243)	3	29	<b>LOVE, YOU'RE THE TEACHER</b> Linda Hargrove (Capitol ST 11463)	29
5	<b>PRISONER IN DISGUISE</b> Linda Ronstadt (Asylum 7E-1045)	4	30	<b>ODD MAN IN</b> Jerry Lee Lewis (Mercury SRM 1-1064)	31
6	<b>COUNTRY WILLIE</b> Willie Nelson (United Artists LA 510-G)	7	31	<b>THE BEST OF THE STATLER BROTHERS</b> (Mercury SRM 1-1037)	33
7	<b>RONNIE MILSAP/NIGHT THINGS</b> Ronnie Milsap (RCA APL 1-1223)	6	32	<b>ELITE HOTEL</b> Emmylou Harris (Reprise MS 2236)	44
8	<b>WHAT CAN YOU DO TO ME NOW</b> Willie Nelson (RCA APL 1-1234)	8	33	<b>LOVIN' AND LEARNIN'</b> Tanya Tucker (MCA 2167)	—
9	<b>CLEARLY LOVE</b> Olivia Newton-John (MCA 2148)	10	34	<b>JESSI</b> Jessi Colter (Capitol ST 11477)	39
10	<b>ARE YOU READY FOR FREDDY</b> Freddy Fender (ABC/Dot DOSD 2044)	9	35	<b>COUNTRY GOLD</b> Danny Davis & The Nashville Brass (RCA APL 1-1240)	38
11	<b>LOVE PUT A SONG IN MY HEART</b> Johnny Rodriguez (Mercury SRM 1-1057)	15	36	<b>LOVE IN THE HOT AFTERNOON</b> Gene Watson (Capitol ST 11443)	24
12	<b>UNCOMMONLY GOOD COUNTRY</b> Dave Dudley (United Artists LA 512G)	12	37	<b>COWBOYS AND DADDYS</b> Bobby Bare (RCA APL 1-1222)	28
13	<b>SOMEBODY LOVES YOU</b> Crystal Gayle (United Artists LA 543G)	14	38	<b>200 YEARS OF COUNTRY MUSIC</b> Sonny James (Columbia KC 34035)	43
14	<b>TWITTY</b> Conway Twitty (MCA 2176)	19	39	<b>THE TOMMY OVERSTREET SHOW LIVE FROM THE SILVER SLIPPER</b> (ABC/Dot DOSD 2038)	27
15	<b>REDHEADED STRANGER</b> Willie Nelson (Columbia PC 33482)	11	40	<b>SWANS AGAINST THE SUN</b> Michael Murphey (Epic PE 33851)	42
16	<b>GREATEST HITS</b> Don Williams (ABC DOSD 2036)	13	41	<b>HARPIN' THE BLUES</b> Charlie McCoy (Monument KZ 33802)	35
17	<b>TODAY I STARTED LOVING YOU AGAIN</b> Sammi Smith (Mega MLPS 612)	18	42	<b>TOGETHER</b> Anne Murray (Capitol ST 11433)	37
18	<b>THE NIGHT ATLANTA BURNED</b> The Atkins String Co. (RCA APL 1-1233)	17	43	<b>BEFORE THE NEXT TEARDROP FALLS</b> Freddy Fender (ABC/Dot DOSD 2020)	45
19	<b>THE FIRST TIME</b> Freddie Hart (Capitol ST 11449)	16	44	<b>STEPPIN' OUT</b> Gary Stewart (RCA APL 1-1225)	49
20	<b>THE VERY BEST OF RAY STEVENS</b> (Barnaby BR 6018)	25	45	<b>HOLY BIBLE — OLD TESTAMENT</b> Statler Brothers (Mercury SRM 1051)	36
21	<b>THE OUTLAWS</b> Waylon Jennings/Willie Nelson/Jessi Colter/Tompall Glaser (RCA APL 1-1321)	26	46	<b>SAY I DO</b> Ray Price (ABC/Dot DOSD 2037)	40
22	<b>WINDSONG</b> John Denver (RCA APL 1-1183)	20	47	<b>RED HOT PICKER</b> Jerry Reed (RCA APL 1-1226)	41
23	<b>BARBI BENTON</b> (Playboy PB 406)	23	48	<b>HOLY BIBLE — NEW TESTAMENT</b> Statler Brothers (Mercury SRM 1052)	48
24	<b>GREATEST HITS VOL. II</b> Tom T. Hall (Mercury SRM 1044)	30	49	<b>RAY GRIFF</b> (Capitol ST 11486)	—
25	<b>HANK WILLIAMS, JR. &amp; FRIENDS</b> (MGM M3G 5009)	32	50	<b>HONEY TOAST AND SUNSHINE</b> Susan Raye (Capitol ST 11472)	—

## additions to country playlists

**WXCL — PEORIA**  
Drinking My Baby — Eddie Rabbitt — Elektra  
I Love You Because — Jim Reeves — RCA  
All The King's Horses — Lynn Anderson — Col.  
The Battle — George Jones — Epic  
Oh Sweet Temptation — Gary Stewart — RCA  
You'll Lose A Good Thing — Freddy Fender — ABC/Dot  
You Could Know As Much About A Stranger — Gene Watson — Capitol  
All The Girls Get Prettier — Mickey Gilley — Playboy

**WIRE — INDIANAPOLIS**  
Texas — Charlie Daniels — Kama Sutra  
Big John The Peeping Tom/Old Blue Is Dead — Zoot Fenster — Antique  
I Just Got A Feeling — La Costa — Capitol  
A Satisfied Mind — Bob Luman — Epic  
Drinking My Baby — Eddie Rabbitt — Elektra  
The Cowboy And The Lady — Patsy Sledg — Mega  
Oh Sweet Temptation — Gary Stewart — RCA  
All The Girls Get Prettier — Mickey Gilley — Playboy

**WTL — LANSING**  
Wild World — Mike Wells — Playboy  
Drinking My Baby — Eddie Rabbitt — Elektra  
The Call — Anne Murray — Cap.  
All The Girls Get Prettier — Mickey Gilley — Playboy  
The Goodnight Special — Little David Wilkins — MCA  
As Long As There's A Someday — Sammi Smith — Elektra

**KLAK — DENVER**  
All The King's Horses — Lynn Anderson — Col.  
Til I Kissed You — Connie Smith — Col  
The Battle — George Jones — Epic  
Young Love — Ray Stevens — Barnaby  
The Door I Used To Close — Roy Head — ABC/Dot  
Angels, Roses And Rain — Dickey Lee — RCA  
30 To 13 — Since I Fell For You — Charlie Rich  
29 To 20 — It's Morning — Jessi Colter

**KFDI — WICHITA**  
As Long As There's A Someday — Sammi Smith — Elektra

Play The Saddest Song — Carmol Taylor — Elektra  
The Feminine Touch — Johnny Paycheck — Epic  
Always Late — Joel Sonnier — Mercury  
I've Got Leaving On My Mind — Webb Pierce — Plantation  
37 To 28 — If I Had It To Do All Over Again — Roy Head  
47 To 38 — If I Let Her Come In — Ray Griff

**KBIS — BAKERSFIELD**  
The Battle — George Jones — Epic  
Thunderstorms — Cal Smith — MCA  
Find Yourself Another Puppet — Brenda Lee — MCA  
16 To 11 — Goodhearted Woman — Waylon & Willie  
23 To 19 — Longhaired Redneck — David Allen Coe

**WJJD — CHICAGO**  
If I Had It To Do All Over Again — Roy Clark — ABC/Dot  
If I Let Her Come In — Ray Griff — Capitol  
Til I Kissed You — Connie Smith — Col.

**KLAC — LOS ANGELES**  
I Just Got A Feeling — La Costa — Capitol  
Angels, Roses And Rain — Dickey Lee — RCA  
Pick Me Up On Your Way Down — Bobby G. Rice — GRT  
12 To 4 — Good Hearted Woman — Waylon & Willie  
20 To 14 — Somebody Hold Me — Narvel Felts  
22 To 15 — Love Lifted Me — Kenny Rogers  
25 To 17 — Since I Fell For You — Charlie Rich  
30 To 19 — Roots Of My Raising — Merle Haggard  
32 To 21 — Motels And Memories — T.G. Sheppard

**KGBS — LOS ANGELES**  
Together Again — Emmylou Harris — WB  
The Call — Anne Murray — Capitol  
The Girls All Get Prettier — Mickey Gilley — Playboy  
Love Isn't Love — Eddy Bailes — Cinkay  
West Texas Women — Mac Curtis — Ranwood  
Too Big A Price To Pay — Kenny Price — RCA  
Pick Me Up On Your Way Down — Bobby G. Rice — GRT  
My Pet Rock — L. Bolt — Cinkay

Junk Food Junkie — Larry Groce — WB  
continued on pg. 28



**singles**

**JOHNNY RODRIGUEZ** (Mercury 73769)

**I Couldn't Be Me Without You** (2:40) (Return/ATV — BMI) (B.J. Shaver)

Writer Billy Joe Shaver called his wife about 4 a.m. and later added music to what he said that morning. Now Johnny has recorded a moving ballad of what every woman wants to hear from her man. Top charting is predicted by this Jerry Kennedy production. Flip: No info. available.

**DANNY DAVIS AND THE NASHVILLE BRASS** (RCA JH 10570)

**Paloma Blanca** (2:52) (WB/Veronica — ASCAP) (Hans Bouwens)

It's a fiesta of Danny Davis and the Brass at its very best. It's GOOD MUSIC! Arranged by Bill McElhiney and produced by Bob Ferguson, it can't miss. Flip: No info. available.

**JOHNNY PAYCHECK** (Epic 8-50193)

**The Feminine Touch** (2:36) (Window — BMI) (L. Kingston, F. Dycus)

Johnny sings soulfully and with emotion about the frustrations of a man in a womanless home. A clever lyric and outstanding production by Billy Sherrill make this another Paycheck hit. Flip: No info. available.

**MICKEY GILLEY** (Playboy P6063A)

**Don't The Girls All Get Prettier At Closing Time** (2:56) (Singletree — BMI) (Baker Knight)

This one will rock your socks off. Gilley gets 'em with that foot-stompin' beat and he don't let up. **Cash Box** predicts top charting on this one. Flip: No info. available.

**JOHNNY RUSSELL** (RCA JH 10563)

**I'm A Trucker** (3:10) (Jack and Bill — ASCAP) (Jerry Foster, Bill Rice)

From the LP "Here Comes Johnny Russell," this fast-movin' Foster/Rice tune tells us that truck drivin' ain't quite as glamorous as some of those truck-drivin' songs would like us to believe. Produced by Roy Dea, it should ride high on the charts. Flip: No info. available.

**SAMMI SMITH** (Elektra E 45300A)

**As Long As There's A Sunday** (3:02) (Tree — BMI) (Justin Tubb)

Sammi's vocal style is perfectly suited to the lyric and melody of this touching scene where a mother explains to a child why daddy only comes by on Sunday. It's produced by Jim Malloy and should enjoy top charting. Flip: No info. available.

**GENE WATSON** (Capitol P4214)

**You Could Know As Much About A Stranger** (2:49) (Hotei — ASCAP) (Nadine Bryant)

From the album, "Love In The Hot Afternoon," Gene warns of the perils of taking a good thing for granted. Produced by Russ Reeder and Bob Webster, it's uptempo and sounds like another hot charter for Gene Watson. Flip: No info. available.

**JIM REEVES** (RCA 10557)

**I Love You Because** (2:35) (Acuff-Rose — BMI) (Leon Payne)

An all-time favorite country ballad with the smoothness of the Jim Reeves vocal makes this a tremendous recording and certain to reach top charting. Flip: No info. available.

**THE LOST GONZO BAND** (MCA 40514)

**Railroad Man** (3:28) (Chicken Fried — BMI) (J. Inman)

From the LP "The Lost Gonzo Band," it's another progressive group bringing out the sound that is "today." They've got it all together here and the talented Lost Gonzo Band could easily be "found" on the charts. Flip: No info. available.

**MICHAEL MURPHEY** (Epic 8-50184)

**A Mansion On The Hill** (2:57) (Milene — ASCAP) (Hank Williams, Fred Rose)

From the LP, "Swans Against The Sun," it's down-home country from the versatile Michael Murphey. The old Williams/Rose ballad tells the story that riches cannot bring contentment and a mansion can be empty without love. Country music listeners will love Michael Murphey on this one. Flip: No info. available.

**CRISTY LANE** (LS 070A)

**This Is The First Time I've Seen The Last Time On Your Face** (3:22) (Cristy Lane — ASCAP) (Daniel)

Cristy sings this slow moving love song with a tear in her voice. With outstanding musical production, it's what people like to hear. It's a box bet and could easily bring station requests. Flip: No info. available.

**SHYLO** (Columbia 3-10267)

**Dog Tired Of Cattin' Around** (2:32) (Partner — BMI) (R. Scaife, D. Hogan)

The lyric is just what the title implies — fast livin', and the time has come to settle down. It's sung emphatically by Shylo, and produced by Larry Rogers, it's a chart contender. Flip: No info. available.

**WEBB PIERCE** (Plantation PL 136)

**I've Got Leaving On My Mind** (2:54) (Cedarwood — BMI) (Webb Pierce/Wayne Walker)

If good country listening is on your mind, spin "I've Got Leaving On My Mind." You'll stay around to hear that special Webb Pierce style that's always made the request lines light up. They'll do it again on this one, produced by Shelby Singleton, Jr. Flip: No info. available.

**CHERYL LADD** (Capitol P4215)

**He's Lookin' More Everyday Like The Man Who Broke My Heart** (2:55) (Fox Fanfare/Chain Gang — BMI) (Michael Chain)

It's a different twist to the usual "mother left with her child" song. The child is growing up to look like his daddy, and Cheryl sings this uptempo with the emotion the lyric demands. Flip: No info. available.

**DR. HOOK** (Capitol P4171)

**Only Sixteen** (2:44) (Kags — BMI) (Sam Cooke)

Dr. Hook lets us know that love can be the real thing, even at sixteen. With special steel effects and complementing background voices, it swings right along and is nice to hear. Flip: No info. available.

**LP's**

**WHEN THE TINGLE BECOMES A CHILL — Loretta Lynn — MCA 2179**

Opening with her current single, "When The Tingle Becomes A Chill," Loretta never lets up. In the genuine Loretta Lynn style she proves why she has earned her place as one of the best female country artists in the world. Selections: "When The Tingle Becomes A Chill," "You Love You," "Leaning On Your Love," "All I Want From You (Is Away)," "Red, White And Blue," "Rhinestone Cowboy," "Turn Me Anyway But Loose," "Daydreams About Night Things," "(Just Get Up And) Close The Door."



**SOMETIMES — Bill Anderson and Mary Lou Turner — MCA 2182**

Singer/songwriter/entertainer Bill Anderson and his singing partner, Mary Lou Turner, are one of the best country music duos recording today. This album, including some songs written by Anderson, includes their current hit single "Sometimes" and the blending of the two voices is enjoyable on each song. Other selections: "Circle In A Triangle," "Gone At Last," "Come Walk With Me," "Can We Still Be Friends," "That's What Made Me Love You," "Without," "Charlie, Mary And Us," "I Can't Sleep With You," "Let Me Take You Away."



**EASY AS PIE — Billy "Crash" Craddock — ABC/Dot D0SD 2040**

The ever-popular Billy "Crash" Craddock delivers quality vocals in his own special way as he proves his versatility with his performance on both the country/rock and slower ballads heard here. Even with the collection of ten super "Crash" songs, this album leaves the listener wanting more. Produced by Ron Chancey, all together it's one great album. Selections: "Easy As Pie," "She's About A Mover," "Think I'll Go Somewhere," "You Can't Cry It Away," "Another Woman," "I Need Somebody To Love Me," "Walk Softly," "Has A Cat Got A Tail," "The First Time," "You Rubbed It In All Wrong," "There Won't Be Another Now."



**ROCK 'N COUNTRY — Freddy Fender — ABC/Dot D0SD 2050**

The title of this LP tells what it contains and Freddy Fender, one of today's hottest recording artists, has control of each selection offered. To sum it up — it's "out 'a sight." Produced by Huey P. Meaux, the album features Freddy's hit single, "You'll Lose A Good Thing." Other selections: "Vaya Con Dios," "I Need You So," "Mathilda," "My Happiness," "Just Out Of Reach," "The Rains Came," "Take Her A Message! I'm Lonely," "Since I Met You Baby," "Big Boss Man," "I Can't Help It."



**JASON'S FARM — Cal Smith — MCA 2172**

The single "Jason's Farm" was a hit for Cal Smith, and included here is his current single, "Thunderstorm," which will be another big one for the MCA recording artist. His clear, deep vocal delivery is suited to the choice of material contained in this album. Produced by Walter Haynes, it's an enjoyable musical experience. Other selections: "19 Years And 1800 Miles," "One Run For The Roses," "Talking To Your Memory Again," "MacArthur's Hand," "Sunday Morning Christian," "I've Had You," "Don't Worry About The Runt, Lord," "The First Time."



**HAVANA DAYDREAMIN' — Jimmy Buffett — ABC ABCD 914**

To quote the multi-talented Jimmy Buffett, "I am happy with what I am doing, where I am living, and who I am loving," and his contentment shows on this LP. Jimmy is capable of grinding out the funky ones and weaving a vocal smoothness into the softer ones. Produced by Don Gant, and with fantastic musical arrangements, it's a delightful album. Selections: "Woman Goin' Crazy On Caroline Street," "My Head Hurts, My Feet Stink, And I Don't Love Jesus," "The Captain And The Kid," "Big Rig," "Defying Gravity," "Havana Daydreamin'," "Cliches," "Something Feminine About A Mandolin," "Kick It In Second Wind," "This Hotel Room."



# CASH BOX TOP 100 COUNTRY

1	<b>THE WHITE KNIGHT</b> Cledus Maggard & The Citizens Band (Mercury 73751)	2/7	33	<b>SHADOWS OF MY MIND</b> Vernon Oxford (RCA JH 10442)	2/7	71	<b>MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS</b> Ed Bruce (United Artists UA 732Y)	51
2	<b>DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU</b> Tanya Tucker (MCA 40497)	2	34	<b>THE BLIND MAN IN THE BLEACHERS</b> Kenny Starr (MCA 40474)	14	72	<b>YOU'LL LOSE A GOOD THING</b> Freddy Fender (ABC/Dot DOA 17607)	88
3	<b>GOOD HEARTED WOMAN</b> Waylon Jennings & Willie Nelson (RCA JH 10529)	3	35	<b>HOW GREAT THOU ART</b> Statler Brothers (Mercury 73732)	44	73	<b>MAIDEN'S PRAYER/SAN ANTONIO STREET</b> Maury Finney (Soundwaves 4525)	80
4	<b>SOMEBODY LOVES YOU</b> Crystal Gayle (U.A. XW 740-Y)	6	36	<b>ANOTHER NEON NIGHT</b> Jean Sheppard (United Artists XW 745Y)	37	74	<b>I CAN ALMOST SEE HOUSTON FROM HERE</b> Katy Moffat (Columbia 3-10271)	78
5	<b>HAND WILLIAMS, YOU WROTE MY LIFE</b> Moe Bandy (Columbia 3-10265)	11	37	<b>SHINE ON</b> Ronnie Prophet (RCA PB 50136)	42	75	<b>TEXAS</b> Charlie Daniels Band (Kama Sutra 607)	91
6	<b>SOMEBODY HOLD ME UNTIL SHE PASSES BY</b> Narvel Felts (ABC/Dot 17598)	8	38	<b>ANOTHER MORNING</b> Jim Ed Brown (RCA 10531)	43	76	<b>FIND YOURSELF ANOTHER PUPPET</b> Brenda Lee (MCA 40511)	—
7	<b>THE HAPPINESS OF HAVING YOU</b> Charley Pride (RCA PB 10455)	9	39	<b>QUEEN OF THE SILVER DOLLAR</b> Dave & Sugar (RCA JH 10425)	23	77	<b>DRINKIN' MY BABY (OFF MY MIND)</b> Eddie Rabbitt (Elektra 45301)	—
8	<b>AMAZING GRACE (USED TO BE HER FAVORITE SONG)</b> Amazing Rhythm Aces (ABC 12132)	1	40	<b>IF I HAD TO DO IT ALL OVER AGAIN</b> Roy Clark (ABC/Dot DOA 17605)	55	78	<b>THE BATTLE</b> George Jones (Epic 8-50187)	—
9	<b>I'M SORRY CHARLIE</b> Joni Lee (MCA 40501)	4	41	<b>PICK ME UP ON YOUR WAY DOWN</b> Bobby G. Rice (GRT 036)	53	79	<b>BUMP BOUNCE BOOGIE</b> Asleep At The Wheel (Capitol 4187)	81
10	<b>STANDING ROOM ONLY</b> Barbara Mandrell (ABC/Dot DOA 17601)	18	42	<b>PHANTOM 309</b> Red Sovine (Starday 101)	46	80	<b>JUST IN CASE</b> Ronnie Milsap (RCA PB 10420)	52
11	<b>REMEMBER ME</b> Willie Nelson (Columbia 3-10275)	17	43	<b>YOU MAKE LIFE EASY</b> Joe Stampley (ABC/Dot 17599)	45	81	<b>JUNK FOOD JUNKIE</b> Larry Groce (Warner Bros./Curb 8165)	—
12	<b>SOMETIMES</b> Bill Anderson & Mary Lou Turner (MCA 40488)	20	44	<b>YOUNG LOVE</b> Ray Stevens (Barnaby 618)	54	82	<b>THE CALL</b> Anne Murray (Capitol 4207)	—
13	<b>THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME</b> Conway Twitty (MCA 40492)	12	45	<b>SOMETIMES</b> Johnny Lee (ABC/Dot DOA 17603)	47	83	<b>THE DEVIL IN YOUR KISSES (AND THE ANGEL IN YOUR EYES)</b> Mel Street (GRT 043)	—
14	<b>MOTELS AND MEMORIES</b> T.G. Sheppard (Melodyland ME 6028F)	13	46	<b>FLY AWAY</b> John Denver (RCA 10517)	26	84	<b>DON'T LET SMOKEY MOUNTAIN SMOKE GET IN YOUR EYES</b> Osborne Brothers (MCA 40509)	—
15	<b>CONVOY</b> C.W. McCall (MGM 14839)	19	47	<b>TOO BIG A PRICE TO PAY</b> Kenny Price (RCA 10460)	64	85	<b>DON'T BOOGIE WOOGIE (WHEN YOU SAY YOUR PRAYERS TONIGHT)</b> Jerry Lee Lewis (Mercury 73763)	—
16	<b>FEEL AGAIN</b> Faron Young (Mercury 73731)	15	48	<b>I'M HIGH ON YOU</b> Jack Blanchard & Misty Morgan (Epic 8-50181)	49	86	<b>COUNTRY BOY (YOU GOT YOUR FEET IN L.A.)</b> Glen Campbell (Capitol 4155)	56
17	<b>DON'T STOP IN MY WORLD (IF YOU DON'T MEAN TO STAY)</b> Billy Walker (RCA JH 10466)	16	49	<b>MY WINDOW FACES SOUTH</b> Sammi Smith (Mega 1246)	50	87	<b>BLACKBIRD (HOLD YOUR HEAD HIGH)</b> Stoney Edwards (Capitol P4188)	63
18	<b>SINCE I FELL FOR YOU</b> Charlie Rich (Epic 8-50182)	21	50	<b>IF I LET HER COME IN</b> Ray Griff (Capitol P4208)	61	88	<b>ME AND OLD C.B.</b> Dave Dudley (United Artists XW 722Y)	77
19	<b>FASTER HORSES</b> Tom T. Hall (Mercury 73755)	25	51	<b>('TIL) I KISSED YOU</b> Connie Smith (Columbia 3-10277)	71	89	<b>QUEEN OF THE STARLIGHT BALLROOM</b> David Wills (Epic 8-50188)	—
20	<b>LOVE LIFTED ME</b> Kenny Rogers (United Artists 746)	27	52	<b>LOVE WAS THE WIND</b> Melba Montgomery (Elektra E 45296)	58	90	<b>SILVER WINGS AND GOLDEN RINGS</b> Billie Jo Spears (United Artists XW 712Y)	59
21	<b>LET IT SHINE</b> Olivia Newton-John (MCA 40495)	24	53	<b>SOMETIMES I TALK IN MY SLEEP</b> Randy Cornor (ABC/Dot DOA 17592)	35	91	<b>PARADISE</b> Lynn Anderson (Columbia 3-10240)	62
22	<b>SHE'S HELPING ME GET OVER LOVING YOU</b> Joe Stampley (Epic 8-50179)	21	54	<b>SWEET SENSUOUS FEELING</b> Sue Richards (ABC/Dot DOA 17600)	66	92	<b>WHAT A NIGHT</b> David Houston (Epic 8-50186)	—
23	<b>LONGHAIRD REDNECK</b> David Allan Coe (Columbia 3-10254)	27	55	<b>TILL THE RIVERS ALL RUN DRY</b> Don Williams (ABC/Dot DOA 17604)	74	93	<b>STRAWBERRY CAKE</b> Johnny Cash (Columbia 3-10279)	—
24	<b>THE SWEETEST GIFT/TRACKS OF MY TEARS</b> Linda Ronstadt & Emmylou Harris (Asylum 45295)	25	56	<b>PLAY ME NO MORE SAD SONGS</b> Rex Allen Jr. (Warner Bros. WBS 8171)	72	94	<b>A SATISFIED MIND</b> Bob Luman (Epic 8-50183)	—
25	<b>BROKEN LADY</b> Larry Gatlin (Monument 8-8680)	29	57	<b>ANGELS, ROSES AND RAIN</b> Dickey Lee (RCA PB 10543)	65	95	<b>WE STILL SING LOVE SONGS IN MISSOURI</b> Helen Cornelius (RCA 10450)	98
26	<b>THE ROOTS OF MY RAISING</b> Merle Haggard (Capitol P4204)	30	58	<b>YOU ARE THE SONG</b> Freddie Hart (Capitol P4210)	75	96	<b>ANNIE-OVER-TIME</b> Carl Mann (ABC/Dot DOA 17596)	97
27	<b>IT'S MORNING (AND I STILL LOVE YOU)</b> Jessi Colter (Capitol 4200)	31	59	<b>PALOMA BLANCA</b> George Baker Selection (Warner Bros. WBS 8115)	76	97	<b>THE DOOR I USED TO CLOSE</b> Roy Head (ABC/Dot 17608)	—
28	<b>FREE TO BE</b> Eddy Raven (ABC/Dot DOA 17595)	31	60	<b>THE PRISON SONG/BACK IN THE SADDLE AGAIN</b> Sonny James (Columbia 3-10276)	67	98	<b>LOVE WAS</b> Linda Hargrove (Capitol P4153)	92
29	<b>OVERNIGHT SENSATION</b> Mickey Gilley (Playboy 6055)	29	61	<b>I JUST LOVE BEING A WOMAN</b> Barbara Fairchild (Columbia 3-10261)	36	99	<b>HUCKLEBERRY PIE</b> Even Stevens & Sammi Smith (Elektra 45292)	87
30	<b>WILD SIDE OF LIFE</b> Freddy Fender (GRT 039)	30	62	<b>MEET ME LATER</b> Margo Smith (20th Century TC 2255)	41	100	<b>I'M A WHITE BOY</b> Jim Mundy (ABC/Dot DOA 17602)	90
31	<b>I'LL BE YOUR SAN ANTONIO ROSE</b> Dottie (RCA JH 10423)	30	63	<b>FIRE ON THE BAYOU</b> Bill Black Combo (Hi SN 2301)	86			
32	<b>WHEN THE TINGLE BECOMES A CHILL</b> Loretta Lynn (MCA 40484)	32	64	<b>CIRCLE OF TEARS</b> Chip Taylor (Warner Bros. WBS 8159)	73			
			65	<b>I JUST GOT A FEELING</b> LaCosta (Capitol 4209)	82			
			66	<b>HONEY TOAST AND SUNSHINE</b> Susan Raye (Capitol P4197)	69			
			67	<b>MATTER OF PRIDE</b> Lawanda Lindsey (Capitol P4195)	70			
			68	<b>I'M SO LONESOME I COULD CRY</b> Terry Bradshaw (Mercury 73760)	83			
			69	<b>OH SWEET TEMPTATION</b> Gary Stewart (RCA PB 10550)	85			
			70	<b>THE GOOD NIGHT SPECIAL</b> Little David Wilkins (MCA 40510)	79			

## ALPHABETICAL LISTING FOR COUNTRY 100 CHART -- PUBLISHERS

Amazing Grace (Fourth Floor — ASCAP)..... 8	Good Hearted (Baron/Willie Nelson — BMI)..... 3	Meet Me Later (Jidobi — BMI)..... 62	Texas (Kama Sutra/Rada Dara — BMI)..... 75
Angels, Roses & Rain (Combine — BMI/Music City — ASCAP)..... 57	Hank Williams You Wrote (Acuff-Rose — BMI)..... 5	Motels And Memories (Offjack — BMI)..... 14	The Battle (Al Gallico — BMI)..... 78
Annie-Over-Time (ABC/Dunhill — BMI/American Broadcasting — ASCAP)..... 96	Honey Toast And Sunshine (Chess — ASCAP)..... 66	My Window (Hallmark/Morley — ASCAP)..... 49	The Blind Man (Tree — BMI)..... 34
Another Morning (Show Biz — BMI)..... 38	How Great Thou Art (Manna — BMI)..... 35	Oh Sweet Temptation (Rose Bridge — BMI)..... 69	The Call (Beechwood — BMI)..... 82
Another Neon Night (Birchfield — BMI)..... 36	Huckleberry Pie (Dee/Dave — BMI)..... 99	Overnight Sensation (Hall-Clement — BMI)..... 29	The Devil In Your Kisses (Ahab — BMI)..... 83
A Satisfied Mind (Fort Knox — BMI)..... 94	I Can Almost See Houston (Central — BMI)..... 74	Paloma Blanca (Hans Bouwens)..... 59	The Door I (Acuff-Rose/Altam — BMI)..... 97
Blackbird (Blackwood/Black Road — BMI)..... 87	If I Had To Do It (House Of Gold — BMI)..... 40	Paradise (Cottillion/Sour Grapes — BMI)..... 91	The Good Night Special (Forrest Hills — BMI)..... 70
Broken Lady (First Generation — BMI)..... 25	If I Let Her Come In (Blue Echo — ASCAP)..... 50	Phantom 309 (Fort Knox — BMI)..... 42	The Happiness Of (Contention — SESAC)..... 7
Bump Bounce Boogie (Asleep At The Wheel/Black Coffee — BMI)..... 79	I Just Got A Feeling (Al Gallico/Algee — BMI)..... 65	Pick Me Up (Tree — BMI)..... 41	The Prisoner's (Shapiro Bernstein — ASCAP)..... 60
Circle Of Tears (Blackwood/Black Road — BMI)..... 64	I Just Love Being A Woman (Pixerbar — BMI)..... 61	Play Me No More (Unarc/Brougham Hall — BMI)..... 56	The Roots Of My Raising (Blue Book — BMI)..... 26
Convoy (American Gramophone — SESAC)..... 15	I'm A White Boy (Blue Book Music — BMI)..... 100	Queen Of The Silver Dollar (Evil Eye — BMI)..... 39	The Sweetest Gift (Stamps Baxter — BMI)..... 24
Country Boy (ABC/Dunhill/One Of A Kind — BMI)..... 86	I'm High On You (Hall/Clement — BMI)..... 48	Queen Of The Starlight (Shelmar-Poe/Unichappell — BMI)..... 89	The White Knight (Unichappell — BMI)..... 1
Don't Believe My Heart (Onhisown — BMI)..... 2	I'm So Lonesome (Fred Rose — BMI)..... 6	Remember Me (Vogue — BMI)..... 11	This Time I've Hurt Her (Blue Moon — ASCAP)..... 13
Don't Boogie Woogie (Ahab — BMI)..... 85	I'm Sorry (Cherry Lane — ASCAP)..... 9	Shadows Of My Mind (Hermitage — BMI)..... 33	(Til) I Kissed You (Acuff-Rose — BMI)..... 51
Don't Let Smokey (Double Tree — SESAC)..... 84	It's Morning (Bar — BMI)..... 27	She's Helping Me (Al Gallico/Algee — BMI)..... 22	Till The Rivers All (Horsecreek — BMI)..... 55
Don't Stop In My World (Showbiz — BMI)..... 17	Junk Food Junkie (Peaceable Kingdom — BMI)..... 81	Shine On (Chappell — CAPAC)..... 37	Too Big A Price (Kenny Price — BMI)..... 47
Drinkin' My Baby (Unichappell/S-P-R — BMI)..... 77	Just In Case (Pr-Gem — BMI)..... 80	Silver Wings And (Almo/Peso — ASCAP)..... 90	We Still Sing Love Songs (Dutchess — BMI)..... 95
Fast Forward (Hallnote — BMI)..... 19	Let It Shine (Window — BMI)..... 21	Since I Fell For You (Warner Bros. — ASCAP)..... 18	What A Night (Algee/Al Gallico — BMI)..... 92
Feel Again (Cherry Tree — SESAC)..... 16	Longhaired Redneck (Window/Lotsa — BMI)..... 23	Somebody Hold Me (Al Cartee/Ensign — BMI)..... 6	When The Tingle (Wilderness — BMI)..... 32
Find Yourself Another (Goldline — ASCAP)..... 76	Love Lifted Me (John T. Benson — ASCAP)..... 20	Somebody Loves You (Jock — BMI)..... 4	Wild Side Of Life (Travis — BMI)..... 30
Fire On The Bayou (Fi — ASCAP)..... 63	Love Was (Beechwood/Window — BMI)..... 98	Sometimes (Stallion — BMI)..... 4	You Are The Song (Proud Bird — BMI)..... 58
Fly Away (Cherry Lane — ASCAP)..... 46	Love Was The Wind (Window — BMI)..... 52	Sometimes I Talk (Mitene — ASCAP)..... 53	You'll Lose A Good Thing (Crazy Cajun — BMI)..... 72
Free To Be (Mylene — ASCAP)..... 28	Maiden's Prayer (Hitkit — BMI)..... 73	Standing Room Only (Sunbury — ASCAP)..... 10	You Make Life Easy (Gallico/Algee — BMI)..... 43
	Mamas Don't (Tree/Sugarplum — BMI)..... 71	Strawberry Cake (House of Cash — BMI)..... 93	Young Love (Lowery — BMI)..... 44
	Matter Of Pride (Blue Book — BMI)..... 67		
	Me And Old C.B. (Newkeys — BMI)..... 88		



# HEAD QUARTERS

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## country radio

**Dianne Brennan** at WBAM Montgomery says "The Roots Of My Raising" is the hottest tune in her listening area this week.

**Jim Mundy** performing for KENR radio and Lone Star beer at the Houston Rodeo next month reminds him of the time he applied for work with Lone Star. About ten years ago back in Arkansas, Jim applied to drive one of their beer trucks. The Lone Star man asked if he drank. When Jim said no, the man said "I can't hire you if you don't drink. It just wouldn't look right." The next morning Jim got a call at 7 a.m. The man asked if he wanted the job. "Sure," answered Jim, "but what made you change your mind?" "One of my drivers got drunk last night and wrecked his truck. I think I'll try someone who doesn't drink for a while."

Savage Records has released a single on veteran disk jockey **Estell Mack**. The single is titled "This Has Got To Last." One of the hottest records in the country today is "The White Knight" by **Cledus Maggard**, another of the songs that is helping make the citizens band radio a household word. Ironically, Cledus Maggard, just like **C.W. McCall** whose record "Convoy" is at the top of the charts, is a creative director of an advertising agency in Greenville, South Carolina. "The White Knight" was originally recorded as a commercial. When Cledus Maggard was on the **Lee Sherwood** show on WMAQ radio he said the first time he heard his song played on the air was on

### McCall Dead At 38

DALLAS — Tom McCall, program director of country KYAL, Dallas, died at his home in Garland, Texas, Wednesday, Feb. 4. Cause of death has not been determined but all indications lead to a blood clot. McCall, a native of Booneville, Mississippi, was 38 at the time of his death. Burial was at Booneville Saturday, Feb. 7. Survivors include his wife and four children.

### additions to country playlists

#### WMC — MEMPHIS

If I Let Her Come In — Ray Griff — Capitol  
It's Morning — Jessi Colter — Capitol  
If I Had To Do It All Over Again — Roy Clark — ABC/Dot  
Strawberry Cake — Johnny Cash — Columbia

#### WNN — NEW YORK

No new additions  
18 To 8 — Somebody Hold Me — Narvel Felts  
15 To 10 — Don't Believe My Heart Can Stand — Tanya Tucker  
32 To 27 — Tracks Of My Tears — Linda Ronstadt  
33 To 28 — Longhaired Redneck — David Allan Coe  
34 To 29 — Till Rivers All Run Dry — D. Williams  
35 To 30 — You'll Lose A Good Thing — Freddy Fender

#### WAME — CHARLOTTE

I'm So Lonesome I Could Cry — Terry Bradshaw — Mercury  
You'll Lose A Good Thing — Freddy Fender — ABC/Dot  
Angels, Roses and Rain — Dickey Lee — RCA  
30 To 19 — Sometimes — Johnny Lee  
29 To 18 — Motels And Memories — T.G. Sheppard  
25 To 16 — You Make Life Easy — Joe Stampley  
22 To 13 — How Great Thou Art — Statler Brothers

#### WIVK — KNOXVILLE

Mansion On The Hill — Michael Murphey — Epic  
I'm So Lonesome I Could Cry — Terry Bradshaw — Mercury  
Don't Boogie Woogie — Jerry Lee Lewis — Mercury  
Nothin' Ain't Right — Warner Mack  
Till I Can Make It On My Own — Tammy Wynette — Epic  
You Could Know As Much About A Stranger — Gene Watson — Capitol  
Thunderstorms — Cal Smith — MCA  
Don't The Girls Get Prettier At Closing Time — Mickey Gilley — Playboy

#### WBAM — MONTGOMERY

As Long As There's A Sunday — Sammi Smith — Epic  
I Couldn't Be Me Without You — Johnny Rodriguez — Mercury  
Here There Everywhere — Emmylou Harris — Reprise  
She's About A Mover — Billy "Crash" Craddock — ABC/Dot

#### WNN — LOUISVILLE

Don't Let Smokey Mountain Smoke Get In Your Eyes — Osborne Bros. — MCA  
You'll Lose A Good Thing — Freddy Fender — ABC/Dot  
The Devil In Your Kisses — Mel Street — GRT  
Too Hurt To Fight — Mike Lunsford  
The Battle — George Jones — Epic  
Don't Boogie Woogie — Jerry Lee Lewis — Mercury  
Oh Sweet Temptation — Gary Stewart — RCA

New Year's Eve at his home in Greenville, South Carolina. He turned on the radio and heard the song requested and played on WMAQ in Chicago.

While **Bill Anderson**, MCA recording artist, was in North Hollywood's Palomino for his debut performance, he was made an honorary Dodger fan by Dodger pitcher Don Sutton who jumped onstage to present Bill with a Dodger hat, pennant and t-shirt. **Harry Newman**, disk jockey for radio station KLAC in Los Angeles officiated at the ceremony.

WRNG in Atlanta, Georgia reports the Jan. 23 **Jerry Clower** visit to open mike on the "Ludlow Porch Show" prompted an influx of 910 phone calls to the switchboard in 50 minutes, establishing a record. Clower's remark when he heard about it was typical, "Shoot that thang!"

**George Kent** is going to shake 'em up and let 'em roll right to all the radio stations with his latest Shannon release. Any station needing a copy can write to Drawer 1, Madison, Tennessee 37115 and they will be happy to see that one is on its way.

According to **Les Acree**, WMC, Memphis has added a new dj to take the mid-night till 6 a.m. slot. Her name is **Jackie Strickland**.



**THE WHITE KNIGHT** — A big 10-4 on all those smiles! Phonogram/Mercury recording artist Jay Huguely of "The White Knight" fame has just gone #1 in **Cash Box**. Shown above celebrating at a recent cocktail party hosted by Chappell Music are Jerry Kennedy, vice-president, a&r Nashville operations Phonogram/Mercury, Doyal McCollum, regional promotions/country of Mercury, Tom Sparkman, Mercury's country engineer, Jay and his wife, Edy, with Pat Rolfe and Buddy Robbins of Chappell Music, Inc.

## Hank Levine and Mike Shepherd

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IRDA . . . An association of small independent record labels who together have the distribution and strength of a major.

**POINTS WEST — PHONOGRAM . . . IT'S FOR YOU** — Well, they're finally here. Two members of **Skyhooks**, **Red Symons** and **Shirley Strachen** invaded the **Cash Box** offices this week for a quick see and be seen before hitting the rehearsal hall to prepare for their band's upcoming U.S. tour. Rumors of Skyhooks have been emanating for the past six months from down under. Skyhooks is supposedly the epitome of show bands, building spontaneous and inebriated (thank you, Gary) stage antics around their music which, by itself, is somewhat potent, judging by sales figures already in. Their LP, "**Ego Is Not A Dirty Word**," released in Australia last August has since moved upwards of 200,000 units. Not much, you say? Consider that per capita, those numbers are the equivalent of nearly *four million* pieces in America. Incredible



Skyhooks

when you stop to realize Australian distributors only allow a five percent return. The question remains as to whether the lyrics, music and presentation can transcend regional appeal. If Skyhooks *can* capture the imagination of the American youth, however, the (deep) south (southern hemisphere) will certainly be on the rise. We look forward to a pyrotechnic pairing of Skyhooks and **Kiss**. Here's one reviewer that wants to be at that show opening night. . . . **CUCHI CUCHI IS NOT A DIRTY WORD** — **Jess Levitt** of **Cash Box** had lunch at **Casa Cugat** last week with the Spanish bombshell (as he puts it), **Charo**. Charo was a recording artist in Spain before coming to America to do the nightclub circuit. Now, eight years later, she has released her first single on **Capitol**, "**La Salsa**," which she has incorporated into her live act along with 18 (count 'em) conga players and a dozen salsa dancers.

**PIE IN THE SKY?** **Far Out Productions** claims to have signed an Italian rock band called . . . **Pizza** . . . for production and management, with plans to debut them in America in a 12-side, six-disk package shared with **War**. The set would trace the history of both groups in terms of their "interrelated concepts" and retail for (gulp) \$65. . . . On the strength of her showcase at the Roxy (which she paid for), **Toni Basil** has been booked for two more nights (15 and 16). Toni is the singer/dancer who staged **Bette Midler** this last time as well as **Bowie's** **Diamond Dogs** production. She has also appeared in "American Grafitti," "Five Easy Pieces" and "Easy Rider." . . . Sorry, folks, I was wrong: **Billy Bass** (not **Michael Lipman**) is managing **Earl Slick** . . . **Jerry Corbetta**, lead singer with **Sugarloaf**, is planning to launch a solo career with an album due shortly. Corbetta will continue to perform with as well as without the group, as in the case of their recent performance at **Knott's Berry Farm** . . . **Wayne Tarnasky**, who engineered the last five **Chicago** LPs, flew in from **Caribou** ranch to record **Swan** at **Upside-Down Studios** where **Ray Manzarak** and **Ingrid Croce** have also been working on separate projects. And who had the good taste to be eating right next door to **Upside-Down** at the **Great American Food And Beverage Company**, but **Danny Kessler**. It was there he caught waitress **Vicki Thomas** singing. She found the way through his stomach and into his heart and subsequently into the studio where she is now recording for **Mike Curb** and, incidentally, managed by **Kessler-Grass** . . . **AFTER SWEET POTATO PIE THEY'LL NEVER WANT PUNKIN' AGAIN** — Europe has always had a soft spot for jazz-oriented artists and soon they'll be getting a real treat as **Al Jarreau** is set to do six weeks on the continent. All of his bookings are on the strength of tapes and videocassettes. Al and manager **Patrick Rains** have lined up TV appearances as well. That tour will commence in approximately three weeks. Meanwhile Al, who many believe will be recognized widely as one of the major talents of our day, is in the studio recording his second album for **Reprise** for a projected April release . . . **Bobby Neuwirth**, **T-Bone Burnett**, **Rob Stoner**, **David Mansfield** (steel guitar), **Harry Nilsson** and even **Ann Miller**, a dance star from the forties were among the opening night crowd at the Roxy where **Waylon Jennings** and **Jessi Colter** moved a lot of liquor, you can be sure . . .

**David Somerville** and **Gail Jensen** have pulled a plum out of the depths of time. They went antique shopping recently and found some sheet music from 1936 in an old piano bench. The song was written by **Charlie Tobias**, **Bob Rothberg** and **Joseph Meyer** and titled "**Mickey Mouse's Birthday Party**." Pretty swift, huh? Well David (who sang the original lead to "**Little Darlin'**" with **The Diamonds** and **Gail** have recorded that baby for **October Records**. You might want to check it out.

stephen fuchs



**LOOKING GOOD** — **Jose Feliciano** received an Emmy nomination for his "**Chico And The Man**" theme song and now it's back at him as he drops in for a guest appearance on that show this week (11) with **Jack Albertson** (left) and **Fredie Prinze**. This is Jose's first comedy role, following three dramatic castings last year.

**EAST COASTINGS — ALL-AMERICAN:** On the top of the new group news pile this week is the formation by **Rick Derringer** of his own band, to be called (appropriately) **Derringer**. Accompanying Rick are **Vinny Appice** (brother of **Carmine**) on drums — the lad is a mere 18 — plus **Kenny Aaronson** (most recently with **Leslie West**) on base, and newcomer **Danny Johnson** sharing guitar duties (the decision to make it a two-guitar band was promoted by Rick's discovery of Johnson). The group will be recording at **Miami's Criteria Studios** with **Bill Symzyk** producing, and LP due around about May. Whilst recording, the band will stay at the infamous **461 Ocean Blvd.** In other associated news, while Derringer is obviously no longer a member of the **Edgar Winter Group**, they continue on in great fashion. Upcoming is Edgar's solo LP recording with **Gamble & Huff**, noted previously, plus a **Dan Hartman** solo LP, as well as the **Edgar and Johnny Winter** joint live album.

**HOT DISK** — One of the more impressive chart moves this week comes via **Peter Frampton's** new LP, "**Frampton Comes Alive**" (A&M). In its third week on the charts, the album is bulleted at #15, an impressive figure for Frampton, who has steadily built a strong following over the past few years. The former **Herd** and **Humble Pie** member seems to have finally broken from cult figure to the elusive realm of rock superstar, largely through constant touring and the consistent release of fine albums (totaling four studio efforts prior to the new set). The chart action is especially significant as his last LP, "**Frampton**," only reached its highest point, #29, after ten weeks on the chart.

. . . **Camel** is finishing up work on its new LP, "**Moon Madness**," this week, due for mid-March release. It's a concept LP based on the personalities of the four group members. . . . **Bill Wyman** was in **Atlantic's** studio remixing "**Apache Woman**" from his new solo album for disco play. **Anita Wexler** assisted. . . . And all of the **Rolling Stones** are in town these days, with a side trip to Miami for photos. . . . **Rick Wakeman's** new set to be called "**No Earthly Connection**". . . . **The Steve Gibbons Band** will be opening for **The Who** dates. . . . Composer **Joe Raposo** ("**Sesame Street**") married **Pat Collins**, arts editor for **WCBS-TV** and host of her own TV interview show.

**OUT FROM BEHIND** — **Nigel Olsson**, ex-**Elton John** drummer, stopped by the **CB** New York offices recently, while in town to record with **Billy Joel** at **CBS Studios**. Since splitting the **Elton John Band**, Olsson has been far from idle, with the **Joel** sessions being only the most recent part of a packed schedule. He had great things to say about **Joel** as a writer and performer and also about producer **William Guercio**, and he noted that the album is largely a small band work — with **Joel**, **Olsson** and **Dee Murray** (of **Elton** fame) on bass. Following these sessions, **Nigel** flew out to **L.A.** to begin work on the next **Neil Sedaka** LP last week. He also revealed the existence of a "Beach Boys — **CSN&Y**"-type of thing which arose out of his production work on an album for actress **Susan George**. **Nigel**, **Dee**, **Tom Bailer** and **Jim Haas** were doing backing vocals for this project, and it worked so well that they did a few tracks on their



Nigel Olsson

own, and Olsson is considering re-convening the aggregation for more work. Following the **Sedaka** LP, he'll begin work on his second solo album, which will be "a tight, band thing" with **Lee Sklar** and **David Foster** in on it again. Instead of orchestration, he's also experimenting with using vocals in dense chorus. In still more activity, **Nigel**'s also been working on the soundtrack for the film "**Exterminators**." And come April or May, there may be a **Nigel Olsson Band** tour, with the artist expecting to come to the front to sing at points, but playing drums as well (there'd be another drummer). While some unknowledgeable souls may consider the split with **Elton** an unfortunate state in which to be, **Nigel Olsson** quite obviously is doing more than ever as an artist in his own right.

**STATE OF AFFAIRS** — First priorities of **Joe Smith's** leadership of **Eelkra/Asylum** are big pushes on **Queen**, **Jackson Browne** and **Orleans**, who **Smith** considers "under-achievers" — in terms of sales figures, not talent. . . . **You Know You're A Real Record Company When** — when? When you have your first (pause) "cut-out," of course; and **Arista** has just parted with **Tamiko Jones'** "Love Trip." This is the first disk with the actual **Arista** logo to go (naturally, leftovers from the **Bell** days have been dispensed with along the line). . . . **Ultima Sound Studios**, formerly known as **Studio 914**, has been purchased by **Morty Jay** and **Larry O'Neill**. **Bruce Springsteen's** "**Born To Run**" and **Janis Ian's** "**Between The Lines**" were produced there. . . . Publishing rights to "**Popi**" TV series acquired by **Allied Artists Music**. . . . **Roger Glover** (ex-**Deep Purple**) was in town last week as part of a promotional tour for his "**Butterfly Ball**" album project (**Mercury**). . . . The "**Midnight Special**" will commemorate its third anniversary with a two-part celebration featuring highlights from past shows, airing Feb. 13 and 20. . . . **Dr. Billy Taylor**, jazz pianist, has been named contributing editor for **WNBC-TV's** "**Sunday**" program. . . . **RSO** artists heading to the studio include the **Bee Gees**, for the follow-up to "**Main Course**," in the works at **Miami's Criteria**, and **Eric Clapton**, beginning work last week on his first studio album in over 18 months. **Clapton** will be producing himself, with **Robbie Robertson** of **The Band** expected to be involved the **Bee Gees**, for the follow-up to "**Main Course**," in the works at **Miami's Criteria**; and **Eric Clapton**, beginning work last week on his first studio album in over 18 months. **Clapton** will be producing himself, with **Robbie Robertson** of **The Band** expected to be involved in the sessions. Also, **Yvonne Elliman** will be at **Criteria** early next month, with **Robert Stigwood** as producer; and a debut album by **Barbara Dickson**, produced by **Junior Campbell**, is being readied for April release in the U.S. . . . **Epic** is putting out an **Argent** anthology shortly.

bob kaus

# B. Mitchell Reed – A Format Develops For Rock & Roll

by J. B. Carmicle

Where did rock and roll really come from? Who was the first disk-jockey? Whatever happened to Martin Block and Alan Freed? These questions were being tossed around in the **Cash Box** office last week and we talked with rock and roll veteran B. Mitchell Reed, now at KMET, a progressive outlet here in Los Angeles to see if he could shed some light on the topic. Reed in fact was the first person to talk to. His days back at KFWB when that station was the rocker of the country are well-remembered.

Reed started at the station in 1957, some 19 years ago. And with a man named Chuck Blore at the station, formatted radio, as such for LA, began.

"I had been in New York at WOR radio doing an all-night jazz show in 1956. I was doing the same type of thing as Symphony Sid did on WINS. Then I was brought out here to do the same type of show on KFWB. In California, I was the first kid on the block to wear jeans, the first to look a little different than the rest of my peers. I brought with me what I thought was a little sophistication... and I think that sophistication carried over when I went to KFWB. I started there in 1957-58... those were the years that top 40 radio really started. I had the all-night jazz show, and could get away with playing some tunes together, segueing a little more than the daytime people. In those days it was about four commercials, then a record, and then four more commercials. The all-night show gave me freedom. I was doing it with jazz and we still did not know formatted radio. But then with people like Blore we blew the town apart." Reed commented, "they even brought me up to the noon-3 mid-day housewife shift, it was kind of a jazz program for housewives... with Woody Herman, etc. type stuff."

About Blore Reed said, "he trained me... he trained all of us there really. That's why the station was number one in the market in that era. He taught us to be professional craftsmen... brought us from the lackadaisical style of what we had been doing to the push and tightness of rock and roll. At the time Al Jarvis and Joe Yocum were even doing a two-man show in the morning. Blore gave 'em their own shows and positioned the rest of us where he wanted us. He was really programming the station, maybe the first time a station had been programmed as such. He made de-

isions on music, people, we had meetings and this was the first type of formatted radio anyone in the country had experienced. 1958 was the beginning and it began on KFWB. What you're hearing now on KHJ (a present day rocker in LA) is really kind of an offshoot of what went on in the early '60s in radio. The excited voice style, the push, the talk with absolutely no stop-and-go radio. We programmed about 55 singles, the top 40 plus about ten new ones... and then the oldies. We were really into the beginnings of rock and roll radio and I think the philosophy from New York helped me to really get into it more. Prior to this time all records were being broken east of the Rockies, but we changed that. KFWB went with the format on Jan. 2, 1958, and by March of that year we were number one. People loved us. New York eventually picked up, but we were first."

"In the mid '50s, no station in the country really had a format, it was kind of an r&b syndrome. Everything that had a beat then was really rock and roll, stemming from black-oriented roots mostly. All artists, country, r&b, jazz, etc. were all being played together... but when formatted radio came into existence it had a role for all these artists. Rock and roll was a syndrome of r&b... it's sort of like the Beatles picking up on maybe someone like Chuck Berry. It's the concept. The beat was there, the tune was there, the lyrics were there they were just modified to a new type of music sound."

We went way back in talking about people like Martin Block, who had the original make-believe ballroom and Alan Freed, who Reed called... "one of the most beautiful people I ever met in my life. If you want to talk about pioneers in the business then Alan Freed is the man. He was the first person to take what was then r&b to New York and was very successful as he had been in Cleveland in helping white audiences to accept and enjoy it. He had style, and really helped to make a non-sophisticated, perhaps apathetic audience in New York accept this type of music. He was a huge success."

Reed didn't really say too much about Block except that he was the first disk-jockey. "He was the man that started it all with his make-believe ballroom enter-

continued on pg. 55

## 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 Run With The Pack – Bad Company – Atlantic
- 2 Second Childhood – Phoebe Snow – Columbia
- 3 Savage Eye – Pretty Things – Swan Song
- 4 Havana Daydreamin' – Jimmy Buffett – ABC
- 5 Reflections – Jerry Garcia – UA
- 6 Gimme Back My Bullets – Lynyrd Skynyrd – MCA
- 7 Frampton Comes Alive – Peter Frampton – A&M
- 8 Doldinger Jubilee '75 – Passport – Atco
- 9 Inner Worlds – John McLaughlin – Columbia
- 10 Station To Station – David Bowie – RCA
- 11 Notice To Appear – John Mayall – ABC
- 12 How Dare You – 10cc – Mercury
- 13 From Every Stage – Joan Baez – A&M
- 14 Better Days/Happy Endings – Melissa Manchester – Arista
- 15 To The Hilt – Golden Earring – MCA
- 16 Abracadabra – Claire Hamill – Kong (IMP)
- 17 Say It Ain't So – Murray Head – A&M
- 18 Spiders From Mars – Spiders From Mars – Pye
- 19 Starcastle – Starcastle – Epic
- 20 Release – Henry Gross – Lifesong
- 21 Diamond In A Junkyard – Nickey Barclay – Ariola
- 22 The Leprechaun – Chick Corea – Polydor
- 23 First Day – David Courtney – UA
- 24 When An Old Cricketeer Leaves The Crease – Roy Harper – Chrysalis
- 25 You Know Wot I Mean – Speedy Keen – Island
- 26 Tropea – John Tropea – Marlin
- 27 Howard Werth And The Moonbeams – Howard Werth – Rocket

### station breaks

W4, Detroit's Paul Christy received a platinum Kiss album for the station at the end of the group's third night sold out concert in that city.

Charles H. Warner, gm of WMAQ/WNIS radio Chicago, named chairman of a Chicago creative screening panel for the 16th annual international broadcasting awards. The awards will be held in Los Angeles March 9.

Jack Starr joins National Media Consultants effective immediately and will be in charge of screening new talent for the company.

Gil Colquitt at WLIR New York says Cate Brothens will guest the week of Feb. 9. Their appearance will be on the station's weekly concert series heard in that city at 8 p.m. Tuesdays.

Drake-Chenault announces appointment of Bert Kleinman as executive vice president in charge of programming for the company Jan. 22. Art Astor named

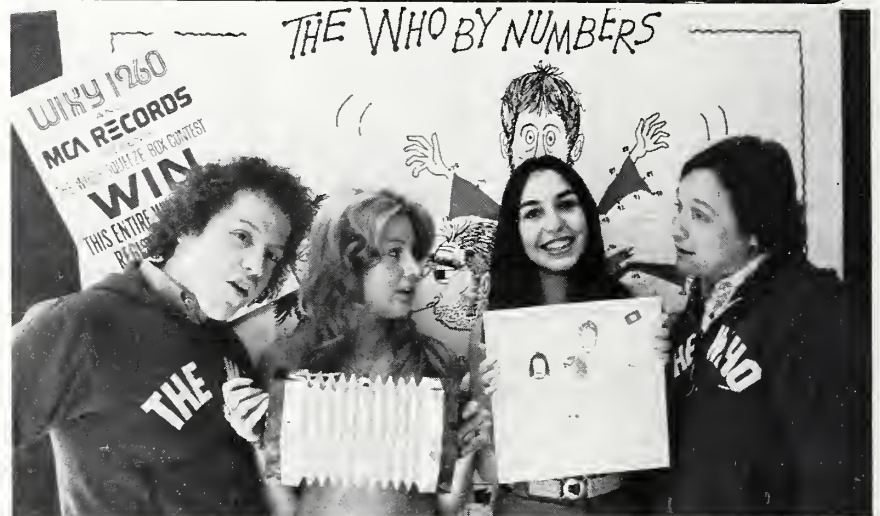
general manager of Drake-Chenault.

WNIS, NBC affiliate in Chicago adds Linda Alvarez and Harriet Choice to their programming schedule. They will report on ski conditions and commentary on upcoming events and shows respectively for the station.

j.b.carmicle

#### STATION BREAKS FROM NEW YORK

Personnel changes this week: Clyde "Buddy" Hatton a veteran air personality in the Bay Area has joined the staff of KSFO in San Francisco. Hatton will fill the 9 a.m. to 2 p.m. slot on Saturdays and noon to 6 p.m. on Sundays... There were two changes at WPEZ in Pittsburgh. Steven Berger, general manager of 'PEZ has been named vice president in addition to his duties as gm. Berger has previously been general manager at WDVZ in Pittsburgh... Also at 'PEZ Charles Lake has been named program director. Prior to his promotion Lake was devoting time to both afternoon air time as well as PD responsibilities. Lake's on air replacement is Jeff Lucifer of Rochester,



**A TIGHT SQUEEZE** — What you see is what you get!!!! It's not too chilly in Cleveland for lovely Doreen Wilkins, WIXY's promotion director (2nd left) and Wendy Stein of Belkin Productions (2nd right) to give their all in The Who's Squeeze Box Contest. Taking the girls on location to rally the contestants were MCA's Cleveland promotion manager, Frank Horowitz (left) and Fred Humphrey, formerly MCA's Cleveland promotion manager now based in Los Angeles. The giant contest ran in conjunction with WIXY, MCA Records and The Record Theater stores, with winners receiving squeeze boxes (demonstrated by Doreen), The Who catalogs, and oversized The Who By Numbers posters.

NY. In addition to Lucifer's on air duties he will also be responsible for the stations on air promotion production... WCOZ in Boston has announced tremendous results from their new five month old "appealing progressive" format. The results of this format change are indicated in the October/November ARBs... Cleveland's WIXY in conjunction with changes within their format has invested several thousand dollars in a new audio chain to brighten their highs and lows and give more depth on the lows of the audio spectrum... Some concert an-

nouncements: WRVR, New York's all jazz radio has announced their next live broadcast from the Village Gate. The show will take place on Feb. 16 and will feature Etta James, Houston Pearson, John Blair and Tomika Blue... WAAL-FM in Binghamton, New York is presenting Foghat, Peter Frampton and Gary Wright in concert at the Broome County Arena... Cleveland's WIXY and Belkin Productions are bringing Bachman-Turner Overdrive to Cleveland's Public Hall.

bob speisman

# 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.	Sweet Thing	Rufus — ABC	25%	56%
2.	Cupid	Tony Orlando & Dawn — Elektra	25%	31%
3.	Money Honey	Bay City Rollers — Arista	21%	61%
4.	Only Sixteen	Dr. Hook — Capitol	13%	41%
5.	Only Love Is Real	Carole King — Ode	13%	16%
6.	Love Is The Drug	Roxy Music — Atco	13%	22%
7.	Dream Weaver	Gary Wright — W.B.	11%	75%
8.	December 1963 (Oh What A Night)	Four Seasons — W.B.	11%	73%
9.	I Do, I Do, I, Do	Abba — Atlantic	9%	9%
10.	Take It To The Limit	Eagles — Asylum	9%	91%
11.	Right Back Where We Started	Maxine Nightingale — U.A.	9%	11%
12.	Hold Back The Night	The Trammps — Buddah	8%	17%
13.	Somewhere In The Night	Helen Reddy — Capitol	8%	65%
14.	Fanny	Bee Gees — RSO	7%	89%
15.	Golden Years	David Bowie — RCA	7%	51%
16.	All By Myself	Eric Carmen — Arista	7%	89%
17.	Bohemian Rhapsody	Queen — Elektra	6%	43%
18.	Banapple Gas	Cat Stevens — A&M	6%	43%
19.	Action	Sweet — Capitol	6%	6%
20.	Just You And I	Melissa Manchester	6%	11%

## vital statistics

## looking ahead

**#70**  
**Disco Lady (3:50)**  
**Johnny Taylor — Columbia 3-10281**  
 51 West 52nd St., N.Y., NY  
 PUB: Groovesville —  
 BMI/Conquistador — ASCAP  
 PROD: Don Davis  
 WRITERS: H. Scales, L. Vance, D. Davis

**#76**  
**Only Love Is Real (3:32)**  
**Carole King — Ode Ode 66119S**  
 1416 N. La Brea, Hollywood, CA  
 PUB: Colgems — ASCAP  
 PROD: Lou Adler  
 WRITER: Carole King

**#77**  
**Right Back Where We Started (3:16)**  
**Maxine Nightingale — AUI XW752**  
 6920 Sunset Blvd., Los Angeles, CA  
 PUB: ATV Universal — BMI  
 PROD: Pierre Tubbs  
 WRITERS: Pierre Tubbs & Vince Edwards

**#83**  
**Good Hearted Woman (2:57)**  
**Waylon Jennings & Willie Nelson — RCA RCA 10529**  
 1133 Ave. of Americas, N.Y., NY  
 PUB: Baron/Willie Nelson — BMI  
 PROD: Ray Pennington, Waylon Jennings  
 WRITER: Waylon Jennings

**#85**  
**Just You And I (3:48)**  
**Melissa Manchester — Arista 0168**  
 1776 Broadway, N.Y., NY  
 PUB: Rumanian Pickle Works/Screen Gems-Columbia/N.Y. Times — BMI  
 PROD: Vini Poncia  
 WRITERS: M. Manchester, C.B. Sager

**#86**  
**Action (3:29)**  
**Sweet — Capitol P4220**  
 1750 No. Vine St., Hollywood, CA  
 PUB: Sweet/W.B. — ASCAP  
 PROD: Sweet  
 WRITERS: Scott, Priest, Connolly, Tucker

**#87**  
**Hit The Road Jack (2:45)**  
**Stamperders — Quality (PS) QA 501**  
 40 West 57th St., N.Y., NY  
 PUB: Tangerine — BMI  
 PROD: Mel Shaw  
 WRITER: Percy Mayfield  
 FLIP: Heart Loving Woman

**#97**  
**He's A Friend (3:22)**  
**Eddie Kendricks — Tamla T54266**  
 6464 Sunset Blvd., Hollywood, CA  
 PUB: Stone Diamond & Mighty Three — BMI  
 PROD: Norman Harris  
 WRITERS: A. Felder, B. Gray, T.A. Conway  
 FLIP: All Of My Love

**#98**  
**Lorelei (3:21)**  
**Styx — A&M 1786S**  
 1416 N. La Brea Ave., Hollywood, CA  
 PUB: Almo/Stygian — ASCAP  
 PROD: Styx  
 WRITERS: Dennis De Young, James Young

**#99**  
**Give Me An Inch Girl (3:17)**  
**Robert Palmer — Island IS049A**  
 154 W. 57th St., N.Y., NY  
 PUB: Ackee — ASCAP  
 PROD: Steve Smith  
 WRITER: Robert Palmer

**#100**  
**Sara Smile (3:07)**  
**Hall & Oates — RCA JH 10530**  
 1133 Ave. Of Americas, N.Y., NY  
 PUB: Unichappell — BMI  
 PROD: Christopher Bond, Daryl Hall, John Oates  
 WRITERS: Daryl Hall & John Oates

**101 THE GAME IS OVER (WHAT'S THE MATTER WITH YOU)**  
 (Bout Time/Missile — BMI)  
 Brown Sugar (Capitol P-4198)

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

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

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

**105 THE CALL**  
 (Beechwood — BMI)  
 Anne Murray (Capitol P-4207)

**106 UNION MAN**  
 (Flat River — BMI)  
 Cate Brothers (Elektra 45294)

**107 LOCOMOTIVE BREATH**  
 (Ian Anderson/Chrysalis — ASCAP)  
 Jethro Tull (Chrysalis CRS 2110)

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

**109 SHE'S A DISCO QUEEN**  
 (Excelsior/Saico — BMI)  
 Oliver Sain (Abet 9463)

**110 TONIGHT'S THE NIGHT**  
 (Screen Gems — Columbia — BMI)  
 SSO (Shadybrook 45019)

**111 WITHOUT YOUR LOVE**  
 (Music Of The Time — ASCAP)  
 Charlie Ross (Big Tree BT 16056)

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

**113 THE HAPPINESS OF HAVING YOU**  
 (Contention — SESAC)  
 Charlie Pride (RCA PB 10455)

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

**115 WE CAN'T HIDE IT ANYMORE**  
 (Groovesville — BMI)  
 Larry Santos (Casablanca 844)

**116 DISCO SAX**  
 (Bridgeport — BMI)  
 Houston Person (20th Century WT 5015)

**117 LOVE ME TONIGHT**  
 (Zuckschank/Irving — BMI)  
 Head East (A&M 1784)

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

**119 EH COMPARI**  
 (PD — ASCAP)  
 Gaylord & Holiday (Prodigal P-0622F)

**120 THE ASHVILLE UNION RESCUE MISSION**  
 (Foxboro Jr./Intersong USA Inc. ASCAP)  
 Brian Gari (Vanguard VSO 35189)

# cash box; additions to radio playlists

## WABC — NEW YORK

Evil Woman — ELO — UA  
All By Myself — Eric Carmen — Arista  
14 To 5 — 50 Ways To Leave — Paul Simon  
18 To 13 — You Sexy Thing — Hot Chocolate  
38 To 21 — Squeeze Box — The Who  
Ex To 27 — Take It To The Limit — Eagles

## WBLI — LONG ISLAND

Lonely Night — Captain & Tennille — A&M  
In France They Kiss On — Joni Mitchell — Asylum  
Just You And I — Melissa Manchester — Arista  
Extra To 10 — Theme From SWAT — Rhythm Heritage  
8 To 2 — 50 Ways To Leave Your Lover — Paul Simon

## WDRG — HARTFORD

Banapple Gas — Cat Stevens — A&M  
Cupid — Tony Orlando & Dawn — Elektra  
December '63 — Four Seasons — WB  
Money Honey — Bay City Rollers — Arista  
Bohemian Rhapsody — Queen — Elektra

## WRKO — BOSTON

Love Is The Drug — Roxy Music — Atco  
Golden Years — David Bowie — RCA  
Only Love Is Real — Carole King — Ode  
Only 16 — Dr. Hook — Capitol  
Deep Purple — Donny & Marie Osmond — MGM  
Extra To 18 — December '63 — 4 Seasons  
22 To 14 — SWAT — Rhythm Heritage  
20 To 13 — All By Myself — Eric Carmen

## WPGC — WASHINGTON

Sweet Thing — Rufus — ABC  
Highfly — John Miles — London  
Cupid — Tony Orlando & Dawn — Elektra  
Only Love Is Real — Carole King — Ode  
Where We Started From — Maxine Nightingale — UA  
19 To 13 — Wake Up — Harold Melvin  
20 To 14 — Fanny — Bee Gees  
25 To 18 — Dec 1963 — Four Seasons

## WPRO — PROVIDENCE

Dream On — Aerosmith — Columbia  
Breakaway — Art Garfunkel — Columbia  
11 To 6 — December '63 — 4 Seasons  
24 To 12 — Wake Up — Harold Melvin

## WCAO — BALTIMORE

Cupid — Tony Orlando & Dawn — Elektra  
Heard It Through The Grapevine — CCR — Fantasy  
Love Is The Drug — Roxy Music — Atco  
Hold Back The Night — Tramps — Buddah  
23 To 17 — Grow Some Funk/Feel Like A Bullet — Elton John  
24 To 18 — Take It To The Limit — Eagles  
26 To 20 — Wake Up — Harold Melvin  
Ex To 23 — Dream Weaver — Gary Wright  
Ex To 26 — December '63 — Four Seasons

## WBG — PHILADELPHIA

I Do I Do — Abba — Atco  
Hold Back The Night — Tramps — Buddah  
Street Talk — Bob Crew — 20th Century  
Extra To 25 — Back Where We Started — Maxine Nightingale  
Extra To 24 — Love Is The Drug — Roxy Music  
26 To 21 — Inseparable — Natalie Cole  
25 To 20 — Sweet Thing — Rufus  
Extra To 30 — Venus — Frankie Avalon

## WFIL — PHILADELPHIA

Dream Weaver — Gary Wright — WB  
Fanny — Bee Gees — RSO  
Love Is The Drug — Roxy Music — Atco

## WEDO — PITTSBURGH

Dream Weaver — Gary Wright — WB  
I Do I Do — Abba — Atco  
In France They Kiss — Joni Mitchell — Asylum  
Cupid — Tony Orlando & Dawn — Elektra  
Renegade — Michael Murphey — Epic

## WROV — ROANOKE

Let Your Love Flow — Bellamy Bros. — WB  
31 To 18 — Lonely Night — Captain & Tennille

## WPXI — NEW YORK

Dream On — Aerosmith — Columbia  
Fanny — Bee Gees — RSO  
Sweet Thing — Rufus — ABC  
18 To 11 — Theme From SWAT — Rhythm Heritage  
20 To 13 — Tracks Of My Tears — Linda Ronstadt  
26 To 20 — December '63 — Four Seasons

## WJET — ERIE

No New Additions

## WLEE — RICHMOND

Dream On — Aerosmith — Col.  
Bohemian Rhapsody — Queen — Elektra  
Only 16 — Dr. Hook — WB  
Sweet Thing — Rufus — ABC  
I Do I Do — Abba — Atco  
Only Love Is Real — Carole King — Ode  
Take It Like A Man — BTO — Mercury  
Locomotive Breath — Jethro Tull — Chrysalis  
Money Honey — Bay City Rollers — Arista  
11 To 4 — Theme From SWAT — Rhythm Heritage  
15 To 10 — All By Myself — Eric Carmen  
19 To 12 — Take It To The Limit — Eagles

## 13Q — PITTSBURGH

Dream Weaver — Gary Wright — WB  
Dream On — Aerosmith — Columbia  
9 To 3 — I'm So Lonesome — Terry Bradshaw  
22 To 10 — Theme From SWAT — Rhythm Heritage

## WNOE — NEW ORLEANS

I Love Music — O'Jays — Phila. Int'l.  
25 To 18 — All By Myself — Eric Carmen  
15 To 9 — Theme From Mahogany — Diana Ross  
12 To 6 — Theme From SWAT — Rhythm Heritage

## WKWK — WHEELING

Locomotive Breath — Jethro Tull — Chrysalis  
Let Your Love Flow — Bellamy Brothers — WB  
Money Honey — Bay City Rollers — Arista  
Love Is The Drug — Roxy Music — Atco

## WLS — CHICAGO

Love Machine — Miracles — Tania  
Dream On — Aerosmith — Columbia  
8 To 3 — Breaking Up Is Hard — Neil Sedaka  
10 To 6 — Evil Woman — ELO  
45 To 27 — Lonely Night — Captain & Tennille  
23 To 12 — Theme From SWAT

## WDGY — MINNESOTA

No new additions  
10 To 1 — 50 Ways To Leave — Paul Simon  
17 To 8 — Theme From SWAT — Rhythm Heritage

## KSLQ — ST. LOUIS

Take It To The Limit — Eagles — Asylum  
Dream On — Aerosmith — Columbia  
26 To 10 — Fox On The Run — Sweet  
17 To 6 — You Sexy Thing — Hot Chocolate  
19 To 11 — Grow Some Funk/Feel Like A Bullet — Elton John  
14 To 7 — Love To Love — Donna Summer

## WOKY — MILWAUKEE

Walk Away From Love — David Ruffin — Motown  
7 To 1 — Paloma Blanca — George Baker  
16 To 10 — Dream On — Aerosmith  
20 To 15 — All By Myself — Eric Carmen  
23 To 16 — Theme From SWAT — Rhythm Heritage

## WIXY — CLEVELAND

Only 16 — Dr. Hook — Capitol  
Money Honey — Bay City Rollers — Arista  
Where We Started From — Maxine Nightingale — UA  
14 To 7 — Dream Weaver — Gary Wright  
15 To 8 — Dream On — Aerosmith  
25 To 16 — Sweet Thing — Rufus  
29 To 22 — Golden Years — David Bowie

## KXOK — ST. LOUIS

Wake Up — Harold Melvin — Phil. Int'l.  
Take It To The Limit — Eagles — Asylum  
Fanny — Bee Gees — RSO  
11 To 3 — Love Machine — Miracles  
18 To 8 — Theme From SWAT

## U-100 — MINNEAPOLIS

Action — Sweet — Capitol  
11 To 5 — Dream Weaver — Gary Wright

## KILT — HOUSTON

Golden Years — David Bowie — RCA  
Breakaway — Art Garfunkel — Columbia  
I Started Loving You — Bobby Bland — ABC  
Till It's Time To Say — Jonathan Cain — October

## WTIX — NEW ORLEANS

Dream Weaver — Gary Wright — WB  
Junk Food Junkie — Larry Groce — WB  
Only 16 — Dr. Hook — WB  
Tell It Like — Andy Williams — Columbia  
11 To 3 — 50 Ways To Leave — Paul Simon  
14 To 9 — Love Machine — Miracles  
18 To 10 — Theme From SWAT — Rhythm Heritage

## WMAK — NASHVILLE

No new additions  
14 To 5 — Slow Ride — Foghat  
24 To 19 — Only 16 — Dr. Hook

## WAYS — CHARLOTTE

Only Love Is Real — Carole King — Ode  
22 To 12 — Lonely Night — Captain & Tennille  
29 To 13 — December '63 — 4 Seasons  
23 To 17 — Dream Weaver — Gary Wright  
25 To 19 — Bullet From The Gun — Elton John  
30 To 21 — Tracks Of My Tears — Linda Ronstadt

## WSAI — CINCINNATI

Love Hurts — Nazareth — A&M  
Breaking Up Is Hard To Do — Neil Sedaka — Rocket  
Dream On — Aerosmith — Columbia  
Dream Weaver — Gary Wright — WB  
8 To 1 — You Sexy Thing — Hot Chocolate  
13 To 6 — Love To Love You Baby — Donna Summer  
21 To 11 — Theme From SWAT  
24 To 13 — All By Myself — Eric Carmen

## WBBO — AUGUSTA

Where We Started From — Maxine Nightingale — U.A.  
Cupid — Dawn — Elektra  
Sweet Thing — Rufus — ABC  
Money Honey — Bay City Rollers — Arista  
10 To 1 — December '63 — 4 Seasons  
12 To 7 — Love Machine — Miracles  
21 To 11 — Fanny — Bee Gees  
23 To 17 — Lonely Night — Captain & Tennille  
28 To 19 — Union Man — Cate Brothers  
30 To 25 — Love Or Leave — Spinners  
Extra To 27 — Dream On — Aerosmith  
Extra To 28 — Wake Up — Harold Melvin

## KHJ — LOS ANGELES

Slow Ride — Foghat — Bearsville  
Cupid — Dawn — Elektra  
20 To 10 — Golden Years — David Bowie  
22 To 9 — Lonely Night — Captain & Tennille

## KIIS-FM — LOS ANGELES

Money Honey — Bay City Rollers — Arista  
Tangerine — Salsoul Orchestra — Salsoul  
Lorelei — Styx — A&M  
Only Love Is Real — Carole King — Ode  
You Are Beautiful — Stylistics — Atco  
23 To 6 — Theme From SWAT — Rhythm Heritage  
14 To 4 — Love To Love You Baby — Donna Summer

## KFRC — SAN FRANCISCO

Only 16 — Dr. Hook — Capitol  
Show Me The Way — Peter Frampton — A&M  
Paloma Blanca — George Baker — WB  
16 To 9 — Dream Weaver — Gary Wright  
18 To 10 — You Sexy Thing — Hot Chocolate

## KYA — SAN FRANCISCO

Sweet Thing — Rufus — ABC  
Somewhere In The Night — Helen Reddy — Capitol  
Cupid — Tony Orlando & Dawn — Elektra  
5 To 1 — Theme From SWAT — Rhythm Heritage  
15 To 9 — Dream Weaver — Gary Wright  
23 To 16 — All By Myself — Eric Carmen

## KCBQ — SAN DIEGO

Extra To 25 — Fanny — Bee Gees  
Extra To 27 — Squeeze Box — The Who  
24 To 9 — Love Hurts — Nazareth  
11 To 5 — Love To Love You Baby — Donna Summer  
22 To 15 — Take It To The Limit — Eagles

## KJR — SEATTLE

Cupid — Tony Orlando & Dawn — Elektra  
Sweet Thing — Rufus — ABC  
23 To 8 — Lonely Night — Captain & Tennille  
14 To 11 — Love Machine — Miracles  
11 To 6 — Breaking Up — Neil Sedaka

## KIMN — DENVER

You'll Lose A Good Thing — Freddy Fender — ABC  
Durham Town — Roger Whitaker — RCA  
Cupid — Dawn — Elektra  
25 To 20 — Breakaway — Art Garfunkel  
24 To 16 — Tell It Like It Is — Andy Williams

## KISN — PORTLAND

Take Me — Grand Funk — Capitol  
Give Me An Inch Girl — Robert Palmer — Island  
Lorelei — Styx — A&M  
Ex To 29 — Trying To Get The Feeling — Barry Manilow  
Ex To 27 — Cupid — Tony Orlando & Dawn  
Ex To 19 — Fanny — Bee Gees  
29 To 17 — Money Honey — Bay City Rollers  
26 To 15 — Dream Weaver — Gary Wright

## CKLW — DETROIT

Take It To The Limit — Eagles — Asylum  
December '63 — 4 Seasons — WB  
Show Me The Way — Peter Frampton — A&M  
17 To 11 — 50 Ways To Leave — Paul Simon  
Extra To 22 — She's A Disco Queen — Oliver Sain

## KNDE — SACRAMENTO

Money Honey — Bay City Rollers — Arista  
You'll Lose A Good Thing — Freddy Fender — ABC/Dot  
Sweet Thing — Rufus — ABC  
18 To 7 — Dream Weaver — Gary Wright  
29 To 11 — All By Myself — Eric Carmen

## KRIZ — PHOENIX

Extra To 24 — SWAT — Rhythm Heritage  
16 To 7 — All By Myself — Eric Carmen

## WQAM — MIAMI

Lonely Night — Captain & Tennille — A&M  
Money Honey — Bay City Rollers — Arista  
29 To 21 — All By Myself — Eric Carmen  
28 To 23 — Inseparable — Natalie Cole

## WLAV — GRAND RAPIDS

Fox On The Run — Sweet — Capitol  
December '63 — Four Seasons — WB  
The White Knight — Cledus Maggard — WB  
10 To 3 — 50 Ways To Leave — Paul Simon  
7 To 1 — Love Hurts — Nazareth  
11 To 6 — Evil Woman — ELO

## WDRQ — DETROIT

Love Hurts — Nazareth — A&M  
11 To 7 — Dream Weaver — Gary Wright  
14 To 8 — You Sexy Thing — Hot Chocolate  
20 To 10 — Theme From SWAT — Rhythm Heritage

## WSGN — BIRMINGHAM

Cupid — Tony Orlando & Dawn — Elektra  
Wake Up — Harold Melvin — Phila. Int'l.  
Love Is The Drug — Roxy — Atco  
Golden Years — David Bowie — RCA  
Bohemian Rhapsody — Queen — Elektra  
12 To 5 — All By Myself — Eric Carmen  
23 To 10 — December '63 — Four Seasons  
18 To 13 — Lonely Night — Captain & Tennille  
20 To 14 — Dream Weaver — Gary Wright

## WAPE — JACKSONVILLE

Cupid — Tony Orlando & Dawn — Elektra  
Sweet Thing — Rufus — ABC  
Only Love Is Real — Carole King — Ode  
Street Talk — Bob Crew Generation — 20th Century  
7 To 2 — Theme From SWAT — Rhythm Heritage  
11 To 4 — Take It To The Limit — Eagles  
13 To 8 — Love Machine — Miracles  
17 To 9 — Feel Like A Bullet — Elton John  
20 To 11 — Lonely Night — Captain & Tennille  
22 To 13 — Dream Weaver — Gary Wright  
24 To 16 — Dream On — Aerosmith  
26 To 19 — Fanny — Bee Gees

## WFOM — MARIETTA

Just You And I — Melissa Manchester — Arista  
Sweet Thing — Rufus — ABC  
Only Love Is Real — Carole King — Ode  
38 To 20 — Dream On — Aerosmith  
21 To 14 — Lonely Night — Captain & Tennille

## the big three

1. Sweet Thing — Rufus — ABC
2. Cupid — Dawn — Elektra
3. Money Honey — Bay City Rollers — Arista

## profile of the giants

1. **Theme From S.W.A.T. — Rhythm Heritage — ABC**  
WLS 23-12, WPXI 18-11, WBB 17-8, WRKO 22-14, KYA 5-1, KXOK 18-8, WSAI 21-11, KIIS 23-6, WDGY 17-8, WCFL 25-18, WDRQ 18-10, WDRG 16-8, WLEE 11-4, WBLI Ex-10, WNOE 12-6, WBB 20-11, KRIZ Ex-24, 13Q 22-10, WOKY 23-16, WAPE 7-2
2. **Dream Weaver — Gary Wright — W.B.**  
KFRC 16-9, WDRQ 11-7, WCFL 27-22, WCOL 24-18, KLIF Ex-25, WKY 15-9, WIXY 14-7, WDRG 27-21, WCAO Ex-23, KLEO 27-17, U-100 11-5, KISN 26-15, WAPE 22-13, WAYS 23-17
3. **Lovely Night (Angel Face) — Captain & Tennille — A&M**  
WLS 45-27, WRJ 22-9, WKLI 23-18, KILT 40-28, WKO 23-14, WFOM 21-14, KJR 23-18, KILT 40-28, WKO 23-14, WFOM 21-14, KHR 23-8, WAPE 20-11, WROV 31-18, WBBQ 23-17, WAYS 27-12

## KIOA — DES MOINES

Dream On — Aerosmith — Col.  
Dream Weaver — Gary Wright — WB  
Lonely Night — Captain & Tennille — A&M  
December '63 — Four Seasons — WB  
12 To 5 — Take It To The Limit — Eagles  
9 To 4 — You Sexy Thing — Hot Chocolate

## WIRL — PEORIA

Golden Years — David Bowie — RCA  
Love Is The Drug — Roxy Music — Atco  
Only 16 — Dr. Hook — WB  
Somewhere In The Night — Helen Reddy — Capitol  
13 To 8 — Grow Some Funk/Feel Like A Bullet — Elton John  
17 To 11 — December '63 — Four Seasons

## WCOL — COLUMBUS

Sweet Thing — Rufus — ABC  
Hold Back The Night — The Tramps — Buddah  
Love Fire — Jigsaw — Chelsea  
Highfly — John Miles — London  
Hit The Road Jack — Stampeders — Quality  
20 To 15 — Til It's Time To Say Goodbye — Oct.  
23 To 17 — Dream On — Aerosmith  
24 To 18 — Dream Weaver — Gary Wright  
29 To 19 — Junk Food Junkie — Larry Groce

## WCFL — CHICAGO

Money Honey — Bay City Rollers — Arista  
Bohemian Rhapsody — Queen — Elektra  
9 To 1 — 50 Ways To Leave — Paul Simon  
13 To 6 — December '63 — Four Seasons  
25 To 18 — Theme From SWAT — Rhythm Heritage  
27 To 22 — Dream Weaver — Gary Wright

## WKLO — LOUISVILLE

I Do I Do — Abba — Atco  
Cupid — Tony Orlando & Dawn — Elektra  
Boogie Fever — Sylvers — Capitol  
Since I Fell For You — Charlie Rich — Epic  
Ex To 11 — Only 16 — Dr. Hook  
14 To 6 — Junk Food Junkie — Larry Groce  
23 To 14 — Lonely Night — Captain & Tennille

## WLAC — NASHVILLE

Sweet Thing — Rufus — ABC  
Renegade — Michael Murphey — Epic  
Movin' On — Commodores — Motown  
Dream On — Aerosmith — Columbia  
Extra To 12 — Wake Up — Harold Melvin  
15 To 5 — Grow Some Funk — Elton John  
29 To 14 — Only 16 — Dr. Hook

## KLIF — DALLAS

Only 16 — Dr. Hook — Capitol  
Cupid — Dawn — Elektra  
Back To The Island — Leon Russell — Shelter  
19 To 10 — Goodhearted Woman — Waylon & Willie  
13 To 7 — All By Myself — Eric Carmen  
17 To 8 — Junk Food Junkie — Larry Groce  
Extra To 19 — The Homecoming — Hagood Hardy  
Extra To 21 — Baby Face — Wing And A Prayer  
23 To 18 — Lonely Night — Captain & Tennille  
Extra To 25 — Dream Weaver — Gary Wright

## WQXI — ATLANTA

December '63 — Four Seasons — WB

## WERC — BIRMINGHAM

Sweet Thing — Rufus — ABC  
Love Fire — Jigsaw — Chelsea  
26 To 20 — Only 16 — Dr. Hook  
22 To 17 — Golden Years — David Bowie  
7 To 1 — Love Machine — Miracles

## WHBQ — MEMPHIS

Only Love Is Real — Carole King — Ode  
Cupid — Dawn — Elektra  
20 To 11 — SWAT — Rhythm Heritage  
27 To 14 — Golden Years — David Bowie  
29 To 17 — December '63 — 4 Seasons

## KLEO — WICHITA

All By Myself — Eric Carmen — Arista  
Love Is The Drug — Roxy Music — Arista  
Money Honey — Bay City Rollers — Arista  
27 To 17 — Dream Weaver — Gary Wright

## WING — DAYTON

Banapple Gas — Cat Stevens — A&M  
In France They Kiss — Joni Mitchell — Asylum  
Hold Back The Night — Tramps — Buddah  
Just You And I — Melissa Manchester — Arista  
Back Where We — Maxine Nightingale — U.A.  
19 To 12 — Grow Some Funk — Elton John



**MOST ADDED LPs**

1. **Second Childhood** — Phoebe Snow — Columbia
2. **Run With The Pack** — Bad Company — Atlantic
3. **Savage Eye** — Pretty Things — Swan Song

**MOST REQUESTED CUTS**

1. **Do You Feel/Baby I Love Your Ways (entire LP)** — Peter Frampton — A&M
2. **Desire (entire LP)** — Bob Dylan — Columbia

3. **Stay/TVC15/Golden Years/Wild Is the Wind** — David Bowie — RCA

**MOST PREDICTED HITS**

1. **Honey Child (entire LP)/Run With The Pack/Youngblood** — Bad Company — Atlantic
2. **Second Childhood (entire LP)/All Over** — Phoebe Snow — Columbia
3. **Frampton Comes Alive (entire LP)** — Peter Frampton — A&M
4. **Here, There And Everywhere** — Emmylou Harris — W.B.
5. **How Dare You (entire LP)/I'm Mandy, Fly Me/Don't Hang Up/Head Room** — 10cc — Mercury

**FM OUTLETS REPORT THE:**

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

**KIMN-FM — DENVER**  
Scott Kenyon

- Native Sons — Loggins & Messina — Col.
- If The Shoe Fits — Pure Prairie League — RCA
- Frampton Comes Alive — Peter Frampton — A&M
- \* Dream On — Aerosmith — Columbia
- † Here, There And Everywhere — Emmylou Harris — WB

**WBAB-FM — LONG ISLAND/BABYLON, NEW YORK**  
Bernie Bernard

- The Leprechaun — Chick Corea — Polydor
- Inner Worlds — John McLaughlin — Col.
- Rainbow Rider — Mike Harrison — Island
- Abracadabra — Claire Hamill — Kong (IMP)
- Starland Vocal Band — Windsong
- Starcastle — Starcastle — Epic
- You Know What I Mean — Speedy Keen — Island
- Angel Dust — Gabriel Bondage — Dharma (IMP)
- Say It Ain't So — Murray Head — A&M
- Tufano And Giammarese Band — Tufano and Giammarese — Ode
- \* Bohemian Rhapsody — Queen — Elektra
- \* Crazy Feeling — Lou Reed — RCA
- † Head Room — 10cc — Mercury
- † Honey Child — Bad Company — Atlantic

**KWST-FM — LOS ANGELES**  
David Perry

- Gimme Back My Bullets — Lynyrd Skynyrd — MCA
- To The Hilt — Golden Earring — MCA
- The Moonbeams — Howard Werth — Rocket
- Chronicle — CCR — Fantasy
- Spiders From Mars — Spiders From Mars — Pye
- First Day — David Courtney — UA
- \* Do You Feel — Peter Frampton — A&M
- \* Honey Child — Bad Company — Atlantic
- \* Fooled Around — Elvin Bishop — Capricorn
- † Honey Child — Bad Company — Atlantic

**WYDD-FM — PITTSBURGH**  
Steve Downs

- Release — Henry Gross — Lifesong
- Savage Eye — Pretty Things — Swan Song
- Doldinger Jubilee '75 — Passport — Atlantic
- \* Northern Lights, Southern Cross (entire LP) — Band — Capitol
- \* Struttin' My Stuff (entire LP) — Elvin Bishop — Capricorn
- \* Wind On The Water (entire LP) — Crosby/Nash — ABC
- \* Desire (entire LP) — Bob Dylan — Col.
- \* Face The Music (entire LP) — ELO — U.A.
- \* Against The Grain (entire LP) — Roy Gallagher — Chrysalis
- \* Masque (entire LP) — Kansas — Epic
- \* Native Sons (entire LP) — Loggins/Messina — Col.
- \* Split Coconut (entire LP) — Dave Mason — Col.
- \* Love Is The Drug/Both Ends Burning — Roxy Music — Atlantic
- † Station To Station (entire LP) — David Bowie — RCA
- † Run With The Pack (entire LP) — Bad Company — Atlantic
- † Second Childhood (entire LP) — Phoebe Snow — Col.
- † Living On A Marble/Goodbye Love — Jim Capaldi — Island

**WYSP-FM — PHILADELPHIA**  
Sonny Fox

- Reflections — Jerry Garcia — UA
- Second Childhood — Phoebe Snow — Col.
- Gimme Back My Bullets — Lynyrd Skynyrd — MCA
- Run With The Pack — Bad Company — Atlantic
- New York Connection — Tom Scott — Ode
- Savage Eye — Pretty Things — Swan Song
- Havana Daydreamin' — Jimmy Buffett — ABC
- \* All Over — Phoebe Snow — Col.
- \* Mozambique — Bob Dylan — Col.
- † You By My Side — Chris Squire — Atlantic

**WCOZ-FM — BOSTON**  
Beverly Mire

- From Every Stage — Joan Baez — A&M
- Short Cut, Draw Blood — Jim Capaldi — Island
- Stephen Stills Live — Atlantic
- Run With The Pack — Bad Company — Atlantic
- Savage Eye — Pretty Things — Swan Song
- Say It Ain't So — Murray Head — A&M
- Second Childhood — Phoebe Snow — Col.
- \* No Regrets — Phoebe Snow — Col.
- \* Baby I Love Your Ways — Peter Frampton — A&M
- \* Fooled Around — Elvin Bishop — Capricorn
- \* Charley's Girl — Lou Reed — RCA
- \* Fleetwood Mac (entire LP) — Fleetwood Mac — WB
- † — (None)

**WNOE-FM — NEW ORLEANS**  
Brian Nichols

- Second Childhood — Phoebe Snow — Col.
- Notice To Appear — John Mayall — ABC
- Run With The Pack — Bad Company — Atlantic
- I Love The Blues — George Duke — BASF
- \* Isis/One More Cup Of Coffee/Sarah — Bob Dylan — Col.
- \* Do You Feel — Peter Frampton — A&M
- \* Love Is The Drug — Roxy Music — Atco
- \* Light Up — Styx — A&M
- \* Wild Is The Wind — David Bowie — RCA
- † Fooled Around — Elvin Bishop — Capricorn
- † Star Dreck — Bobby Pickett — Pizzeria

**KSHE-FM — ST. LOUIS**  
Shelley Grafman

- Run With The Pack — Bad Company — Atlantic
- Savage Eye — Pretty Things — Swan Song
- Inner Worlds — John McLaughlin — Col.
- Havana Daydreamin' — Jimmy Buffett — ABC
- Diamond In A Junkyard — Nickey Barclay — Ariola
- Notice To Appear — John Mayall — ABC
- \* Look Into The Future — Journey — Col.
- \* Lady Of The Lake — Starcastle — Epic
- † Look Into The Future (entire LP) — Journey — Col.
- † Run With The Pack (entire LP) — Bad Company — Atlantic

**KSAN-FM — SAN FRANCISCO**  
Christie Marcus

- Savage Eye — Pretty Things — Swan Song
- Tropea — Tropea — Martin
- Mourner's Rhapsody — Nieman — CBS (IMP)
- Unicorn 2 — Unicorn — Capitol
- \* Mango Sunrise — John Lee/Gerry Brown — Blue Note
- Doldinger Jubilee '75 — Passport — Atlantic
- Mystic Voyage — Roy Ayers — Polydor
- Run With The Pack — Bad Company — Atlantic
- Say It Ain't So — Murray Head — A&M
- Havana Daydreamin' — Jimmy Buffett — ABC
- Second Childhood — Phoebe Snow — Col.
- Inner Worlds — John McLaughlin — Col.
- To The Hilt — Golden Earring — MCA
- Greg Kihn — Greg Kihn — Beserkely
- Spiders From Mars — Spiders From Mars — Pye
- Nine On A Ten Scale — Sammy Hagar — Capitol
- Gimme Back My Bullets — Lynyrd Skynyrd — MCA
- \* — (None)
- † — (None)

**WMMR-FM — PHILADELPHIA**  
Paul Fuhr

- Run With The Pack — Bad Company — Atlantic
- Savage Eye — Pretty Things — Swan Song
- Second Childhood — Phoebe Snow — Col.
- Inner Worlds — John McLaughlin — Col.
- Reflections — Jerry Garcia — UA
- Performing Price — Alan Price — Polydor (IMP)
- Only The Silence Remains — Murray McLaughlin — True North (IMP)
- Abracadabra — Claire Hamill — Konk (IMP)
- Notice To Appear — John Mayall — ABC
- Firebird — Tomita — RCA
- Doldinger Jubilee '75 — Passport — Atlantic
- The Leprechaun — Chick Corea — Polydor
- Havana Daydreamin' — Jimmy Buffett — ABC
- Better Days And Happy Endings — Melissa Manchester — Arista
- \* Tore Up Over You — Jerry Garcia — UA
- \* Head Room/Rock And Roll Lullabye — 10cc — Mercury
- \* Fooled Around — Elvin Bishop — Capricorn
- † Buckets Of Rain — Bette Midler — Atlantic
- † Charley's Girl — Lou Reed — RCA
- † Here, There And Everywhere — Emmylou Harris — WB
- † Wild Is The Wind — David Bowie — RCA

**WHFS-FM — WASHINGTON, D.C.**  
David Einstein

- Havana Daydreamin' — Jimmy Buffett — ABC
- Reflections — Jerry Garcia — Lifesong
- Second Childhood — Phoebe Snow — Col.
- Run With The Pack — Bad Company — Atlantic
- Goodbye Pop — National Lampoon — Epic
- Gimme Back My Bullets — Lynyrd Skynyrd — MCA
- Better Days And Happy Endings — Melissa Manchester — Arista
- Notice To Appear — John Mayall — ABC
- When An Old Cricketeer Leaves The Crease — Roy Harper — Chrysalis
- \* Station To Station — David Bowie — RCA
- \* — (None)
- † — (None)

**KDKB-FM — PHOENIX**  
Bill Compton

- Gimme Back My Bullets — Lynyrd Skynyrd — MCA
- How Dare You — 10cc — Mercury
- Run With The Pack — Bad Company — Atlantic
- Station To Station — David Bowie — RCA
- Second Childhood — Phoebe Snow — Col.
- \* Lucky Seven — Chris Squire — Atlantic
- \* Frampton Comes Alive (entire LP) — Peter Frampton — A&M
- \* Hurricane — Bob Dylan — Col.
- \* Love Is The Drug — Roxy Music — Atco
- † Station To Station — David Bowie — RCA
- † Honeychild/Run With The Pack — Bad Company — Atlantic
- † I'm Mandy, Fly Me/Don't Hang Up — 10cc — Mercury
- † Double Trouble — Lynyrd Skynyrd — MCA

**WABX-FM — DETROIT**  
Bob Burch

- Run With The Pack — Bad Company — Atlantic
- Savage Eye — Pretty Things — Swan Song
- Reflections — Jerry Garcia — UA
- From Every Stage — Joan Baez — A&M
- Starcastle — Starcastle — Epic
- Diamond In A Junkyard — Nickey Barclay — Ariola
- Second Childhood — Phoebe Snow — Col.
- Havana Daydreamin' — Jimmy Buffett — ABC
- 20th Anniversary Of Rock And Roll — Bo Diddley — RCA
- \* How Dare You — 10cc — Mercury
- \* Frampton Comes Alive (entire LP) — Peter Frampton — A&M
- \* Desire (entire LP) — Bob Dylan — Caol.
- \* Look Into The Future — Journey — Col.
- \* Stay — David Bowie — RCA
- \* Bohemian Rhapsody — Queen — Elektra
- † Shannon/Something In Between — Henry Gross — Lifesong
- † Gimme Another Chance — Pure Prairie League — RCA
- † Against The Grain — Roy Gallagher — Roy Gallagher — Chrysalis

**KZEW-FM — DALLAS**  
Mark Christopher

- Run With The Pack — Bad Company — Atlantic
- Second Childhood — Phoebe Snow — Col.
- Havana Daydreamin' — Jimmy Buffett — ABC
- Reflections — Jerry Garcia — UA
- Savage Eye — Pretty Things — Swan Song
- \* Stranglehold — Ted Nugent — Epic
- \* Do You Feel — Peter Frampton — A&M
- † Frampton Comes Alive (entire LP) — Peter Frampton — A&M

**WLIR-FM — NEW YORK**  
Gil Colquitt

- Better Days And Happy Endings — Melissa Manchester — Arista
- Write On — Hollies — Polydor (IMP)
- Inner Worlds — John McLaughlin — Col.
- Tropea — John Tropea — Martin
- When An Old Cricketeer Leaves The Crease — Roy Harper — Chrysalis
- You Know What I Mean — Speedy Keen — Island
- \* Reflections (entire LP) — Jerry Garcia — UA
- \* I'm Mandy, Fly Me — 10cc — Mercury
- † How Dare You (entire LP) — 10cc — Mercury
- † Gimme Back My Bullets — Lynyrd Skynyrd — MCA

**KLOS-FM — LOS ANGELES**  
Dabar Hoorelbeke

- Second Childhood — Phoebe Snow — Col.
- A Night At The Opera — Queen — Elektra
- Frampton Comes Alive — Peter Frampton — A&M
- From Every Stage — Joan Baez — A&M
- \* — (None)
- † Second Childhood (entire LP) — Phoebe Snow — Col.
- † Frampton Comes Alive (entire LP) — Peter Frampton — A&M
- † From Every Stage (entire LP) — Joan Baez — A&M

**KMET-FM — LOS ANGELES**  
Bob Coburn

- Gimme Back My Bullets — Lynyrd Skynyrd — MCA
- Cross Section — Jukka Tolonen — Janus
- Outlaws — Jennings/Colter/Nelson/Glaser — RCA
- Fighting — Thin Lizzy — Vertigo
- Doldinger Jubilee '75 — Passport — Atlantic
- Play Loud — Hustler — A&M
- First Day — David Courtney — UA
- Reverberber — Reverberber — PA/USA
- \* Stay — David Bowie — RCA
- \* Mozambique — Bob Dylan — Col.
- † Fighting (entire LP) — Thin Lizzy — Vertigo

**WMMS-FM — CLEVELAND**  
Charlie Kendall

- Give Us A Wink — Sweet — Capitol
- Notice To Appear — John Mayall — ABC
- To The Hilt — Golden Earring — MCA
- Better Days And Happy Endings — Melissa Manchester — Arista
- Spiders From Mars — Spiders From Mars — Pye
- Doldinger Jubilee '75 — Passport — Atlantic
- The Moonbeams — Howard Werth — Rocket
- Gimme Back My Bullets — Lynyrd Skynyrd — MCA
- Sweet America — Buffy St. Marie — ABC
- Second Childhood — Phoebe Snow — Col.
- Too Young To Feel This Old — McKendree Spring — Pye
- Savage Eye — Pretty Things — Swan Song
- Groove-a-thon — Isaac Hayes — ABC
- \* TVC15/Stay — David Bowie — RCA
- \* Baby I Love Your Ways — Peter Frampton — A&M
- \* Sarah — Bob Dylan — Col.
- \* Break It Up — Patti Smith — Arista
- \* My Best Friend — Queen — Elektra
- † Ships In The Night — BeBop Deluxe — Harvest
- † Fooled Around — Elvin Bishop — Capricorn
- † Tore Up Over You — Jerry Garcia — UA
- † Sally — Grand Funk — Capitol
- † Jukebox Song — Henry Gross — Lifesong
- † I Would Like To Dance — Janis Ian — Col.
- † Youngblood — Bad Company — Atlantic

**WKLS-FM — ATLANTA**  
Steve Mitchell

- Run With The Pack — Bad Company — Atlantic
- Aftertones — Janis Ian — Col.
- Throughbred — Carole King — Ode
- Second Childhood — Phoebe Snow — Col.
- Station To Station — David Bowie — RCA
- From Every Stage — Joan Baez — A&M
- Frampton Comes Alive — Peter Frampton — A&M
- Reflections — Jerry Garcia — UA
- How Dare You — 10cc — Mercury
- Release — Henry Gross — Lifesong
- Havana Daydreamin' — Jimmy Buffett — ABC
- Sunburst Finish — BeBop Deluxe — Harvest
- Paris — Capitol
- Gimme Back My Bullets — Lynyrd Skynyrd — MCA
- Inner Worlds — John McLaughlin — Col.
- \* Youngblood — Bad Company — Atlantic
- \* Golden Years — David Bowie — RCA
- \* Rhannon — Fleetwood Mac — WB
- \* Belle Of The Blues — Janis Ian — Col.
- † Run With The Pack (entire LP) — Bad Company — Atlantic
- † Second Childhood (entire LP) — Phoebe Snow — Col.
- † Ships In The Night/Crying In The Sky — BeBop Deluxe — Harvest
- † Frampton Comes Alive (entire LP) — Peter Frampton — A&M
- † Here, There And Everywhere — Emmylou Harris — WB

**WNEW-FM — NEW YORK**  
Dennis Elsas

- Notice To Appear — John Mayall — ABC
- Savage Eye — Pretty Things — Swan Song
- Doldinger Jubilee '75 — Passport — Atlantic
- Inner Worlds — John McLaughlin — Col.
- McLaughlin — Col.
- Run With The Pack — Bad Company — Atlantic
- Better Days And Happy Endings — Melissa Manchester — Arista
- Fairwell Fairbanks — Randy Edelman — 20th Century
- Abracadabra — Claire Hamill — Konk (IMP)
- Performing Price — Alan Price — Polydor (IMP)
- \* — (None)
- † Concrete And Clay — Randy Edelman — 20th Century

**WXRT-FM — CHICAGO**  
Bob Shulman

- Havana Daydreamin' — Jimmy Buffett — ABC
- Second Childhood — Phoebe Snow — Columbia
- Station To Station — David Bowie — RCA
- Run With The Pack — Bad Company — Atlantic
- Doldinger Jubilee '75 — Passport — Atlantic
- Too Young To Feel This Old — McKendree Spring — Pye
- Mustard — Roy Wood — UA
- Unicorn II — Unicorn — Capitol
- Mariah — Mariah — UA
- Goodbye Pop — National Lampoon — Epic
- Reflections — Jerry Garcia — UA
- \* Gloria — Patti Smith — Arista
- † Two Fisted Love — Phoebe Snow — Columbia

**KPFT-FM — HOUSTON**  
Bruce Litvin

- Szobel — Herman Szobel — Arista
- Yellow Fields — Eberhard Weber — ECM (IMP)
- Second Childhood — Phoebe Snow — Col.
- Savage Eye — Pretty Things — Swan Song
- Ashes And Matchsticks — Brian Friel — Pye
- Elastique — Stretch — ABC
- For All The Young Writers — Gene Cotton — ABC
- \* Rule The World — 10cc — Mercury
- \* Catfish John — Jerry Garcia — UA
- \* Look Into The Future — Journey — Col.
- \* Ouits — B.W. Stevenson — WB
- † I Need You So — Freddy Fender — ABC/Dot
- † If You Wanna Boogie, Forget It — Brecker Bros — Arista
- † Do You Love Me — Lowell Fulson — Granite
- † My Head Hurts — Jimmy Buffett — ABC
- † Mess Of Love — John Mayall — ABC

# RR Records: Independent National Distribution

by John Mankiewicz

LOS ANGELES — You would think that being an independent distributor in Los Angeles would be a pretty lonely business. At first glance, the branches seem to have the city locked up. George Hocutt, however, took a closer look, and in 1972 he started RR Records, based in Glendale. Now his business is moving right along at a steady clip, and Hocutt had some interesting things to say about his operation.

"We're doing something that very few people are doing," he said. "We're representing labels on a national basis, which is an unusual way for a label to reach the marketplace. We decided, some time ago, that there was a need in L.A. for a small, independent distributor. There were lines that needed help, and the bigger distributors, with hit product, didn't seem to be interested in them. There were lines like Rounder, Delmark, and ESP that were having trouble. And there were one-record labels, people who made one jazz LP and couldn't find a market. Admittedly, the market isn't huge, but we could sell five hundred pieces for them, maybe more. We put these records together with the bigger lines we distribute and it really works out."

"Putting all the records under one catalog, well, everything became a lot stronger. Now, we're almost like a manufacturer, and we are the distributor to sell these records to the east," Hocutt said.

## Advantages

These are advantages to this coalition of small labels. "All the local manufacturer has to worry about is us. We're tangible, he knows we exist, and he has someone that he can collect money from. Of course, he is willing to take a little bit less for the product because there is only one person involved. It cuts down on the middle man tremendously, and things work a lot more smoothly. And if the records don't sell, there is a large catalog to choose from for exchange, other labels, not just the three records on that one line."

Some of these smaller labels have grown with RR Records. The Mark 56 catalog started, in 1972, with three numbers. Now, this old radio, jazz, soundtrack, and spoken word line is up over a hundred titles (CB 1/31/76).

Stanyon Records, which has almost as many titles as Mark 56, is also distributed nationally by RR. These include, of course, all of **Rod McKuen's** records, as well as **Noel Coward's** Greatest Hits, a **Marlene Dietrich** LP, **Jo Stafford**, **Eartha Kitt**, **Mabel Mercer**, and **Judy Garland**, to name but a few. The Concord Jazz series is also distributed solely by George Hocutt. So are Capitol Cartoon Classics, Electric Lemon Records, Homespun Records, Merry Makers, Testament, Revelation, and Hocutt's own Glendale Records, which includes two choice **Anita O'Day** numbers.

"We function on two levels," Hocutt said. "On the local level, as a distributor. On the national level, almost like one big record company. We have guys taking inventory in the stores, promotion men on the road, salesmen, the whole thing in the local markets. It's all done, however, under one roof, under one corporate head."

If RR Records is like a record company, what about merchandising and advertisements? Do they support their

acts? "We back them up," Hocutt said, "with a lot of advertising. In-store display, radio, and print. A good example is Rounder Records. It has a very good reputation, the problem is getting the word out. The recordings are of excellent quality, and the music is great. So we try to get all the titles into the stores, a spread, rather than depth. We get a nice browser section going."

## Retail Run-Ons: Philly Store, Radio Survey

About eighty retail outlets in the Philadelphia area are cooperating with a WYSP survey to be in two weeks. A questionnaire will be placed in the bag with every record purchase. Customers are invited to list their three favorite records of all time, the last two rock concerts they attended, their favorite current popular record, and the last two records they bought. Additionally, in this last category, record buyers can put down their two favorite cuts from each of these albums. Age and sex information is also sought. There will be no limit on amount of entries; a form is handed out with every purchase. On Mondays at the radio station, a single form will be drawn and the winner will receive the top ten LPs of the week. The survey will serve two purposes: it will give the WYSP staff valuable information; and it will stimulate, it is hoped, action in the record stores. WYSP is supporting the survey with heavy print advertising in the local papers. This is an extremely interesting idea — let's see how it works out.

Capitol Records is extremely busy with in-store display and merchandising. The **Paris** LP is being supported with counter browsers, mobiles, and posters. **Sweet's** "Desolation Boulevard" is getting a strong push from a floor merchandiser with an eye in it that moves around and winks. There is also, in the Sunset Boulevard Tower Records store, a Desolation Boulevard street sign. The company is getting behind **Jessi Colter's** latest with a die-cut stand-up model of the singer, along with mobiles and heavy print advertising. Capitol plans to release around 160 albums in the next fiscal year, according to Don Zimmermann, senior marketing vice-president at that company. With all these records, is it possible to give every one the kind of support that, say, **Grank Funk Railroad** is getting? "You have to have a marketing plan behind every act," Zimmermann said. "And it must be phased, in steps, according to the particular needs of the marketplace — radio, print, you have to consider each act on an individual basis."

### Southern Roxy

Atlantic Records has some burning product in the form of **Bad Company**. Sal Uterano reports that they've received 150,000 re-orders in the last ten days. **Chris Squire's** LP, which initially shipped 25,000 pieces, is now up to almost 150,000, and is being supported with heavy store window display and plenty of print ads. And **Roxy Music** is picking up new markets fast. "It's always done well in the mid-west," said Uterano, "but now we're starting to get strong orders from the south."

"The single, 'Love Is The Drug,' really picked up the album sales," said Stan Gleason, manager of the Peaches outlet in Atlanta, Georgia, talking about the success of Roxy Music. The promotion-

in some ways, George Hocutt's operation is almost a counseling service; one gets the feeling that the man is *involved*, and definitely cares about the product he is working with. "A lot of guys who produce records," he said, "the small producers, artists, creative people — they know nothing about marketing. Now the distributor can't make the record take off, that's in the music itself, but he can make

it available. We're a service, not a buyer. If you have one record, you can't travel around all over the place, selling five records here and there. We try to get the record to the FM stations, and try to promote the record in a town where the artist is working. **Iliad**, a jazz group whose record is the only one on the Northern Lights label, had this happen to them. On the strength of that record they got booked into the better jazz clubs around town. Our sales on that have been three or four thousand pieces, which is good for a local record."

### Who Decides?

Who decides whether a line will be distributed nationally or locally? "It's up to the manufacturer," Hocutt said, "but there has to be enough room in the record for the deal to be economically feasible. We have a nice deal with Concord, who has records by **Herb Ellis**, **Joe Venuti**, **George Barnes**, and **Barney Kessel**; this is a good example of national distribution. Carl Jefferson owns the label, and he has a great ear for jazz. He does good recordings, packages them well, but just wasn't familiar with marketing. He knew the records, what was good, what was commercial, so we handle the marketing for him."

The same thing works for Stanyon Records, but for different reasons. "Stanyon really couldn't spread themselves thin, because Rod has so many enterprises. It was a matter, for them, of setting up a whole marketing division, with people to run it, or taking a service like we're offering, and making less profit. Of course they are saving money by not having to set up a system of their own," Hocutt explained. "Rod's a very busy man, and it's easier for them to do it this way."

RR Records works with the major distributors throughout the country — Heilicher, Eric Mainland, Apex Martin — and presents a wide spectrum of merchandise. "We furnish them with promotional copies, slicks, we have catalogs. We try to inform our distributors why we think records are important," Hocutt said.

### Tie-ins

Mark 56 has in its catalog the entire recording of the Hindenburg broadcast, the whole forty minutes. With the movie just released, the record is picking up in sales. RR Records tries to make the distributors around the country aware of tie-ins like this. The recent **Harry Truman** movie, "Give 'Em Hell, Harry," enhanced the sales of Mark 56's Harry Truman record. The **Tom Mix** record in that same catalog, Hocutt feels, will jump when the Tom Mix movie is released. "For the Hindenburg, and other movie tie-ins," Hocutt said, "we sent copies of the record to all the newspapers in towns where the picture was playing." The **Laurel and Hardy** single, "On The Trail Of The Lonesome Pine," sold over 400,000 copies in England, and Hocutt has the distribution rights to it in this country. RR also distributes the album that contains the cut.

"We never expected the operation to get this big," Hocutt said. "We knew it had potential, but not to this extent." Obviously, the need was there. Hocutt has brought some power to small record labels, through unity, and that's a big step forward for the industry. Too often, good records get lost in the corporate shuffle, and RR Records is working to correct that situation. And they're doing it in Los Angeles.

mindful Gleason said that he expects Count Basie to pay the store a visit very soon. "We're gonna footprint him," the manager said. Other notable footprints have included **Nazareth**, **Henry Gross**, and members of **Deep Purple**. "We set up displays when people come to the store," Gleason said, "put the name up on our marquee, and pull the artist's whole catalog. They come in, sign records, and leave their footprints in the back room. We hope to get **David Bowie** to come in on March 8, when he plays here."

### The Greatest Display

Speaking of David Bowie, RCA is getting behind their superstar with "the greatest displays ever made," according to Los Angeles sales manager Jim Bego. This specially made unit, with flashing lights, is featured in the Tower chain. Painted Bowie windows abound in the Licorice Pizza and Wallich's chains. "We're going with everything," Bego added, "newspapers, radio, mobiles, and posters. Our radio spots are across the board, with dealer tie-ins." RCA is also hitting the stores with displays and posters for **Pure Prairie League**, **Lou Reed**, **The Outlaws**, and **Scorpions**. "We're also working our r&b acts very heavily," Bego said. "**The Tymes**, and **D.J. Rogers**. This was a great month for releases."

### Tull Contest

Warner Bros. Records is running a contest in conjunction with their recent release "M.U. — The Best Of Jethro Tull." People must guess what "M.U." stands for, and the contest is working in three cities: Cleveland, Pittsburgh, and Detroit. First prize is a flute (in Detroit, one of Ian Anderson's, signed), and a complete Tull catalog. Second prize is the Tull catalog alone, and third prize winners will receive the new collection of hits.

In Cleveland, the contest closed last week, but the winner had not yet been drawn. "M.U." really does stand for something, we can't say just what, but there have been some rather creative entries — million units, monkey's uncle, and mothers unloved. The Record Theatre chain ran the promotion, along with WMMS-FM.

In Detroit, the contest has not yet started, but it will be run by WXYZ-AM and the Harmony House record stores. **Cash Box** will reveal the answer soon.

Customers who bought a copy of the **Average White Band's** recent Atlantic effort, "Cut The Cake," were treated to a piece of same at the MusicSmith store in Hyannis, Massachusetts. This was an effective but short-lived promotion, as the cake was not very big.

## Schwartz At Brunswick Trial fr 8

events leading to the termination, Schwartz answered, "It was done on advice of legal counsel." Following these alleged events, Schwartz said the regular invoicing and pricing schedules were reinstated.

Schwartz also told the government that he had purchased records from other manufacturers for cash.

In cross-examination, Schwartz repeated that he had received receipts for some of the monies involved. The defense questioned the validity of testimony on the basis that some of the checks were endorsed by Craig Hyatt, a former buyer for Schwartz Bros., while Schwartz was unclear in answering whether Hyatt had the "authority" to do so. Schwartz also testified that he did not know what use the cash was put to. He repeated that he had never received an invoice for any of the cash transactions. The defense asked him if the transactions were "reflected on the books and records of Schwartz Bros." He answered, "Yes."

The government's next witness was Craig Hyatt, testifying under a grant of immunity. Hyatt supported Schwartz's testimony that cash transactions had taken place, although he testified that Melvin Moore, Brunswick national promotion director indicted in the conspiracy, had been one of the people to pick up part of the currency. Hyatt said that Schwartz had been paying Brunswick \$2.08 per LP prior to the inception of the cash deals, when the price was lowered to \$1.50.

Hyatt produced receipts for part of the cash he had paid, one signed by Moore, one by Sims. The defense questioned him as to why he had kept one in his personal possession, while turning the other over to his employer. Hyatt also told the defense that he had purchased records for cash from one Fred Rectour,

and Avco Records.

On the basis of Hyatt being granted immunity as a witness, Judge Frederick B. Lacey of the federal district court did grant an application made by the defense that the jury be instructed "that the government does not charge that selling records for cash is *in and of itself* a crime."

The final witness was Spiros Bilouris, president of Show Industries, which includes Soul City One-Stop in Los Angeles. He testified that his association with the defendant Peter Garris began while Garris was a resident of California, where he had purchased Brunswick records from Garris for cash. When Garris moved to New York to become Brunswick's vice president and sales manager, Bilouris alleged that Garris told him that he could continue buying Brunswick product at 35¢ per single and \$1.50 per album if they were paid for by money orders to be sent to Garris' home. The government produced Western Union and personal bank money orders totalling over \$30,000, all of which Bilouris testified were sent to Garris against purchase of Brunswick product. He also testified that packing slips produced by the government corresponded to deliveries of records for which the aforesaid payments were made.

Bilouris told the defense that he had purchased records for currency from another seller of Brunswick records one he named as Lenny Solomon.

Once again the trial was held up for a day, due to the absence through illness of defendant Irving Wiegand. The Chilites, Brunswick recording artists, are scheduled to testify next for the government.

Correction — The name of the witness listed last week as Voladian is properly spelled Boladian.

## Together Distributors' Success fr 14

dents serving us in the south; they are located in Florida, New Orleans and Shreveport. Together with our Atlanta branch, these four distribution points are responsible for the entire south."

When asked if the independents in this network seem to be wary of the implementation of the Atlanta branch, Lushka responded, "I hope so. I'm sure they're aware of what we're doing and they're a little bit nervous because of it. If it puts them on their toes, they might concentrate a little more on Motown product — that's what they're supposed to be doing anyway."

He indicated that it was definitely not Motown's intention to encourage direct competition. "If there's any direct competition going on between the Atlanta branch and our independents in the south, I'm not aware of it. I don't believe there is any direct competition."

Lushka said that direct competition is nearly impossible from a simple logistical standpoint. "Our distributors in Atlanta and elsewhere realize that they must service their own area before they can think about branching out into other markets. With the way collections and returns are, it's very difficult today to go outside your own market." He added, "Motown has no plans for further expansion of similar distribution branches."

### Belief In Indies

"Our independents are very important to us," Lushka said. "I feel they are 'taking care of business' and doing a real fine job for Motown."

"We've always been and will continue to be a firm believer in independent distribution. They provide us with excellent market penetration and they help us break new acts. For example, we were very successful in 1975 despite the fact that we had no new release from Stevie Wonder or Marvin Gaye. This is because we were able to send in the Commodores and the Miracles."

CB asked Lushka if he had gotten any feedback from Motown's independent distributors on the opening of the Atlanta branch. He said, "At first there were some phone calls from those who were concerned about Motown's plans. But we have tried to demonstrate to our distributors that they are an integral part of the Motown 'family' and lately it looks like they've seen that we are not planning to expand or absorb their markets and they've calmed down."

### Future Plans

When asked if he thought other companies might follow the Motown-A&M lead, Lushka replied, "I don't know if they will want to go into the distribution end themselves, but if they find that they have nowhere else to go in the southern area, Motown and A&M may be interested in taking over other lines of distribution in the near future. However, at this point in time we are primarily concerned with Motown and A&M product."

Then will it be "business as usual" for the present? "Well, I hope it's not just 'business as usual,'" Lushka said, "I hope we start doing more."

### Happily Ever After

In summing up the operation of the Atlanta branch, Lushka said, "Our main goal here is to get our product marketed, promoted, on the air and in the stores and the Atlanta branch is doing a tremendous job of it. I don't see any reason why we can't open our doors to other labels in the near future."

Lushka declined to provide any specific profit figures, but he did say, "The Atlanta branch is definitely designed to be a profit center for Motown and A&M and it has been very successful for us."

As Motown and A&M approach their first anniversary, aptly symbolized by the traditional paper, Mike Lushka quipped, "It's a marriage made in heaven!"

## In Deep With B. Mitchell Reed fr 30

taining audiences by introducing bands and singers and talking to people in between. But of course this was very pre-rock and roll.

"Jarvis and Yocum were doing the two-man thing on KFWB when I came to the west coast ... they were doing a west coast version of the make-believe ballroom ... Block sued them and they could only use the term, the logo, in California. He owned the rights in 47 states. He (Block) was the kingpin for years though, he was playing 78s in those days ... there of course was no format no one was even playing jazz ... but the ballroom type music and the 'announcer of the ballroom' type effect."

As for the future, Reed commented mostly about the effect of FM radio. He now does a progressive show from 6-10 every morning on KMET-FM here in Los Angeles. He said, "FM is now very much a competitor ... one thing is because of car radios now equipped with fm ... we've got people now and are going to get more people, people we've never had before." FM as competition to AM has been very much a subject of recent conversations among people in the business.

"When KMET went progressive in 1967-68, the press called it 'underground radio.' We called it by another name. It was 'alternative' or 'progressive' radio and then there were really only four west coast stations playing progressive. KPPC and KMET here in Los Angeles, and KMPX and KSAN in San Francisco. In fact, these were the only stations in the U.S. programming this

type of format.

"At KMET, we know what we're doing is what we're supposed to be doing and we think we do it well. Actually you can't judge a city like LA ... it's enclaves within enclaves of different types of people ... it's so big and diverse. Our station may do well in the Valley but poor in Westwood, and the same goes for any and all areas of the city. You just can't judge this type of thing. We do know it depends on your signal very much in a city this enormous. And if they (the listeners) like what you're doing ... they'll stay with you, otherwise you're back to the old dial pushing game."

Cash Box didn't pursue future radio any further. All the experts in the business, all the programmers, all the executives and in general, no one can really predict what the music and stations of the future will prove to be. We don't know what type of format stations may have ten years from now. We don't know how much different they'll vary from what we have now, or how differently say a country format will change. Predicting the future in this type of business, in any kind is hard to do and will be left to people who unexpectedly make their mark in history.

B. Mitchell Reed has made his mark over the years and has seen the beginning of rock and roll. He will probably be around for our next change, but you can rest assured that Reed will either be a part of that change or contemplating it. That's how far ahead this man thinks and feels.



**CONGRATULATIONS** — Writer-performer Bobby Weinstein (left) is congratulated by some friends upon hearing the news he's joined the executive staff of BMI's writer relations department in New York, where he'll be working with writers on a nationwide basis. Weinstein, a BMI affiliate for 20 years, has written more than 300 songs, including the million-performance winner "Goin' Out Of My Head." From left: Weinstein; BMI's Stanley Catron, executive director writer relations; Charlie Kipps, writer of the current chartmaker "Walk Away From Love" and Van McCoy.

## U.K. Parody Hit — Big Tree Release

NEW YORK — Big Tree Records, distributed by Atlantic, are rush releasing the British hit, "King Of The Cops" by Billy Howard. Single, originally issued on Larry Page's Penny Farthing label in the U.K., is a parody of "King Of The Road" and has Howard impersonating TV lawmen.

## Soul Train fr 9

Stevie Wonder concert was handled out of the Cornelius-Griffey office.

Griffey and Cornelius signed U.K. rights for Soul Train publishing to the Carlin Music company in London — RCA in the U.K. expects to release six Soul Train albums during 1976.

Cornelius himself has taken a small part in a new Fred Williamson film although this is not an area in which he sees any future for himself. "I am beginning to accept some of the bit parts that have always been offered me but only to get more knowledge about the field. I want to be a producer or maybe an investor in the film business in the future. I see myself as a businessman who has to perform to make a living. Performing is not my strongest suit. I don't anticipate being in front of a camera much longer, which could mean two years or it could mean ten. But I am mentally prepared for not doing it, performing. I have convinced myself that I won't be performing forever."

As, via "Soul Train," one of the contributors to the disco wave, Cornelius has some definite views on the subject. He stated: "For a start 'Soul Train' was a contributor, not the sole or key contributor, to the disco wave. The New York scene is probably the nucleus of the whole business. Disco is here because disco is something that found people and that people have found. Something they've always wanted to do. They have deserted the nightclubs because they did not enjoy to sit and watch and pay as much as they did. I don't think human nature is going to make some kind of big turnaround and start sitting down in nightclubs again."

# Lionel Hampton: The Man And His Music

Lionel Hampton sat back in a big overstuffed chair and smiled a big, self-contented smile.

It had been a whole lot of years and a whole lot of gigs with a whole lot of musicians. Fats Navarro, Clifford Brown, Charles Mingus. There were the good times as well as the not so good but being on top made the whole process of looking back easy.

For Lionel Hampton the drums became an early musical obsession at the Holy Rosary Academy where his decidedly awkward style of stick handling was a constant sore point with a certain sister who tried to teach him differently.

Hampton looks back upon his early drum training with amusement.

"I wanted to play the drums from the right hand side but whenever she caught me at it she would take her fist and bam! Right upside the jaw.

Hampton's interest in the drums continued on through latter school years where a stint in a Chicago boys marching band added skills in the tympani and marimbas to his musical arsenal.

St. Elizabeth's high school provided Hampton with his initial contact with the vibes by carefully observing the progressions of the Erskine Tate Band.

Soon Hampton's preoccupation with music led him to his first professional gig as part of the house band at Frank Sebastian's Cotton Club. Hampton paused momentarily to reminisce about the playing by the seat of their pants method the band employed.

"We guys in the band used to listen to records by Duke Ellington and a whole lot of other people. Each week we'd have our rehearsal and each guy would pick his part off the record and play it over and over until he had it down almost

perfect."

In 1930 a meeting with jazz great Louis Armstrong put Lionel Hampton in the musical history books for all time. Hampton explained the incident as partly luck with a little bit of nerve thrown in for good measure.

"Louis Armstrong had come to Los Angeles without his regular backup band and so he asked our band if we would back him. Anyway the day Louis went into the recording studio with us he spotted a set of vibes over in the corner and asked me if I knew anything about playing them. I knew the keyboard so I went ahead and played the vibes with Louis on that session. As it turned out that was the first time jazz had ever been played on the vibes."

That first number, "Memories Of You," spurred Hampton's interest in the instrument and led, in 1934, to his forming his own band. The band worked throughout California during the summer of 1936 when a chance meeting at The Paradise Club with Benny Goodman sparked a monumental jam.

"I remember it clearly. We were on-stage playing and the next thing I knew Benny was on stage playing clarinet. Gene Krupa got into the act on drums and Teddy Wilson started on the piano. We jammed like that all night long. Then the next morning we went out and made some records."

Those early recordings, "Dinah" and "Moonglow" led to close contact between Hampton and Goodman which, in turn, led to Hampton joining Goodman's group. He stayed with the Goodman band until 1940 when he left to hear a different call.

Hampton's early swing band experiments drew early on from the up and

coming jazz musicians of the day.

"Yeah, I can remember back to those first bands. In one of them I had a little youngster named Illinois Jacquet who was playing alto and I had him switch to tenor. And Dexter Gordon was just a kid out of high school when he joined my band."

The list of jazz musicians weaned on the Lionel Hampton sound became a literal who's who of jazz. Ernie Royal, Joe Newman, Shadow Wilson and Irving Ashby among others.

Which brings us to the present and Lionel Hampton's dodging of the idle and overlooked elder jazz greats syndrome of the later years. Hampton, in his seventies, has kept himself busy making music and helping others.

Still a favorite among the young, especially at a time when the renewed popularity of jazz is at its peak, Hampton is kept busy doing shows at theaters, high schools and colleges. High on his list of recent triumphs is the 1971 Toronto TV Jazz Spectacular, which reunited Hampton with many of his playing cronies.

Other Hampton dates have included various political functions as well as The Lionel Hampton Community Development Corporation; something near and dear to Lionel's heart.

"I wanted to build a university where young black kids could learn to be doctors, lawyers — yes, even musicians!"

First adequate housing was acquired. This accomplished, the university of Lionel Hampton's dreams now looms large.

Hampton's professionalism and ability as a musician and performer is proven by the fact that the Hampton band, without the benefit of a hit record in the last six-

teen years, still manages to work approximately fifty weeks a year. Lionel's manager, Bill Titone, gives an insight into the man's staying power.

"He's still working because people still get off on the excitement generated by the old songs. Things like "Flying Home," "Midnight Sun" and "Hamp's Boogie Woogie" still work their magic when Hamp does them. Another reason that Lionel works regularly is that, over the years, he's always managed to stay contemporary. The musicians in his band are young and the arrangements of his songs are always being updated."

Besides being a great solo musician in jazz, Lionel, through his career is constantly looking to develop new artists.

He is responsible for such greats as Dinah Washington who he discovered and sang with his band for two years. It was Lionel who gave Dinah her stage name.

Joe Williams is another one of Hampton's discoveries. Williams garnered early training by a singing stint in Hampton's band. Lionel's latest discovery is songstress Jeanie Bennett who he discovered in France. After hearing Jeanie perform he may have just done it again. Jeanie is a dynamite performer with the rock capability of Dusty Springfield and Petula Clark while maintaining a jazz feeling reminiscent of other greats that Lionel has brought to musical prominence.

It's better than four decades that Lionel Hampton has been pushing for change. Whether it's finding new talent or helping people to better themselves; you just know Lionel Hampton is pushing for just one thing. A better world.

Lionel Hampton is an inspired human being. As a musician and in a whole lot of other ways.

# Alex Harvey — Que Sera Sera

I could have been a lion tamer. I almost was a lion tamer. Animals are just like human beings, you see. If you're not scared of them, then they know you don't mean them any harm. I would have liked to have been an archaeologist or something. I think that being an entertainer is maybe better."

Sincerity is the key to Alex Harvey, a man who gently weighs each question before he expresses himself. His is a positive attitude and he is perpetually striving to be direct and valid. After sustaining twenty-two years in show business, he retains a vivacious devotion best exemplified by his energetic stage presence. He speaks with a humane intellect, something not learned in books, and yet is quick to contest, "I can't be intellectual."

The Sensational Alex Harvey Band has earned mounting success in Britain and Europe since its formation in 1972 although the act has yet to repeat the recognition in the U.S. It doesn't seem to bother Harvey initially. "I don't even think about it. I want to be popular in every place in the universe, but if I ever start thinking about it I won't be a survivor. One's popularity is something to be interested in, but I definitely refuse to be anything that I'm not in order to be more popular." Following four tours of the states he speaks of the land with passion: "Travel broadens the horizons as we say. I think that America has got to come up with the answers to the problems of the world because their forefathers made sacrifices to send all those children to a new land. You have a mixture of every color, nationality, creed and religion all in one big continent which is completely unique. You have the youngest country and the strongest. You've got the most natural resources

and you've got to handle it properly. I like America."

Unfortunately there is a certain sadness left over from the recent U.S. tour, something that must be corrected before the band will return. This situation's best identified by comparison to the Las Vegas Sedaka/Carpenters split. SAHB while not being able to headline in many places are too strong an act to open for some fearful bands which cut the tour short. He declined to discredit these bands by name, but the records show that even the best of them (e.g., Jefferson Starship, Edgar Winter, Fleetwood Mac, Little Feat and Roxy Music) refused to perform on the same bill.

Harvey relates, "To me that spells defeat. They don't want us to play with them. It makes me feel sad. I would never do that in a million years. I would like in Britain, if a good band came over cause it's going to make my boys really want to work. For instance, we played with one group of real ladies and gentlemen — that was the Tubes. They're real show people. I mean traditionally so, they're professional, and we became friends." Upon the insinuation that the reason behind the refusals was the SAHB's ability to overshadow the headline act Harvey retorted, "I didn't say that. I don't want to say that because that makes it sick. It's a thirsty business."

Billing aside, Harvey's present crusade is to correct the injustice of his band's 'violence' reputation. He concludes that it is fueled by the press perhaps because they look like a bad band, or because their music is laced with attacking riffs, demanding complete attention: "There are good nice clean-cut boys in bands that get people killed and their ribs broken. That can be very easy. There are so many bands that want

to play at being street punks. Well we don't have to play at that. We don't have to prove anything. We just played seven shows, that's four thousand kids a night and the damage total was one broken chair. This is more important to me than anything. Our track record is pretty good. There have been one or two occasions when people have leaned on me too hard. One thing I demand is dignity. If somebody treats me unpolite then I'm going to retaliate, but I'll be the first to turn the other cheek."

Reflecting on more positive ground, Harvey's audience appeal was bantered about. It is a subject he feels best left unexplored. He feels it is unchristened, not sexual, fatherly, or the boy next door. None of it is calculated. "I can only be what I'm being. I can't think along the terms of an image because I've seen what that has done to people." Those who have witnessed his stage finesse know the secret of his charm lies in his captivating magnetism.

He finds that his reference to the audience as boys and girls comes as a natural expression. "I'm forty years old and I think I can take a certain amount of license and call them kiddies. I think they know I'm not having a go at them. I do love them. I watch all their little faces shining and it's a bit like being a vampire. I can draw energy from that and I hope I give it back."

At forty-one Alex Harvey is one of the oldest and most vital rockers rolling forward. He is a survivor who contends that, "Rock and roll started about twenty years ago, so nobody really knows how long one can be in it. Now a lot of people will have success and stop working — stop thinking, and I don't want to do that. Now I'm not going to hobble out on a rock and roll stage on crutches, but what I will do is find an alternative. There are other streams you see. History shows that there is more than one way to do a

separate thing."

Harvey is a student of rock and his analysis of the subject is defiant. "Right now it's dying on it's feet. I haven't seen anything new but the Tubes. Love them because they're breaking the rules and that's what rock and roll is about. There's got to be something creative and shocking ever since Elvis. That was shocking."

He feels the possibilities are innumerable. "Maybe there'll be some other form of energy that can be harnessed. One must keep an open mind. You see anything's possible."

Harvey is correct. Anything is possible in the impossible dream of rock and roll. At this point he is satisfied with the dream from which he never completely escapes nor cares to do so. "My oldest boy is sixteen. He was working as a roadie during the last British tour. I like it to be part of the family. I like the idea of the clan system. My father comes to most of the gigs. It's good not to have barriers."

Following a Moroccan vacation where he says, "I won't do anything. I'm only going to sit in the desert," Harvey will return to a long European tour, a tour of Britain, and in between the recording of a new album. Although it is not now foreseeable another American tour is inevitable. Harvey foreshadows, "The next time we come to America, we must have more dignity. I don't think we've actually played in the correct venues. We'd like to play major cities in places that hold no more than five or seven thousand people. In the great big venues. I don't think these kids get their money's worth."

No Alex Harvey interview would be complete without a reflection on Vambo, the constant thread throughout the SAHB albums. "Vambo is a secret. Vambo is the Vibriani ambassador and there's more to come. Only one message: "Vambo never any kind of vandal. Vambo rools." **jackie white**

# r&b ingredients

The O'Jays have replaced William Powell during their current "Family Reunion" tour with the Commodores because of illness. Taking Will's place while he is recuperating is Sammy Strain, formerly of Little Anthony & The Imperials. The O'Jays' opening show in Canton, Ohio, the guys' home town, grossed over \$40,000. One of the hottest rumors on the street is that Johnny Bristol has left MGM/Polydor and signed with Atlantic Records. More details later.

Philly International has just released some exciting new singles that are gonna burn the airwaves. The sound of Philly never sounded better than on Billy Paul's "Let's Have A Baby," Archie Bell & The Drells' "Let's Groove," and the Tempree's "I Found Love On A Disco Floor."

KC & The Sunshine Band will guest host "Disco '76," the first disco show to be aired on prime time television. The 30-minute show will also feature Gwen McCrae and Blue Magic, and will debut on ABC Feb. 12. "Disco '76" is being produced by Marcus Productions in Miami and is directed and produced by Steve Marcus with Arnie Wohl as executive producer.

Philly Groove Records, distributed by Warner Bros., will be releasing "So Let Us Entertain You" by the First Choice the first week in March. The three soulful ladies look to be one of the hot new trios of the year... Blue Magic's next single will be "Grateful" off their forthcoming LP of the same title. No exact release date at this time... Dap Sugar Willie has cut his first comedy LP with Philly International. Weldon McDougall III produced and this is the first time Philadelphia Int'l. has produced a comedy LP... Also look for product from Don Covay and Lou Rawls on Philly the first part of March.



**DONNA AND DAWN** — Shown above are these three lovely ladies backstage at the recent American Music Awards. Donna has now moved to California permanently. Shown above from left to right are Telma Hopkins, Donna and Joyce Vincent Wilson.

Chelsea/Roxbury Records is having an exciting first part of the year with the release of Stuff 'n Ramjett's "It's Been A Long Time," New York City's "Take My Hand" and William DeVaughan's "Kiss And Make Up." Two new singles that look to keep the hot groove going are "Hot Lava" by Monti Rock & The Sex-O-Lettes, a spicy salsa hustle killer, and "You Broke My Face" by DiFosco. Both should be way up the charts in a hurry... Al Wilson has a new record and new label. Al is now recording for Playboy and he has a new single that should put him back on top entitled "I've Got A Feeling (We'll Be Seeing Each Other Again)." It's simply soulful.

New Al Green LP and single due at the end of this month and also an appearance on Sammy & Co. Tavares is very close to naming a new producer for their next LP. More details on this later. Tiny Tavares is now fully recovered from his throat problems and is back singing with the group. They will be doing a gig at Disneyworld in Florida in the very near future... Bo Kirkland and Ruth Davis are working day and night on their show due to the heavy response their latest single on Granite, "Easy Loving," has been getting. Bo and Ruth are to appear separately and together on the show... Larkin Arnold, general manager of the soul division at Capitol, has been promoted to vice president... Supremes are back in the U.S. after appearing in Toronto. The girls plan to cut their next LP for Motown this month with Holland & Holland producing. Look for a release from them very shortly entitled, "I'll Let My Heart Do The Walking"... Freda Payne has a heavy nightclub schedule coming up. Freda, whose latest LP on ABC is "Out Of Payne Comes Love," is creating a lot of noise around the country. She is set for appearances at the Playboy clubs in L.A. and Great Gorge along with an engagement at the Rainbow Grill in New York in May. She is also getting a lot of movie offers after her knockout appearance on a recent "Police Story" segment.

The Infernal Blues Machine came up to the offices last week. This new group, who

record for London, are having phenomenal success considering that they have only been together for a few months. They recently did the soundtrack for "Adios Amigos," a Fred Williamson Po-Boy production, which starred Fred and Richard Pryor. They also worked on the soundtrack for Pam Grier's "Friday Foster." Currently the guys are in the studios working on some of their own material which they hope to release sometime this spring. The Infernal Blues Machine is composed of Greg Middleton, Warren Ray, Gregg Parker, Donald Ballard and Michael Cavanaugh. This is one group to watch out for because they are into both jazz and r&b.

Reggie Banks, the main disco man in Detroit, phoned in to say that Jesse Morrison's new single on Abet, "Tell Me Can You Feel It," is messing with everybody's mind in the Motor City. "This is a monster," said Reggie. Gary Gotham also called in from New York to say that the "cuchi, cuchi" girl Charo has the hottest new thing going in that city. "La Salsa" on Capitol is taking the city by storm, Gary said. "It's such a hot record that when Charo sings, her hot Spanish sound almost melts the piece of vinyl right on the turntable."

The Spinners are investing in film production at a heavy pace. So far they have invested in "Dragon Fly" with Beau Bridges, "Trouble With Angels" with Hayley Mills and "The Martyr" with Leo Genn. The social event of the month is coming to L.A. Atlantic Records is throwing a supper-dance for the Spinners this week. It will be at the Beverly Hills Hotel in the Crystal Room. The party is to help them celebrate their 20th anniversary in show business.

The Free Movement, who had a hit with "I've Found Someone Of My Own," are now recording under the guidance of Mel Larson and Jerry Marcellino... "Inside America" by Juggy Murray Jones, a disco hit in the U.S., has jumped on the English pop charts at 47. This record is getting hotter from week to week... Island recording artist Betty Davis has been named one of the four best dressed musicians of 1975 by Britain's New Musical Express. Her companions on the list were Mick Jagger, Chris Spedding and David Bowie. Betty has just released a new single on Island entitled "Talkin' Trash"... Gino Vannelli, the sexy and soulful Canadian, has been having some female problems on his current tour. The handsome young singer, whose latest LP "Storm At Sunup" is a progressive FM favorite, recently had to remove two overzealous female fans from his dressing room when they wanted some X-rated autographs.

The Stairsteps seem to have a #1 r&b hit with "From Us To You." It is currently one of the hottest records on the Cash Box charts and looks to be one of the bigger winter hits... Also look for a dyn-o-mite LP release from another group on Dark Horse, Attitudes, who have an LP with the same name. It's a killer.

Jeff Lane was in town last week and visited the Cash Box offices. Jeff, who had a great deal to do with the success of the B.T. Express, has another monster group and record on his hands. The group and record are called Brass Construction. "The B.T. Express thing really took off, but this group is even more incredible," Jeff said. "The response so far has been hot and heavy and so fast that it has literally floored me." Their LP is #20 with a bullet on the CB charts after only two weeks. Jeff has been working with the group for three years now and it has only been in the last year that their music has become more commercial. "When I first met them they were into a very heavy abstract jazz trip, so I've had to give them a lot of time and guidance to get them to think along more melodic lines. I'm looking for this first LP to go gold and after that, who knows. The guys are young, very serious and knowledgeable about music, and I feel there is no way but up for them. I plan to have them out touring very shortly."

The sound of Florida is red hot and is going to get hotter with the release of four new singles. The four new monster records include Latimore's new one "Qualified Man," "Misty Blue" by Dorothy Moore, "Cradle Of Love" by Gwen McCrae and "Is That Long Enough For You" by the Controllers. They all look to be killers... The Pointer Sisters have cancelled all upcoming concert and club dates to concentrate on completing their next LP. It is tentatively scheduled for a March release... The Three Degrees are on the road again and will be on tour in Mexico, South Africa and Europe. They also plan to do a U.S. tour this summer... The debut single by Billy Davis and Marilyn McCoo Davis, former members of the 5th Dimension, will be "I Hope We Can Get To Love In Time." The ABC release will be out shortly... Natalie Cole has been set to do a gig at Disneyland Feb. 13. Natalie has been in Chicago recording and this is her first time back on the west coast in a few months.

Eddie Kendricks, hot on the charts with the LP and single "He's A Friend," will embark on a two-week concert tour of Japan beginning Feb. 23. Eddie is red hot as usual and looks to have four or five hot singles off this LP.

The N.E. Philly Band had great taste when they chose to do "Why Don't We Live Together" for their first single on Fantasy. The song has just won "best song of the festival" in the 1975 American Song Festival, which meant a check for \$30,500 for the two writers, Phil Galdston and Peter Thom. The awards show will be seen across the country later this spring.

RCA has four new releases that look hot. Heading the pack is the latest single by D.J. Rogers. D.J.'s single, "Say You Love Me" is probably one of the most soulful records to come out in awhile. It is one of the hottest records in the City of Angels and with the single release it will probably be one of the hottest in the country in a few weeks... Other hot vinyl to watch out for is "Don't Want No Other Lover" by Touch of Class, "How About Love" by Chocolate Milk and "Searchin' For Another Love" by the Soul Train Gang on Soul Train Records.

Had the pleasure of having one of the great unheralded blues artists come up to the office last week. Lowell Fulson, who is celebrating his 30th anniversary in show business this year, came in to rap about his far-reaching and long career in the business. Lowell has a new single out, "Do You Love Me," which is a real mean single. Lowell also has released a new LP on Granite, "The Ol' Blues Singer." He was born and raised in Oklahoma and has been playing the guitar since he was 12. Like all the old great blues men, Lowell just picked up a guitar and started playing. In his early career in Ada, Oklahoma he played country western music with a lot of bands for \$1 a night. It wasn't until the late '40s that he started recording the blues. In 1946 he had his first big record on Big Town Records, "Three O'Clock In The Morning." Other great blues hits Lowell had include "Every Day I Have The Blues," "Reconsider Baby" and "Lonesome Christmas." He feels this is going to be his big year in the business after paying a lot of dues. "It's America's big year and I feel that it is going to be mine too." Lowell is currently getting together his stage act and will be hitting the concert and club circuit soon. He will have a group of very hot musicians from D.C. backing him called the Free Form Experience. Free Form will also be releasing some product in the near future... That's soul.

jess levitt

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# CASH BOX TOP 100 R&B

1	<b>SWEET THING</b> Rufus featuring Chaka Khan (ABC 12149)	2/7	5	36	<b>JUST YOUR FOOL</b> Leon Haywood (20th Century TC 226)	2/7	41	68	<b>I AM SOMEBODY</b> Jimmy Jones & The Vagabonds (Pye 70157)	2/7	73
2	<b>TURNING POINT</b> Tyrone Davis (Dakar DK 4550)	1	1	37	<b>BABY FACE</b> The Wing & A Prayer Five & Drum Corps (Wing & A Prayer Record Co. HS 103) (Dist: Atl.)	38	38	69	<b>SAGITTARIAN AFFAIR</b> Ronnie McNeir (Prodigal PLP 0620F)	62	62
3	<b>SING A SONG</b> Earth, Wind & Fire (Columbia 3-10251)	2	2	38	<b>CLOSE TO YOU</b> B. T. Express (Roadshow RDJ 7005)	44	44	70	<b>DON'T GO LOOKING FOR LOVE</b> Faith, Hope & Charity (RCA JH 10542)	74	74
4	<b>INSEPARABLE</b> Natalie Cole (Capitol P4193)	7	7	39	<b>TANGERINE</b> Salsoul Orchestra (Salsoul SZ 2004)	49	49	71	<b>VALENTINE LOVE</b> Norman Connors (Buddah 499)	97	97
5	<b>SWEET LOVE</b> Commodores (Motown 1381)	9	9	40	<b>HEART BE STILL</b> Carl Graves (A&M 1757)	47	47	72	<b>QUALIFIED MAN</b> Latimore (Glades 1733)	—	—
6	<b>WALK AWAY FROM LOVE</b> David Ruffin (Motown M1376FA)	4	4	41	<b>I HAD A LOVE</b> Ben E. King (Atlantic 3308)	43	43	73	<b>TRAIN CALLED FREEDOM</b> South Shore Commission (Wand 11294)	84	84
7	<b>BOOGIE FEVER</b> Sylvers (Capitol 4179)	13	13	42	<b>TODAY I STARTED LOVING YOU AGAIN</b> Bobby Bland (ABC 12156)	53	53	74	<b>THANK YOU BABY FOR LOVING ME</b> Quickest Way Out (Philly Groove 8163)	76	76
8	<b>THEME FROM S.W.A.T.</b> Rhythm Heritage (ABC 12135)	12	12	43	<b>THE SOUL CITY WALK</b> Archie Bell & The Drells (TSOP 8-4774)	29	29	75	<b>HIPIT</b> Hosanna (Calla 12078)	85	85
9	<b>LOVE MACHINE</b> The Miracles (Tama T54262F)	6	6	44	<b>WHEN I'M WRONG</b> B. B. King (ABC 12158)	50	50	76	<b>OH NO, NOT MY BABY</b> De Blanc (Arista AS 161)	81	81
10	<b>I NEED YOU, YOU NEED ME</b> Joe Simon (Spring SPR 163)	14	14	45	<b>(WHAT'S THE NAME OF THIS FUNK) SPIDERMAN</b> Ramsey Lewis (Columbia 3-10235)	46	46	77	<b>(I'M YOUR) FRIENDLY NEIGHBORHOOD FREAK</b> Calvin Arnold (IX Chains NCS 7013)	79	79
11	<b>HOLD BACK THE NIGHT</b> The Trammps (Buddah BDA 507)	15	15	46	<b>CHANGE (MAKES YOU WANT TO HUSTLE)</b> Donald Byrd (United Artists 726)	54	54	78	<b>THE POWER OF LOVE</b> The Dells (Mercury 73759)	80	80
12	<b>LET THE MUSIC PLAY</b> Barry White (20th Century 2265)	16	16	47	<b>BAD LUCK</b> Atlanta Disco Band (Ariola America 7611)	52	52	79	<b>DR. LOVE POWER</b> Ann Peebles (Hi 5N-2302)	82	82
13	<b>LOVE TO LOVE YOU BABY</b> Donna Summer (Oasis 401)	3	3	48	<b>DISCO SAX</b> Houston Person (20th Century WT 5015)	39	39	80	<b>I'M SO GLAD</b> Jr. Walker (Soul 35116)	89	89
14	<b>LOVE OR LEAVE</b> Spinners (Atlantic 45-3309)	8	8	49	<b>SUNNY</b> Yambu (Montuno GDJ8003) (Dist: Pip)	48	48	81	<b>MERRY-GO-ROUND</b> Monday After (Buddah BDA 512)	90	90
15	<b>WAKE UP EVERYBODY</b> Harold Melvin & The Blue Notes (Phila. Int'l ZS 8-3579)	11	11	50	<b>LADY BUMP</b> Penny McLean (Atco 7038)	51	51	82	<b>YOU ARE BEAUTIFUL</b> The Stylistics (Avco AV 4664)	—	—
16	<b>NURSERY RHYMES (PART I)</b> People's Choice (TSOP ZS 8-4773)	17	17	51	<b>THAT OLD BLACK MAGIC</b> The Softones (Avco AV 4663)	59	59	83	<b>THE LOVE I NEVER HAD</b> Tavares (Capitol 4221)	—	—
17	<b>ONCE YOU HIT THE ROAD</b> Dionne Warwick (WB 8154)	10	10	52	<b>HE'S A FRIEND</b> Eddie Kendricks (Tama 54266)	67	67	84	<b>HAPPY MUSIC</b> The Blackbyrds (Fantasy F-762)	—	—
18	<b>DISCO LADY</b> Johnnie Taylor (Columbia 3-10281)	42	42	53	<b>THE DEVIL IS DOING HIS WORK</b> Chi-Lites (Brunswick 55525)	55	55	85	<b>EXTRA, EXTRA (READ ALL ABOUT IT)</b> Ralph Carter (Mercury 73746)	88	88
19	<b>LOVING POWER</b> Impressions (Curtom CMS 0110)	21	21	54	<b>THE JAM (EDITED)</b> Graham Central Station (Warner Bros. WBS P175)	56	56	86	<b>GIMME SOME (OF YOUR LOVE)</b> Norma Jenkins (Desert Moon DM 6400)	87	87
20	<b>YOU SEXY THING</b> Hot Chocolate (Big Tree 16047)	18	18	55	<b>DO IT WITH FEELING</b> Michael Zager (Bang 720)	63	63	87	<b>MIGHTY HIGH</b> Mighty Clouds Of Joy (ABC 12164)	—	—
21	<b>YOU'RE FOOLING YOU</b> Dramatics (ABC 12150)	25	25	56	<b>(ARE YOU READY) DO THE BUS STOP</b> The Fatback Band (Event EV 277)	45	45	88	<b>DAYLIGHT</b> Bobby Womack (United Artists)	—	—
22	<b>MAKE LOVE TO YOUR MIND</b> Bill Withers (Columbia 3-10255)	20	20	57	<b>MISTY BLUE</b> Dorothy Moore (Malaco 1029)	70	70	89	<b>FINDERS KEEPERS</b> Soul Children (Epic 8-50178)	—	—
23	<b>LOVE ROLLERCOASTER</b> Ohio Players (Mercury 436)	22	22	58	<b>ROCK YOUR BABY</b> KC & The Sunshine Band (TK 1018)	61	61	90	<b>FIND YOURSELF SOMEBODY TO LOVE</b> Rhythm (Polydor 14288)	91	91
24	<b>I LOVE MUSIC</b> O'Jays (Phila. Int'l ZS 8-3577)	19	19	59	<b>PARTY HEARTY</b> Oliver Sain (Abet 9463)	71	71	91	<b>NODODY BUT YOU</b> O.V. Wright (ABC 12154)	96	96
25	<b>HONEY I</b> George McCrae (TK 1016)	30	30	60	<b>RATTLESNAKE</b> Ohio Players (Westbound 5018)	69	69	92	<b>HAVE YOU EVER</b> Joe Tex (Dial 1156)	93	93
26	<b>FROM US TO YOU</b> Starsteps (Darkhorse 1005) (Dist. A&M)	40	40	61	<b>IN LOVE FOREVER</b> Whispers (Soul Train 10430)	60	60	93	<b>DAY AFTER DAY (NIGHT AFTER NIGHT)</b> Reflections (Capitol 4222)	—	—
27	<b>SHAME ON THE WORLD</b> Main Ingredient (RCA 10431)	24	24	62	<b>WHERE THERE'S A WILL THERE'S A WAY</b> Bobby Womack (United Artists XW 735-Y)	36	36	94	<b>I'M SO GLAD YOU WALKED INTO MY LIFE</b> Four Tops (ABC 12155)	98	98
28	<b>ABYSSINIA JONES</b> Edwin Starr (Granite G532A)	35	35	63	<b>(CALL ME) THE TRAVELING MAN</b> The Masqueraders (Hot Buttered Soul 12157) (Dist: ABC)	72	72	95	<b>MUSIC MATIC</b> Brick (Mainstreet IRDA 119)	—	—
29	<b>I'M NEEDING YOU, WANTING YOU</b> Chuck Jackson (All Platinum 2360A)	31	31	64	<b>SLIP AND DO IT</b> Betty Wright (Alston 3718)	27	27	96	<b>IT'S BEEN A LONG LONG TIME</b> Stuff 'N Ramjett (Chelsea CH 3036)	100	100
30	<b>NEW ORLEANS</b> The Staple Singers (Curtom 113)	58	58	65	<b>FEEL THE SPIRIT (IN '76)</b> Leroy Hutson And The Free Spirit Symphony (Curtom CMS 0112)	75	75	97	<b>WHEN YOUR LOVE IS GONE</b> MFSB (Phila. Int'l ZS 8-3583)	—	—
31	<b>QUIET STORM</b> Smokey Robinson (Tama T5426FA)	23	23	66	<b>ALWAYS THERE</b> Ronnie Laws (Blue Note BN XW 738Y)	64	64	98	<b>DO WHAT YOU FEEL</b> Rimshots (Stang ST 065A)	95	95
32	<b>KEEP HOLDING ON</b> Temptations (Gordy G7146F)	37	37	67	<b>LET'S DO IT AGAIN</b> The Staple Singers (Curtom CMS 0109)	32	32	99	<b>IT'S COOL</b> The Tymes (RCA PB 105611)	—	—
33	<b>I GOT OVER LOVE</b> Major Harris (Atlantic 45-3303)	33	33					100	<b>P. FUNK</b> Parliament (Casablanca NB 852)	—	—
34	<b>YOU</b> Aretha Franklin (Atlantic 3311)	34	34								
35	<b>THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO)</b> Diana Ross (Motown M1377-F)	26	26								

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

Abysinia Jones (ATV/Zonal — BMI)	28	Heart Be Still (UFO — BMI)	40	Love Or Leave (Mighty Three — BMI)	14	Sweet Thing (Amer. B'casting — ASCAP)	1
Always There (Fizz/At Home — ASCAP)	66	He's A Friend (Stone Diamond/ Mighty Three — BMI)	52	Love Rollercoaster (Sutra — BMI)	23	Tangerine (Famous Music — ASCAP)	39
(Are You Ready) Do The Bus Stop (Clita — BMI)	56	Hipit (Little Joe — BMI)	75	Love To Love (Sunday/Cafe Amer. — ASCAP)	13	Thank You Baby (Silk — BMI)	74
Baby Face (WB — ASCAP)	37	Hold Back (Golden Fleece/Mured — BMI)	11	Loving Power (Jay's Ent./Chappell — ASCAP)	19	That Old Black Magic (Famous — ASCAP)	51
Bad Luck (Blackwood — BMI)	47	Honey I (Sherlyn — BMI)	25	Make Love To Your (Golden Withers — BMI)	22	The Devil Is Doing (Julio-Brian — BMI)	53
Boogie Fever (Perren-Vibes/Bull Pen — BMI)	47	I Am Somebody (Chappell — BMI)	68	Merry-Go-Round (John Davis/ Barbro — ASCAP)	81	The Jam (Nineteen Eighty-Five — BMI)	54
(Call Me) The Traveling Man (Incence — BMI)	63	I Got Over (Wimot/Sacred Pen — BMI)	33	Mighty High (Amer. B'casting/DaAnn — ASCAP)	87	The Love (ABC Dunhill/One of a Kind — BMI)	83
Change (Alrubby — ASCAP)	46	I Had A Love (Nick-O-Val — ASCAP)	41	Misty Blue (Talmont — BMI)	57	Theme From Mahogany (Jobete — ASCAP/ Screen Gems/Columbia — BMI)	35
Close To You (US Songs/Blue Seas/Jac — BMI)	38	I Love Music (Mighty Three — BMI)	24	Music Matic (Trolley — ASCAP)	95	Theme From S.W.A.T. (Spellgold — BMI)	8
Day After Day (Dish-A-Tunes — BMI)	93	I'm Needing You (Gambi — BMI)	29	New Orleans (Warner-Tamerlane — BMI)	30	The Power Of Love (Groovesville — BMI)	78
Daylight (Unart/Bobby Womack — BMI)	88	I'm So Glad (Gold Forever — BMI)	80	Nobody But You (Fi — ASCAP)	91	The Soul City Walk (Mighty Three — BMI)	43
Disco Lady (Groovesville — BMI/ Conquistador — ASCAP)	18	Keep Holding On (Stone Diamond/ Gold Forever — BMI)	32	Nursery Rhymes (Mighty Three — BMI)	16	Today I Started Loving (Blue Book — BMI)	42
Disco Sax (Bridgeport/Jibara — BMI)	48	Lady Bump (Al Gallico — BMI)	50	On No. Not My Baby (Screen Gems — BMI)	76	Train Called Freedom (Mighty Three — BMI)	73
Do It With (Web IV/Sumac Pub — BMI)	55	Let The Music Play (Sa-Vette/January — BMI)	12	Once You (Mighty 3/Sacred Pen — BMI)	17	Turning Point (Julio-Brian/Content — BMI)	2
Don't Go Looking For Love (Van McCoy/Warner-Tamerlane — BMI)	70	Let's Do It Again (Warner-Tamerlane — BMI)	67	Party Hearty (Excellorec/Saico — BMI)	59	You Are Beautiful (Avco Embassy — ASCAP)	82
Do What You Feel (Gambi — BMI)	98	Love Machine (Jobete/Grimora — ASCAP)	9	P. Funk (Maibiz/Rick's Music — BMI)	100	Wake Up Everybody (Mighty Three — BMI)	15
Dr. Love Power (Jec/Petmar — BMI)	79			Qualified Man (Sherlyn — BMI)	100	Walk Away From Love (Charles Kippis — BMI)	6
Extra, Extra (Brookside/Seberg — ASCAP)	85			Quiet Storm (Bertam — ASCAP)	31	(What's The Name) (Eiber/Pamoja — BMI)	45
Feel The Spirit (Silent Giant/Aopa — ASCAP)	65			Rattlesnake (Southfield — ASCAP)	60	When I'm Wrong (ABC/Dunhill/ One of a Kind — BMI)	44
Finders Keepers (Hearsay — BMI)	89			Rock Your Baby (Crisshyn — BMI)	58	When Your Love (Mighty Three — BMI)	97
Find Yourself (Blackwood — BMI)	90			Sagittarian Affair (Crisshelle/Mac West — BMI)	69	Where There's A Will (Chartwell — BMI)	62
From Us To You (Ganga — BMI)	26			Shame On (Incredible/Proud Tunes — BMI)	27	You (Jay's Enterprises/Chappell — ASCAP)	34
Gimme Some (Desert Moon/Wesaline — BMI)	86			Sing A Song (Sagfire — BMI)	3	You're Foolin' You (Groovesville — BMI)	21
Happy Music (Elyg — BMI)	84			Slip And Do It (Cachand — BMI)	64	You're My One (Sister John/Vignette — BMI)	71
Have You Ever (Tree — BMI)	92			Sunny (Portable & MRC — BMI)	49	You Sexy Thing (Finchley — ASCAP)	20
				Sweet Love (Jobete/Commodores — ASCAP)	5		

# With more pop stations playing black records what can black stations do to remain competitive?

**J.D. Black**, program director at **KOKY**, feels the rise in popularity of black records is "Because everybody is souling it." All black stations can do is try to maintain what they're doing. Stations shouldn't destroy their formats too much. One way to compete against the white AM's is to play LP cuts, just like the progressive FM stations around the country.

**Dick Green**, program director at **WSOK**, feels you just have to remain innovative. "You have to know today's sound. You have to play the charted sounds, but must be able to hear the possible hit makers. Program directors of black stations must keep abreast of what is happening and revamp their programming if necessary. I'm not saying to just throw on records, but to do it piece by piece. I'm thrilled anyway that white AM's are playing black music because they are giving blacks exposure. It's enlightening to me, because it's long overdue."

**Mike Frisby**, music director at **WDIA**, feels there's not really a whole lot to be done. "A lot of guys get fouled up and start playing a lot of pop tunes and what happens is tune-out. You can play pop records but you have to track them very carefully. It's going to become less of a black and white radio thing, but more of a good versus bad radio thing. So regarding records it's also the same. If it's good and it's hot, black or white should not be the criterion. Black stations shouldn't panic even though white stations sometimes get on black records before them. I feel you should still watch the thing closely and still play it conservative."

**Jerry Boulding**, program director at **WCHB**, feels the whole thing boils down to research. "Black stations have to compete by doing their homework on records. A lot of stations in the country are flying by the seats of their pants. They have to listen to more records, be cognizant of the trades, stores, and request lines and take the guess work out of programming. There is a battle in the streets in the major markets between the white and black rockers. I like the situation because it's a healthy competitive situation. What may happen is that it may become a happy marriage."

**Victor Boykin**, program director at **WBUL**, feels the way to stay competitive is to get onto the hot white product. "For example, 'Evil Woman' by **ELO** is on our charts and it went from fifteen to five last week. More blacks are getting into the white rock sound and vice versa. To me what is happening is that all records must be watched more closely because the situation is so competitive. More blacks are getting into rock sound, basically because of **Earth, Wind & Fire**."

**Joe Fisher**, program director at **WCKO**, feels black radio cannot become lax. "The situation has become that a black radio station can't be late on records. The program directors and music guys have to be more alert on potential big black records. They can't strictly rely on the traditional r&b tunes, but must watch the pop oriented ones as well. For instance, we're playing 'Convoy' because our request lines are loaded with calls for it. Black radio has to keep abreast of what is really happening and be watchful of trends."

jess levitt

## r&b additions to the radio playlists

**KDIA - OAKLAND**  
Rattlesnake - Ohio Players  
Disco Lady - Johnnie Taylor  
Keep Holdin' On - Temptations  
Happy Music - Blackbyrds  
Let's Groove - Archie Bell  
15 To 10 - How's Your Love Life - Society Of Seven  
20 To 13 - From Us To You - Stairsteps  
12 To 9 - Sweet Love - Commodores  
13 To 6 - Nursery Rhymes - People's Choice

**WBMX - CHICAGO**  
I Got A Feeling - Al Wilson  
Searchin' For Another Love - Soul Train Gang  
What About Love - Marboo  
P. Funk - Parliament

**WCHB - DETROIT**  
You Are Beautiful - Stylistics  
Misty Blue - Dorothy Moore  
7 To 4 - From Us To You - Stairsteps  
24 To 11 - Disco Queen - Oliver Sain  
31 To 20 - We Got To Have An Understanding - Darell Fletcher  
37 To 23 - Abyssinia Jones - Edwin Starr

**KOKY - LITTLE ROCK**  
New Orleans - Staple Singers  
Bad Luck - Atlanta Disco Band

**WCKO - FT. LAUDERDALE**  
Needing You, Wanting You - Chuck Jackson  
From Us To You - Stairsteps  
Day After Day - Reflections  
Daylight - Bobby Womack  
Qualified Man - Latimore  
Don't Leave Me - Lamar Thomas  
Happy Music - Blackbyrds  
Take My Hand - New York  
Kiss And Make Up - William DeVaughan  
40 To 30 - It's Been A Long Time - Stuff 'n Ramjett

**KGJF - LOS ANGELES**  
Daylight - Bobby Womack  
Merry Go Round - Monday After  
Keep Holdin' On - Temptations  
Misty Blue - Dorothy Moore  
Say You Love Me - D.J. Rogers

**WNOV - MILWAUKEE**  
He's A Friend - Eddie Kendricks  
Thank You For Loving Me Baby - Quickest Way Out  
Qualified Man - Latimore  
Party Music - Ron Keith  
Train Called Freedom - South Shore Commission  
The Love I Never Had - Tavares  
I Got A Feeling - Al Wilson  
Day After Day - Reflections  
I Found Love On A Disco Floor - Temprees  
If Love Must Go - Doble Gray  
Shake Me, Wake Me - Barbra Streisand

**WUFO - BUFFALO**  
Qualified Man - Latimore  
She's A Disco Queen - Oliver Sain  
Kiss And Make Up - William DeVaughan  
Sexy Ways, Pretty Legs - All Points Bulletin  
Fopp - Ohio Players  
40 To 29 - You're My One Weakness Girl - Street People  
22 To 14 - Disco Lady - Johnny Taylor

**WBUL - BIRMINGHAM**  
Let's Have A Baby - Billy Paul  
He's A Friend - Eddie Kendricks  
Let's Groove - Archie Bell  
Today I Started Loving You - Bobby Bland  
Love Or Leave - Spinners  
Needing You, Wanting You - Chuck Jackson  
Party Hearty - Oliver Sain  
Have You Ever - Joe Tex  
50 Ways - Paul Simon  
12 To 2 - Disco Lady - Johnnie Taylor  
Extra To 20 - Power Of Love - Dells

**KCOH - HOUSTON**  
Storybook Children - Sam Dees/Betty Swann  
You Are Beautiful - Stylistics  
Misty Blue - Dorothy Moore  
Lovin' As You Want To Be - Pete Wingfield  
Daylight - Bobby Womack  
Party Music - Ron Keith  
Let's Groove - Archie Bell  
Let's Have A Baby - Billy Paul

**WJLB - DETROIT**  
Sara's Smile - Hall & Oates  
Keep Holdin' On - Temptations  
Love Is - Al Hudson  
Party Music - Ron Keith  
Words - Denny Gerrard  
Storybook Children - Sam Dees/Betty Swann  
You Are Beautiful - Stylistics  
Is That Long Enough - Controllers  
Tonight's The Night - S.S.O.  
She Don't Ever Lose A Groove - Latimore  
Heaven Only Knows - Touch of Class  
New Orleans - Staple Singers  
Happy Music - Blackbyrds  
More, More, More - Andrea True  
When I'm Wrong - B.B. King  
Today I Started Loving You - Bobby Bland

**KATZ - ST. LOUIS**  
Keep Holdin' On - Temptations  
Disco Lady - Johnnie Taylor  
Travelling Man - Masqueraders  
Party Hearty - Oliver Sain

**KYAC - SEATTLE**  
Bad Luck - Atlanta Disco Band  
I Had A Love - Ben E. King  
Happy Music - Blackbyrds  
New Orleans - Staple Singers

## TOP 50 R&B ALBUMS

1	<b>GRATITUDE</b> Earth, Wind & Fire (Columbia PG 33694)	1	26	<b>MYSTIC VOYAGE</b> Roy Ayers Ubiquity (Polydor PD 6057)	31
2	<b>WAKE UP EVERYBODY</b> Harold Melvin & The Bluenotes (Phila. Int'l. PZ 33808)	2	27	<b>BEAST FROM THE EAST</b> Mandrill (United Artists UA LA 577G)	30
3	<b>RUFUS FEATURING CHAKA KHAN</b> (ABC ABCD 909)	4	28	<b>NEW YORK CONNECTION</b> Tom Scott (Ode SP 77033)	29
4	<b>FAMILY REUNION</b> The O'Jays (Phila. Int'l. PZ 33107)	3	29	<b>MOTHERSHIP CONNECTION</b> Parliament (Casablanca NBLP 7022)	34
5	<b>SPINNERS LIVE</b> Spinners (Atlantic SD 2-910)	5	30	<b>THE BEST OF GLADYS KNIGHT &amp; THE PIPS</b> (Buddah BDS 5653)	36
6	<b>RATTLESNAKE</b> Ohio Players (Westbound W-211)	7	31	<b>TURNING POINT</b> Tyrone Davis (Dakar DK 76918)	33
7	<b>LOVE TO LOVE YOU BABY</b> Donna Summer (Oasis OCLP 5003) (Dist: Casablanca)	8	32	<b>INSEPARABLE</b> Natalie Cole (Capitol ST 11429)	28
8	<b>WHO I AM</b> David Ruffin (Motown M6-849S1)	6	33	<b>LET THE MUSIC PLAY</b> Barry White (20th Century T502)	37
9	<b>MAKING MUSIC</b> Bill Withers (Columbia PC 33704)	10	34	<b>KICKIN'</b> The Mighty Clouds of Joy (ABC ABCD 899)	35
10	<b>FEELS SO GOOD</b> Grover Washington, Jr. (Kudu KU 24)	9	35	<b>RAISING HELL</b> The Fatback Band (Event EV 6905) (Dist: Polydor)	38
11	<b>THE SALSOUL ORCHESTRA</b> (Salsoul Records SZS 5501)	12	36	<b>TRACK OF THE CAT</b> Dionne Warwick (Warner Bros. BS 2893)	22
12	<b>HE'S A FRIEND</b> Eddie Kendricks (Tama T6-343S1)	18	37	<b>HONEY</b> Ohio Players (Mercury SRM 1-1038)	24
13	<b>BOHANNON</b> (Dakar DK 76917)	15	38	<b>BAD LUCK</b> Atlanta Disco Band (Ariola America ST 10004)	47
14	<b>CITY LIFE</b> The Blackbyrds (Fantasy F9490)	14	39	<b>GROOVE-A-THON</b> Isaac Hayes (ABC ABCD 925)	—
15	<b>MUSIC MAESTRO PLEASE</b> Love Unlimited Orchestra (20th Century T480)	16	40	<b>HOT CHOCOLATE</b> (Big Tree BT 89512)	32
16	<b>MOVIN' ON</b> Commodores (Motown M6-848S1)	17	41	<b>I LOVE THE BLUES, SHE HEARD MY CRY</b> George Duke (MPS/BASF MC 25671)	44
17	<b>DANCE YOUR TROUBLES AWAY</b> Archie Bell & The Drells (TSOP PZ 33844)	20	42	<b>JEALOUSY</b> Major Harris (Atlantic SD 18160)	—
18	<b>DISCO CONNECTION</b> Isaac Hayes Movement (Hot Buttered Soul ABCD 923)	19	43	<b>CITY OF ANGELS</b> Miracles (Tama T6-339S1)	43
19	<b>WHEN LOVE IS NEW</b> Billy Paul (Phila. Int'l. PZ 33843)	21	44	<b>MAN-CHILD</b> Herbie Hancock (Columbia PC 33812)	26
20	<b>BRASS CONSTRUCTION</b> (United Artists UA LA 545G)	27	45	<b>HOT</b> James Brown (Polydor PD 6059)	46
21	<b>PLACES AND SPACES</b> Donald Byrd (Blue Note BNLA 549G)	11	46	<b>FINGER LICKIN' GOOD</b> Dennis Coffey (Westbound W212)	—
22	<b>YOU GOTTA WASH YOUR ASS</b> Redd Foxx (Atlantic SD 18157)	25	47	<b>FREE TO BE MYSELF</b> Edwin Starr (Granite GS 1005)	48
23	<b>KC AND THE SUNSHINE BAND</b> (T.K. 603)	13	48	<b>CONFESSION THE BLUES</b> Esther Phillips (Atlantic SD 1680)	50
24	<b>LET'S DO IT AGAIN/ORIGINAL SOUNDTRACK</b> Staple Singers (Curton CU 5005)	23	49	<b>COLLAGE</b> Eddie Drennon (Friends & Company FS 1098)	—
25	<b>SHOWCASE</b> The Sylvers (Capitol ST 11465)	40	50	<b>YOU</b> Aretha Franklin (Atlantic SD 18151)	41

**WVKO - COLUMBUS**  
You're My One Weakness Girl - Street People  
Uptown & Country - Tom Scott  
Get Up And Move Your Body - Poison  
Travelling Man - Masqueraders  
Soul City Walk - Archie Bell  
Fopp - Ohio Players  
Extra to 23 - Disco Lady - Johnnie Taylor  
20 To 4 - Devil Is Doing - ChiLites

**KDAY - LOS ANGELES**  
A Train Called Freedom - South Shore Commission  
Mighty High - Mighty Clouds Of Joy  
Keep Holdin' On - Temptations  
Disco Lady - Johnnie Taylor

**WILD - BOSTON**  
Mighty High - Mighty Clouds Of Joy  
Happy Music - Blackbyrds  
Heart Be Still - Carl Graves  
Keep Holdin' On - Temptations  
When I'm Wrong - BB King  
Daylight - Bobby Womack  
Power Of Love - Dells  
Don't Go Looking For Love - Faith, Hope & Charity  
10 To 4 - Make Love To Your Mind - Bill Withers  
12 To 7 - Sweet Love - Commodores  
14 To 9 - Let The Music Play - Barry White  
19 To 10 - Disco Sax - Houston Person  
21 To 13 - I'm Needing You, Wanting You - Chuck Jackson  
26 To 16 - I Am Somebody - Jimmy James & The Vagabonds  
23 To 18 - I Had A Love - Ben E. King  
30 To 19 - Disco Lady - Johnny Taylor  
29 To 20 - Boogie Fever - Sylvers  
27 To 21 - You - Aretha Franklin  
28 To 22 - In Love Forever - Whispers

**WYLD - NEW ORLEANS**  
He's A Friend - Eddie Kendricks  
Happy Music - Blackbyrds  
Today I Started Loving You - Bobby Bland  
24 To 14 - Disco Lady - Johnny Taylor  
18 To 8 - Misty Blue - Dorothy Moore

**WAAA - WINSTON-SALEM**  
Bad Luck - Atlanta Disco Band  
Today I Started Loving You - Bobby Bland  
22 To 18 - Misty Blue - Dorothy Moore  
27 To 21 - Let The Music Play - Barry White  
23 To 19 - Find Yourself Somebody To Love - Rhythm

**WDAS - PHILADELPHIA**  
More, More, More - Andrea True Connection  
Tonight's The Night - SSO  
Train Called Freedom - South Shore Commission  
Grateful - Blue Magic  
P. Funk - Parliament  
Bohannon's Beat - Bohannon  
Day After Day - Reflections  
You're My One Weakness Girl - Street People  
50 Ways To Leave Your Lover - Paul Simon  
19 To 10 - Misty Blue - Dorothy Moore  
20 To 13 - We Can't Hide - Larry Santos  
21 To 14 - Bad Luck - Atlanta Disco Band  
27 To 20 - Happy Music - Blackbyrds  
54 To 30 - Daylight - Bobby Womack

**KKDA - DALLAS**  
It's Cool - Tymes  
Daylight - Bobby Womack  
Mighty High - Mighty Clouds Of Joy  
We're Gonna Make It - Roger Hatcher  
Love Or Leave - Spinners

**KDKO - DENVER**  
Misty Blue - Dorothy Moore  
Get Down Get Down - South Shore Coalition  
Party Hearty - Oliver Sain  
I Got The Feeling - Al Wilson  
Daylight - Bobby Womack  
Don't Go Looking For Love - Faith, Hope & Charity  
HE - Rattlesnake - Ohio Players  
HB - Hip It - Hosanna  
HB - It's Been A Long Time - Stuff 'n Ramjett  
HB - Mighty High - Mighty Clouds Of Joy



**UA OPENS NASHVILLE TOWER** — Shown in the new United Artists Nashville offices during the festivities that surrounded the official opening of UA's new Nashville facility, the United Artists Tower, are (from left) Larry Butler, UA vice president and director of country product; Al Teller, president, United Artists Records; Mike Stewart, chairman of the board, United Artists Music Publishing Group; UA country star Billie Jo Spears (receiving a silver disk for English sales on her "Blanket On The Ground" single); Roger Bolling, writer of "Blanket"; and Paul Richey of Brougham Music, publisher of "Blanket On The Ground." The Tower houses UA's new Nashville offices and is located at 50 Music Square West. Phone number is (615) 329-9356.

## Davis Speech fr 7

far as sales vitality is concerned."

- "The singles business is off overall, as measured by the amount of gold singles." LPs now account for 90 percent of record sales industrywide.

- Management is a key factor in the successes and failures of record labels. Company management must be careful in signing outside production deals and in how high a royalty rate they extend to their artists.

- Davis refused to equate the success of the Bay City Rollers with the success of the Beatles, thereby raising the possible link between the Rollers' equalling the sales success of the Beatles. He indicated it was far too early to make any comparisons.

- "Market shares can and do change rapidly." Arista, he added, began as a new company a little over a year ago and is now among the top ten companies in market shares.

- The Savoy catalog rights were obtained to make a profit, and not solely for prestige purposes. "We would not have paid money for prestige."

- "There is no way of telling how the economic climate will affect business in the first quarter of 1976." But Arista, he felt, has concentrated on building long-term artists. "The artists we've built are not here today, gone tomorrow artists."

- "Movies and soundtrack albums used to be 20 percent of record sales," while now they are down to a fraction of that. "Broadway isn't what it should be as far as music is concerned."

- "The latter half of 1975 brought new buyers into the stores because of the new artists. With the economic recovery, good albums out and with everybody coming with their big guns in early October, the last quarter was the best quarter."

- Arista will move its operation, which presently occupies 9500 square feet, to 20,000-25,000 square feet at 6 West 57th St., to be known as the Arista Records Building. The company will occupy four floors with an option on a fifth, and now has more than 100 people working in its New York office.

- But he consistently emphasized and reemphasized the various signings and the well-rounded artist roster, and that "Arista broke more artists than anyone else in 1975."

## Metz, Singer Set M.A.I. Records

**NEW YORK** — Stephen Metz and Steven Singer, co-owners of New York's Beacon Theatre, have formed their own record company called Music America International, Inc., known as M.A.I. Records, Inc. Metz is president of the company and Singer is executive vice president. Former vice-president of Expo Records, Sol Moglen is vice president of sales, promotion and distribution head of a&r will be Richard Landis, currently general manager of Music America International, Inc. and its affiliated companies. Landis is a former pianist with Spencer Davis and has recorded for ABC-Dunhill Records.

Initial product is expected to be shipped in mid-February.

Music America International, Inc.'s New York offices are located at 303 Fifth Avenue, New York, N.Y. 10016, telephone (212) 686-6670. On the west coast the address is 822 N. Harper, Hollywood, California 90046, telephone (213) 658-7387.



**NEW DEAL, NEW LP** — Bo Donaldson and the Heywoods, just signed to a long-term, exclusive recording contract by Capitol Records, have finished their first LP for the label. Album produced by Michael Chapman and Nicky Chinn is scheduled to be released in March. Capitol Records will back the release of the Heywood LP with a promotional and marketing campaign. (L to r, top row) David Krock, Nicky Brunetti, Gary Coveyou, Scott Baker; front row: Bo Donaldson, Rick Joswick and Mike Gibbons.

## NARM Convention Details Revealed fr 7

and the planning that goes into it.

"NARM provides the forum," Malamud explained. "The convention brings together the key policy making executives, the decision makers of all the important retailers, wholesalers and manufacturers." And while NARM arranges for speakers and seminars, "much of the discussions take place on a one to one basis between the various segments of the industry." Malamud, in analyzing the registration for this year's convention, stated that "this year, we are expecting the biggest turnout of the merchandising segment of the industry. Retailers, wholesalers and rack jobbers are bringing more key personnel. Where there used to be two or three from a company, now they're bringing eight or ten."

Asked to predict what the key issue will be at this year's convention, Malamud ventured his opinion that "price is always an issue and always will

be. The discount structure will be an issue forever. Nobody's ever happy." And yet NARM does not take sides on pricing questions. "We provide the forum for the merchandising segment of the industry to be heard. We're the umbrella group." Indeed, NARM represents all segments of the industry, and does not recommend an advantage for the retailers over the jobbers, or the other way around.

Among the speakers already announced were Arthur Taylor, president of CBS, who will give the keynote address; Bob Curtis, an expert in the field of security; Herb Hershfield, vice president of marketing for GRT Corporation, on tape merchandising; and six speakers — three wall street analysts and three leisure industry executives — on how Wall Street views the record industry; and Governor Jimmy Carter (D-Ga.), who will speak at the scholarship dinner.

Opening the convention will be a series of simultaneous meetings for rack jobbers (chaired by Louis Kwiker, executive vice president of Handleman),

retailers (co-chaired by John Cohen of Disc Records and Russ Solomon of independent distributors (chaired by Joe Simone of Progress Records in Cleveland). At these separate meetings, jobbers, retailers and distributors will have an opportunity to air their problems and discuss their situations with other jobbers, retailers, etc. They will also have an opportunity to follow up on topics discussed in the individual mid-year meetings that were held; Malamud noted that "it is important to communicate more than once a year. The individual meetings we sponsored — for the retailers in June in Philadelphia, for the rack jobbers in San Francisco in September, and the distributors in Chicago on October — had an opportunity to discuss their problems. And the feedback I have gotten on those meetings was that they were beneficial, and they will be continued in the future."

NARM will also present the findings of a research panel that has been studying the record buying habits of the 25-45 market. Following the presentation, a panel will discuss their findings and what they mean for the record business. Participating on the panel will be Al Teller, president of UA Records, who will be moderator; Kwiker from Handleman; Jack Craig, vice president of marketing for CBS; Dave Rothfeld, division vice president of Korvettes; and Mickey Kapp, director of Warner special projects.

The convention agenda, and the planning of the entire convention, are the result of six months of effort by the convention committee, headed this year by NARM treasurer and director, and Alta Distributing head George Souvall. In explaining the choice of the \$3 billion figure as the topic, Malamud noted that "for the last few years the industry has been hovering around the \$2 billion figure and we're not satisfied with that. We think it's realistic to think that by 1980, the record industry will be a \$3 billion figure."

## Hugo & Luigi fr 8

Stylistics are accepted all over the world it's harder to get them accepted here because a lot of radio people ... are used to them. They don't have the enthusiasm for new product."

Meanwhile Hugo and Luigi are renewing their commitment to black music, the more so when the executives look back at the start of Avco Records. Said Creator: "Five and half years ago we started this label and what was going on was acid rock. Period. Almost to the exclusion of everything else. So we jumped into that field and we hired the producers and we did the records and came out with a number of them. And we did all the promotion.

"We couldn't get to first base. "We lost money and went into the red. We couldn't get out and were running two years absolutely ice cold.

"Then we took a weekend off and just talked and talked. We decided that black music had always been thing for us from the days of Sarah Vaughan, Della Reese to Sam Cooke, to the Isley Brothers. We understood the music so we said, 'Let's go into that because black music is always here, stays true'."

The Stylistics was a hit group straight off for Hugo and Luigi with a gold album — "People around us said you can't sell a black album, you may have hit single but no album," said Peretti. "Now we are an r&b crossover company. That's where our records go."

## Bill Wyman fr 9

siders himself a businessman. "You have to be," he said. "Keep a lookout for yourself. You can make a lot of people rich in this business. I'm not a rich man myself. I've got a couple of houses (in the south of France) but that's all. I get record royalties and tour money. That's what I earn from being a Rolling Stone — one fifth of record royalties and one fifth of live performance money. I could go out on the road with one fifth less people and sell one fifth less records and be the same.

"But the Rolling Stones have total control of our own business now.

"We have no manager so there are never any real problems. If we need something done we just hire someone to take care of that particular thing. Like a tour, we'll hire Peter Rudge for a percentage and he'll set it all up."

The Rolling Stones have lawyers and advisors for the group as a whole, says Wyman, and Jagger has his own lawyer to look after his interests. Wyman has not but "I think it's a good idea and probably in the future I will have."

## New Orleans Sets Int'l. Musexpo Wk

**NEW YORK** — Sept. 8-11 will be "International Musexpo Week" in New Orleans, it was officially announced by the city's mayor Moon Landrieu last week. During these dates the second annual Musexpo will be held at the New Orleans Fairmont Hotel.

Mayor Landrieu announced that the city would "cooperate fully" with Musexpo, starting with multi-lingual posters at the New Orleans airport.



## Executives On The Move tr 12

Savoy, a label he joined 20 years ago, supervising day to day activities. He will continue being responsible for signing and recording new artists in the gospel area. John Daniels continues as a&r manager.

**Floyd Midwest R&B, Polydor** — Jan Floyd promoted to midwest regional r&b promotion manager, Polydor Inc., formerly local r&b promotion person in the Chicago/St. Louis area, will now work the Buffalo, Pittsburgh, Cleveland, Cincinnati, Detroit and St. Louis areas and key secondary markets in the midwest. Previous credits include r&b sales coordinator for Heilicher Brothers, Chicago.

**Friedman Joins UA Publicity** — Larry Friedman has been named to the post of east coast publicity coordinator for United Artists Records.

**Blaine Morrow Manager** — Terry Blaine named national sales manager of Charles Morrow Associates, New York based commercial music production firm.

**Baron To Winter/Grey** — Ron Baron has joined Winter/Grey Public Relations as an associate, effective immediately. Baron was recently the chief writer at Faralla/Woltag & Munao. Prior to F,W&M, he was one of the west coast editors for **Cash Box** magazine.

## Leisure Stocks Showed Increase

NEW YORK — Leisure-time industry stocks enjoyed a banner year, according to an article in the Wall Street Journal (Feb. 3). Among those stocks that showed high price gains in 1975 were Pickwick International, who own J.L. Marsh, Heilicher Brothers and Musicland, among other operations, whose stock increased 95 percent. Other industry companies favorably mentioned by Wall Street analysts included MCA and Warner Communications.

## Swan Song Sets Pretty Things Campaign, Tour

NEW YORK — Swan Song Records is mounting an extensive promotional and merchandising campaign in support of the Pretty Thing's new album, "Savage Eye." This coincides with the group's second U.S. tour, which began Jan. 30. Included in the campaign are saturation radio spots, magazine ads, displays, color posters and national TV and radio appearances. In addition, a billboard has been secured on Sunset Strip to coincide with the band's concert in Los Angeles.

The Pretty Things are managed by Peter Grant, who also manages Led Zepelin, Bad Company and Maggie Bell.

## Disco Decal

NEW YORK — Midland International Records has produced an oversized circular decal that will serve as trademark for its 12 inch disco singles and special disco product. Designed by Midland promotion coordinator Harry Spero, the orange decal will be fixed to a plain white album jacket.

## R&B New Adds tr 39

**WCIN — CINCINNATI**  
Disco Lady — Johnny Taylor  
Misty Blue — Dorothy Moore  
Daylight — Bobby Womack  
Qualified Man — Latimore

**WWRL — NEW YORK**  
Merry Go Round — Monday After  
More, More, More — Andrea True Connection  
He's A Friend — Eddie Kendricks  
14 To 6 — That Old Black Magic — Softones  
15 To 10 — Mighty High — Mighty Clouds Of Joy  
16 To 11 — Sweet Thing — Rufus  
20 To 12 — From Us To You — Stairsteps  
Extra To 16 — Sweet Love — Commodores

**WGIV — CHARLOTTE**  
Abyssinia Jones — Edwin Starr  
That Old Black Magic — Softones  
Tangerine — Sai Soul Orchestra  
Merry Go Round — Monday After  
Feel The Spirit — Leroy Hutson  
Don't Go Looking For Love — Faith, Hope & Charity

### Correction

Alan Clarke, who records as a solo artist for Elektra/Asylum, is still a member of the Hollies, who record for Epic. He has not left the group.

## Brubeck Quartet Silver Reunion

NEW YORK — The Dave Brubeck Quartet, consisting of Brubeck, Paul Desmond, Joe Morello and Eugene Wright, will be reunited for the first time since 1967 when they begin their silver anniversary tour on Feb. 14. The quartet is that which produced some of Brubeck's most influential output in the fifties. "Two Generations Of Brubeck," including Brubeck sons Darius, Chris and Dan, will perform with the quartet on the first half of the tour.

## Milt Goldstein Dead From Heart Attack

NEW YORK — CBS Records salesman Milt Goldstein collapsed and died from a heart attack at the CBS marketing meeting in San Diego. He was 60 and had been with CBS for 29 years, being honored as salesman of the year in 1975 at the company's Toronto convention.

Goldstein began as a presser in the Columbia Bridgeport Connecticut branch and in 1946 became record salesman for Times-Columbia, independent Columbia distributor in New York. He soon worked for CBS directly in the New York branch. He is survived by his wife, two daughters and a son.

## Capitol Shifts tr 12

several years.

"As Brown Meggs' successor, we have in Don Zimmermann a chief operating officer whose maturity, strength, experience and ability are well recognized in our industry. Don enjoys the full confidence of all of us who have worked closely with him, and, as a long-standing Capitol career man who has spent many years in responsible positions at headquarters and in our field organization, he commands the unquestioned loyalty and respect of the men he now leads. He will provide the most effective and imaginative leadership in his new role as chief of Capitol's recorded music activities.

"I have the greatest pleasure — and the greatest confidence — in welcoming Jim Mazza, Bruce Wendell, Pete Goyak, Dennis White, Larkin Arnold, Rupert Pery and Dan Davis as vice presidents. All of them are well tested Capitol executives who have made distinguished contributions to our label.

"It is indeed most gratifying to find from within our own ranks so many strong experienced individuals who are entirely capable and deserving of promotion to positions of higher management. These appointments emphasize again that one of Capitol's vital strengths, and its assurance of future growth, lies in the rich talent and dedication of its employees."



**FINISHING TOUCHES** — Producer Tom Dowd is seen conferring in the studio with Rod Stewart and Warner Bros. Records board chairman and president Mo Ostin. Dowd is working with Rod on the follow-up WB album to last year's gold winner "Atlantic Crossing." The album, as yet untitled, will be released in early spring and includes performances by the Tower of Power horn section.

## Management Today — Flight Of Iron Butterfly

by Marc Shapiro

LOS ANGELES — "They've reformed. Are you interested?"

Leonard Sachs' recollection of his 1974 pitch was direct and to the point. A simple opening to an involved record company and management operation designed to bring the reformed Iron Butterfly back to the status they enjoyed in the 1960s. Sachs was quick to point out that the procedures used in promoting the Butterfly are pretty much indicative of the efforts put forth for all artists.

"From the time MCA signed the band," stated Sachs, "it was a matter of management, the group and the record company getting together for all decisions. Things like material, who should produce the album and all items necessary to turning out a superior album of music."

Going into the studios to record their first album, The Iron Butterfly were, in a sense, starting over. They were big then but could they do it again? According to Sachs, promotion and advertising took its natural course.

"MCA was not inclined to do any advance promotion on the group until the first album was completed. Once the album was done the advertising and promotion people moved in with consumer and trade ads, promotions and posters. This was followed by the sales and distribution of product."

Sales figures show that the initial Iron Butterfly album for MCA sold pretty much on the strength of the old group. People were curious as to how the reformed band would stack up against the original. A situation that proved a hindrance as well as a help in promoting the band.

"The curiosity factor worked in our favor," said Sachs. "There was a ready-made record buying and concert audience for the group. But it did make things difficult in trying to promote the image of the band as a new Iron Butterfly when there was the past reputation hanging over us. Program directors and D.J.'s took a "show me" attitude in regards to the new group. The band's past reputation made establishing the group's new identity difficult. They meant something then; now we had to prove that they meant something now."

Touring, as well as promotion of the record, played an important part in the promotion of Iron Butterfly and it was in

this area that the triangle of client, management and record company got together once again.

"When it came down to the band going on the road we sat down with the record company and chose the best possible bookings from available dates. Exposure is the most important thing with a new act but there are other things that have to be considered. There's the question of how much money is involved, whether or not the act will headline and the type of setting for the show."

As was stated before, in terms of sales of the album which proved creditable for a first effort by a new group, both management and record company were satisfied with the results and the process of gathering material for a second album began. And the entire process of promotion with some notable changes, began again.

"With the second album the methods of merchandising and promotion were altered. With the first album being well received there was some semblance of a new identity to work from. There was an improvement in the quality and quantity of press and publicity that got out on the group. There was still resistance in some areas but it wasn't as great as it was before."

Sachs continued. "The kind of press an act gets is important. An act like Iron Butterfly would not benefit from an all out media blitz. That's why it's important that management and company remain in close contact with each other. In the area of promotion and publicity it's important that the record company gets in touch with the people who can make things happen for an act. Now this can consist of many things. It's advance radio spots and contacts with the important in each territory where the band is playing and where their records are being played. It's total involvement by each area's sales and promo people in terms of in-store displays and things of that nature. Advertising, press parties; it all plays a part in making an act happen."

Lenny Sachs and MCA record, are working together to break their act. The total cooperation of record company, client and management in the promotion and eventual success of a musician and his music is more than a utopian thought.

It's an industry fact of life.

## Hanson Expands Service Appts. Rapacz Cust. Eng.

BLOOMINGTON, MINN. — Hanson Dist. Co. announced the appointment of Dave Rapacz to the position of customer service engineer. His responsibilities



will include supervising "make ready" procedures for all types of electronic equipment and video games, paralleling similar services provided by the distributor to help minimize the common problems of factory defective and freight damaged equipment.

Rapacz has fourteen years of electronics experience, including seven years with the Control Data Corporation, and is fully qualified as an expert technician for all electrical and electro mechanical equipment. He is currently preparing for an upcoming series of seminars and apprenticeship programs.

As Hanson indicated, the firm has considerably expanded its service department capabilities and testing procedures to create "Hanson improved" product lines aimed at bridging the gap between "manufacturer and ultimate user." Rigid inspection through the use of specially designed checklists set the course for the installation of improvements and/or preventative maintenance overlooked during manufacturer mass production. This function is geared to reduce the incidence of inoperable equipment reaching the operator.

## UBI Award To Brady's Sharpe

UNION, N.J. — UBI has awarded \$200 in cash and a specially designed wall plaque to Fred Sharpe of Brady Distributing in Charlotte, N.C., in acknowledgement of his very constructive and time-saving suggestion of flang-

ing the metal leg on the UBI pool table. His suggestion has been put to work by the firm and UBI officials noted that the flange permits ease of installation and allows the factory to now ship their tables as a single unit in one packing carton.

## NAMA Reg. Mgmt. Program 3/18-19 Mt. Pocono, Pa.

CHICAGO — A two-day management symposium for vending and foodservice companies and for equipment and product manufacturers and distributors is being scheduled by NAMA (National Automatic Merchandising Association) on March 18 and 19 at Mount Airy Lodge in Mt. Pocono, Pa., according to G.H. Tansey, NAMA's director of convention and education.

Fashioned after the successful PIP conference held in Chicago last year, the symposium is being organized in cooperation with NAMA's eastern state councils for the benefit of all companies located in the northeastern states, Tansey said. It has been titled "Patterns of Profit."

Audience participation sessions featuring expert panelists will cover such topics as "Effective Merchandising and Marketing Programs," "Realistic Customer Relations," "Appropriate Product and Service Quality," "Employee Training and Upgrading," and "Government Regulation Impacts."

The workshops will include a presentation by several NAMA staff experts and industry leaders, Tansey announced.

"We are doing this in cooperation with state councils in New Jersey, Connecticut, Massachusetts, Maryland, New York and Pennsylvania," Tansey said, "but I want to stress that industry representatives from all the northeastern states are equally invited."

At press time confirmed speakers were Robert Sertell, director of the repairman training program at Delsea Regional High School (Franklinville, N.J.); William S. Gouled, consultant for the Macke Company (Cheverly, Md.); and Paul Duffy, vice president of marketing, Canteen Corporation (Chicago), plus the NAMA staff experts.

Registration fee for the function is \$145 per person (double occupancy), according to Tansey, and the package includes deluxe accommodations for two nights, all meals for three days, two receptions, all taxes and gratuities and

## Mueller Heads Rowe's Nat'l. Accounts

WHIPPANY, N.J. — D.J. Barton, president of Rowe International, Inc. (a subsidiary of Triangle Industries, Inc.), announced that effective January 1, 1976 Rowe's national accounts department will be under the immediate supervision of Richard J. Mueller.

Barton stated, "In this position a deep understanding of all phases of vending is a must. Dick's many years of service involving various operating and executive positions with a major national account, coupled with his involvement in many executive responsibilities within Rowe, has allowed him to gain the broad ex-

perience and knowledge which eminently qualifies him for the position."

Mueller has been vice-president of Rowe since 1968, serving the functions of corporate planning, special staff responsibilities, research and engineering, and currently is part of the market development group headed by Arnold B. Cohen.

Barton pointed out that this alignment of responsibilities will provide national accounts with a closer working relationship with the executive offices of Rowe.

## Rowe Distributor Operations Appts.

WHIPPANY, N.J. — J.D. Becker, general manager-distributor operations of Rowe International, Inc. (subsidiary of Triangle Industries, Inc.), recently announced two appointments to new positions within the Rowe-owned distributor organization.

Edgar C. Blankenbeckler joined the headquarters' staff in the capacity of director of sales. His extensive 25 years in the vending industry covers all facets of the business from service to administration, including his own route operation in Texas. Blankenbeckler's duties embrace the implementation of comprehensive sales training programs throughout the company-owned offices, the coordination of sales calls objectives and results, and up-dating the approach to the planned sales call.

Patrick Shane Breaks, appointed director of marketing-games, came to

Rowe from Streets Automatic Machine Company of England where he was managing director (U.S. equivalent to president) and involved in the manufacture and sales of coin-operated games throughout the world. Rowe's distributor operations group is one of the largest, if not the largest, sales organization for games in the world. Breaks duties include all phases of the marketing of games through the company-owned distributorships.

In making these appointments, Becker pointed out that successful programs developed by these new services to the company-owned offices will become available to all independent Rowe distributors as well. "It is through exchange of ideas," Becker emphasized, "that the coin-operated industry will continue to grow."

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## NYSCMA Slates 2nd Annual Pinball Finals

SYRACUSE — The second annual New York State Pinball Championship, aimed at providing the thousands of area pinball fans an opportunity to match their skill, will take place on April 24 at the Northway Best Western Inn in Syracuse. Event promises to be even bigger and better than last year's, "if that is possible," according to Herb Gross of Nice Day Productions, who's producing it.

Contestants will be competing from over 500 locations across New York state to become eligible as finalists in the state championship. The theme for 1976 will tie-in with the American bicenten-

nial. Special kits, designed by the sponsoring organization, the New York State Coin Machine Association, will be distributed throughout the state and each location will use the kit to promote its own tournament. The top three winners will become eligible for state championship participation.

Among the prizes to be offered for the top 10 champions, in addition to trophies, are: \$1776 in silver bicentennial dollars; a pinball machine; and tickets for the 1976 Watkins' Glen Grand Prix.

To further embellish this year's event,

NYSCMA president Millie McCarthy is arranging for several new concepts to be featured, including total stage design with graphics reflecting the bicentennial theme and a celebrity night tournament for the news media, offering them a chance to compete for trophies. Other ideas are also on the planning board.

Millie McCarthy made note of the fact that Women's Lib is very much a part of the function, inasmuch as last year's second place winner was Joyce Bellinger, a co-ed from SUNY Binghamton, indicating that the possibility of a woman champion this year is not so remote.

pation is heaviest among individuals in the under-25 age bracket, according to Edgell.

## GTB Gears For Nat'l. Tourn. Promo.

SYRACUSE — Under the consideration, subsequent to the recent Games Tournament Board meeting at Omni international complex in Atlanta, is the possibility of arranging a coin machine industry tournament promotion program linked with the entertainment concepts of television producers Sid and Marty Krofft. Of special interest to the board members is a gigantic pinball machine ride designed by the Krofft's for the Omni complex.

"The coin machine industry would be in a position to promote several of the new locations housing Sid and Marty Krofft's entertainment concepts," said GTB coordinator Millie McCarthy. "Places such as Atlanta, of course, and a new complex under construction in Miami Beach, Florida. It would be a great tie-in for us to promote coin machine tournaments at these complexes and at the same time help to promote the Krofft's concept by holding our tournaments there."

Sid and Marty Krofft are noted for the production of several highly rated children's television shows, such as "H. R. Pufnstuff" (NBC-TV), "The Bugaloos" (NBC-TV), "Lidsville" (ABC-TV) and "Sigmond and The Sea Monsters" (NBC-TV).

"It would be terrific if we could have our tournaments at the complexes and have Herb Gross produce them for us as a fantastic entertainment concept of our own," Millie concluded.

## Williams School In Denver



DENVER — The premises of Continental Divide Inc. in Denver, Colorado served as a classroom on Thursday, Jan. 22, for a games service school conducted by Leonard Nakielny of Williams Electronics Inc. As is customary at the frequent sessions Nakielny conducts through the country, the school attracted a capacity crowd of operators and service personnel. Notice the young



lady at the far right, Cindy Oronke CDDI's parts girl, who is attentively following the presentation in the Williams manual which is distributed to all students. Photo number two shows Nakielny, with diagram in hand, and the Williams demo model cabinet and interior mechanism used to illustrate his presentation. CDDI's Jerry Gordon and Jim Phillips hosted the school.

## Mirco Schedules Three Tournaments In March

PHOENIX — Mirco Games, Inc., in cooperation with its distributor network, has been hosting a series of regional table soccer tournaments which have created widespread interest in the sport and proven to be an excellent promotional tool for the factory's table soccer line, according to Mirco.

Firm's Bob Edgell, promotion director, said three tournaments, in the areas of St. Louis, Detroit and Rochester, N.Y., are on schedule for March of this year. Cash prizes will be awarded and, in addition, winners in the open doubles team category will receive club model soccer tables.

Previously held tournaments included a 4-day \$5000 event at the Snow World Exposition in Minneapolis, and a 2-day \$3000 tournament at the Hub Center Football in Independence, Missouri. Categories of play are generally, singles, doubles and mixed doubles, and partici-

## NAMA Reg. & Mgmt. Program fr. 42

symposium fees and working materials for all sessions. Single occupancy for NAMA members will cost an additional \$22.80 and the corresponding price for nonmembers of NAMA is \$195 per person, plus \$22.80 for single oc-

cupancy. Registration and other information may be obtained by contacting Tansey at NAMA headquarters, 7 South Dearborn Street, Chicago, Illinois 60603.

## Amusement Trades Exhibition Draws Success For 32nd Time

### Overseas Visitors Outnumber All Previous Years At London's Alexandra Palace

LONDON — It's another success story for the annual Amusement Trades Exhibition which took place at the Alexandra Palace in London Jan. 27-29. This was the 32nd Exhibition and, as the years go by, the show gets more and more exhibitors with more and more visitors, not only from the U.K. but overseas as well, to look, hear and buy equipment, some shown for the first time. In fact overseas visitors to the 32nd A.T.E. outnumbered all previous years, transforming the Alexandra Palace into an international oasis.

One of the stalwarts of the A.T.E. is London Coin Machines Ltd. — an international leader of coin operated amusement machines, acting as importers, exporters, wholesalers, retailers and distributors of quality equipment. Naturally, they had a large selection of Rockola equipment including the Rockola Princess 461 and the Rockola 464. London Coin announced its recent acquisition of the sole agency to the Spanish Playmatic pintable which it will be running in conjunction with Gottlieb. The company also expressed excitement over the new Exidy Destruction Derby — a video driving game for one or two players. They have a Green Shield Prize Stamp Machine which pays out green shield stamps instead of cash or tokens.

J.C. Pryde said that by the amount of orders taken at the show, if all the interest becomes reality it will have been one of London Coin's best years.

Thomas Automatics is the manufacturer of the machine which also pays out in green shield stamps. In associating with the Green Shield Trading Stamp Company, Thomas Automatics has produced a range of A.W.P. machines which issue special prize stamps as winnings. Extensive tests in inland and seaside locations during the past year have proven that the opportunity to win prize stamps generates tremendous play appeal. First two models available are the Super Saver and Double Bonanza.

Graeme Withers of Associated Leisure said music was proving successful this year within the range of Rockolas and Seeburgs. New generation video games were attracting a lot of attention, particularly the gun fighters. The new Bally fruit machines — hopper models — demonstrating their compactness and faster payouts, were going well.

A new name at this year's show was The Cherry Group, the leading company in Scandinavia, operating lottery and amusement games, educational programs on video TV for the restaurant industry and slot machines.



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## CHICAGO CHATTER

ICMOA announced that playoffs, climaxing the current running association sponsored pool tournament, will be held on April 4 at the Holiday Inn South in Joliet, Ill. Event is actually the first such tournament sponsored by the group and, we understand, it's been shaping up quite well since its start in early January. About 70 locations are participating and play is under the sanction of PBA's **Ward Brown**. A top prize of \$1000 will be awarded as part of the total \$5000 purse, with 140 trophy awards going to each location winner. . . . ICMOA is also very absorbed in the upcoming five-day service school it is holding Feb. 23-27 at the Elmhurst Holiday Inn; which will feature a full curriculum of games classes as well as individual phonograph sessions on Rock-Ola, Rowe and Seeburg product.

RECEIVED WORD FROM **Tom Nieman** of Bally Mfg. Corp. that the factory is preparing to release its new four-player called "Flip Flop" which has, among its outstanding features, the popular "flag" which was such a big hit on Wizard! Tom also mentioned what a highly successful run the firm's been enjoying with "Bow And Arrow."

ON FEBRUARY 24, Williams Electronics' engineer **Leonard Nakielny** will be in Milwaukee to conduct a service school at S.L. London Music, with **Nate Victor** hosting — and the usual large turnout is expected, of course! . . . Incidentally, we learned from **Bill DeSelm** that the factory is currently in volume production for export of its new "Space Mission" four-player.

ATTENTION OPERATORS: There's a new **Tony Bennett** single in release which has to be a natural for jukebox play. It's a gorgeous Bennett rendition of the standard "As Time Goes By" released on the Improv label (flip side's not bad, either — it's called "Bridges"). At any rate, the star's Chicago rep **Paul Gallis** said this is the first single recording of this tune in many years and he's confident the record will chalk up a very heavy sales score on the operator level, and retail wise as well. Give it a listen.

NICE CHATTING WITH **Irv Ovitz**, who heads up the vending department at World Wide Dist., and hearing that vending sales are steady — and why not, with such excellent lines as Seeburg, Lektro-Vend, Choice Vend, Polyvend, Litton ovens, et al, plus accessories!

DATELINE FLORIDA: The FAMA has alerted its membership to the proposed drafting of legislation to place a 4% tax on all amusement devices in the state of Florida. Because passage would certainly place an additional burden on operators, over and above licensing and present taxes, the association has selected a special committee to look into the matter. . . . There is a parallel here with the existing situation in Wisconsin where ops have been paying a 4% tax on collections and trying through their state association (WMMA) to get it eliminated or at least reduced. Only problem is, the tax is already on the books in Wisconsin so ops out there would probably advise their FAMA colleagues that "an ounce of prevention . . . etc."

ON THE SINGLES SCENE: Among current releases attracting operator attention in this area, according to Singer One Stop's **Gus Tartol**, are "Dream On" by **Aerosmith** (Columbia), "Empty Tables" by **Frank Sinatra** (Reprise), "Grow Some Funk Of Your Own" by **Elton John** (MCA), "Lonely Night" by the **Captain & Tennille** (A&M), "Give Me An Inch Girl" by **Robert Palmer** (Island) and "Trail Of The Lonesome Pine" by **Laurel & Hardy** (Mark). Gus also mentioned a personal favorite 'cuz he likes the tune, "As Time Goes By," and the artist, **Tony Bennett**; but he also happens to feel very strongly about its potential as a jukebox hit!

DATELINE CANADA: Had a very interesting and informative conversation with **Jean Coutu** of Laniel Automatic, regarding the status of current pending legislation to remove the pinball ban in Canada. In explaining government procedure in that country, Coutu said, in the normal process, a bill requires three readings prior to consideration for Senate approval. As of this writing three readings have already been completed and the bill is now awaiting sanction by the Canadian Senate. Canadian coin machine people are optimistic that, possibly within the next three or four week period, the bill will be approved and the ban subsequently lifted. . . . In discussing present business conditions at Laniel, Coutu said 1975 was an excellent sales year

## 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  
 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

and he's anticipating an equally prosperous 1976. Music, games and vending sales have been on the rise and with the expected legalization of pinball machines, business should certainly continue in that direction. Laniel, by the way, celebrated its 40th anniversary last year!

## HOUSTON HAPPENINGS

**Clyde D. (Salty) Morris**, 69, 2002 Merle St., Pasadena, Tex., passed away Jan. 14. He was retired from Hughes Tool Co., a member of Mason Lodge No. 2 (Cavite, Philippines), a member of Arabian Temple Shrine, Scottish Nite Bodies, Chinar Grotto. Survivors include the widow, **Lina M. Morris**, two sisters and one brother. **Cash Box** extends condolences and Houston Happenings' writer and wife, **Erma**, add their personal regrets. Clyde went into coin biz retirement some six years ago. After that he handled a few locations, mainly just to pass time and visit old friends. He was very intelligent and probably one of the best liked coinmen in the Houston territory. Soon after retirement he dubbed himself a "honeydew husband," because his wife kept him busy with requests like "honey, do this" and "honey, do that." After reading about this in a past issue of **Cash Box**, a songwriter composed a song about it and presented Morris with a recording. Houston area coinmen truly suffered a loss when Clyde Dell Morris passed away . . . Enjoyed a brief, and always pleasant, visit with **Jesse Herrera**, owner of Jesse Herrera's Amusement Co. (1719 Gentry St., Houston). He's actually one of our real veteran subscribers and a heck of a nice guy . . . **John E. Williams** of ABC Music Co. (2633 Bissonet St., Houston) is mighty well informed on coin machine operations. He recently said that what the industry needs most right now is a brand new, completely different and unique type of amusement game . . . **J.J. (Jerry) Johnston**, sales rep for H.Z. Franz & Co., said business is extremely good and improving every day. . . . **Jack K. Kirby** is sole owner of United Record Distributing Co., located at 1613 St. Emanuel St. The concern is a one-stop record service and Kirby said the **Bob Dylan** and **Waylon Jennings** albums, in order named, are current best sellers. . . . Nice that newly wed **Mrs. Pamela R. Gaenslen** saw fit to return as receptionist at Gulf Coast Dist. Co. in Houston. Would be quite a chore getting about that huge firm sans directions from Pam. Her father, **L.C. Butler**, owns the outfit.

## EASTERN FLASHES

**Joe Bradford** of Ebsco Amusements in Red Bank, N.J. reports that they recently held a successful foosball tournament for players in central Jersey and 32 of the best players in the area participated. Another tourney is scheduled for Easter week at Brookdale Community College in Lincroft, N.J. They are currently thinking of expanding future tourneys, however, as an operator from upstate N.Y. expressed interest in sending some of his top players down to compete. Joe also reports that some changes have been made in the firm's foosball machines. They've added formica drink holders to their Vulcan model and Joe said that since the MOA show "they've been going like wildfire." The next home model version in release will be the HM Two, to be slightly higher than HM One because players have been requesting the change . . . **Bob Catlin** of Rowe International in Albany reports that he's been busy on the phones taking orders for the new Gottlieb add-a-ball "Bank Shot," which he expects to be able to deliver the latter part of February . . . The new Williams pingames are selling at a brisk pace in the upstate area, according to **Sid Gordon** of See-North Dist. in Albany, and he anticipates a lot of action on some of the new machines coming out such as the soon-to-be-released 4-player from Williams which was so successfully tested. He also had some great comments on the new "Biplane" TV game and UBI's "Silver Fox" table with adjustaprice. Musicwise, it's the Seeburg "Entertainer" and quad units . . . We reported last week on the Atari service school being hosted by Robert Jones International and Rowe International in Syracuse. RJI's **Jack Shawcross** said the site chosen for the school is the Northway Inn in Syracuse. Dates are Feb. 16-17. By the time this column makes print the Irving Kaye Hurricane foosball tournament will have already been held at the New York State Fairgrounds in Syracuse, co-sponsored by Kaye and Robert Jones International. Jack said they anticipated an even bigger crowd than they had at last year's tournament and were setting up 30 tables this time as opposed to 20 last year. Hope to have photos and details in a future issue.

## MILWAUKEE MENTIONS

Two very busy fellows these days are **Joel Kleiman** and **Sam Cooper** of Pioneer Sales and Services in Milw. As most of you know, Pioneer recently completed a move to more spacious quarters; however, the proper equation for any move is: more room, more work. This doesn't bother Joel, though, who tells us that the enlarged warehouse and parts department have really made work much easier. Another very attractive asset is the new customer showroom, which is able to display much more merchandise. All games at Pioneer are doing extremely well, as are the Rowe phonographs, and according to Joel, vending equipment is moving well also. We hope to show a photo of Pioneer's new quarters in a future column.

SPOKE WITH **Leonard Roulier** of WMMA, who gave details of the apprenticeship program which will begin Feb. 9 at Midstates Tech. Institute in Wisconsin Rapids. This is a three-year program with training lasting four weeks the first year and three weeks both the second and third years. The apprentice, under the sponsorship of his employer, will attend classes for a week and then return to his job for a week, until the four week program has been completed. There will be qualified instructors from Midstates, as well as **Pat Blake**, conducting classes in graphic interpretation, electronic math, soldering, welding & brazing and electricity & electronics. These are only a few of the courses offered for the first year apprentices. Upon completing the courses, the apprentice will become a card-holding journeyman in the electronic games field.

ON THE SINGLES SCENE: **John Jankowski** of Radio Doctors, Milw. tells us that the following singles are receiving excellent operator response: "December 1963" by the **Four Seasons** (WB); "All By Myself" by **Eric Carmen** (Arista); "Dream On" by **Aerosmith** (Columbia); "Renegade" by **Michael Murphey** (Epic); "Grow Some Funk Of Your Own" by **Elton John** (MCA); and "Lonely Night" by **Captain & Tennille** (A&M).

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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.

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50 SEEBURG 100 selection wall boxes \$5.00 each. 50 Seeburg 160 selection wall boxes \$37.50 each. 10,000 used 45 rpm records 15¢ each. CENTRAL MUSIC CO., P.O. Box 284, 407 E. Ave., D. Killeen, Texas 76541.

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FOR SALE: (3) UBI Sointaballs (like new), Sega Moto Champ, Sega Attack, Sega Grand National, MCI Blue Max, Air Ball, D&L DISTRIBUTING CO, INC., 6691 Allentown Blvd., Harrisburg, Pa. (717) 545-4264.

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# CRIA, RCMP Cracking Down On Canadian Tape Pirates

## Seizure Of Greek Repertoire Marks First Ethnic Violations Under Copyright Act

TORONTO — In the wake of a new and more determined crackdown on tape pirates by the Canadian Recording Industry Association and the Royal Canadian Mounted Police, a number of arrests and convictions have been made in the last month.

In Quebec City, on the eve of their trial for charges of tape piracy under the Canadian Copyright Act, Michel Camirand and Nicole Morissette, who carried on a business under the name of Prets Champlain Ltd., changed a plea from 'not guilty' to guilty.

Camirand, the principal in the company, was fined a total of \$2,475 while associate, Morissette, received a fine of \$775 as did the company.

The court ordered destruction of all tapes and materials seized by the RCMP.

The charges were made after an investigation by the CRIA and the RCMP in which 1,200 pirate tapes, 100,000 labels, a winding machine and wrapping machine were seized in Quebec City in October, 1974.

In a separate incident in Montreal, the RCMP recently conducted simultaneous

raids on four suspected manufacturers and distributors of pirated Greek repertoire tapes.

The raids, conducted on Attika Greek Import Store, the Greek Town Gift Shop, Louis Psihogios and Koko Magnetics, turned up 8,000 pirate tapes, 100,000 labels and duplicating equipment worth in excess of \$15,000. Most of the music involved is controlled in North America by Peters Int'l. Inc. It is expected that criminal charges under the Canadian Copyright Act will be laid in the near future.

This is the first instance of violation under the act involving ethnic material.

# Alberta Prairie Flourishes: Two New Edmonton Labels Add Mustard, Stony Plain To Farm Strip

EDMONTON — The prairie regions of Canada are beginning to show signs of record industry life and the recent birth of two new labels in Edmonton, Alberta can only further stimulate their growth.

In November of last year, Damon Productions Ltd., under the helm of Gary Damon, announced formation of Mustard Records. Previously restricted to country acts, the new label will handle a number of local pop and rock talents. Damon Productions encompasses radio jingles, demo work and professional guidance. With offices in the hub of the city, Damon offers artists attractive recording studios with a 16-track Ampex board and staff producer. Initial product includes a single by Nancy Nash, titled "Stranger," and a comedy skit album. The Damon label, still active, is shortly to release an album by Bob Ruzika who wrote "Dirty Old Man," turned into a successful soft-country hit by George Hamilton IV.

# Levinson (PR), Lipman (MKT) To Rep. Mushroom Interests

LOS ANGELES — Mushroom Records of Canada has hired Macey Lipman marketing services and Levinson Associates public relations for corporate and product developmental services in the United States.

According to Mushroom president Shelly Siegel, the new arrangement will concentrate efforts to support Heart, the Canadian group whose current Mushroom LP, "Dreamboat Annie," has sold a reported 75,000 copies since release in Canada two months ago.

No U.S. distribution has yet been formalized for this LP or product by other Mushroom artists, which includes Spring, Jayson Hoover, Richard Stepp and Songbird.

Mushroom, formed in Vancouver in Jan., 1974, is a division of Can Base

Productions whose president is Hunter Vogel, a member of the Canadian Parliament for 20 years. Can Base vice president Richard Vogel is a former president of the B.C. Bar Association, and secretary-treasurer Walter (Wink) Vogel heads Cloverdale Paint & Chemicals, the largest chain of its kind in western Canada.

While Siegel heads Mushroom, another Can Base adjunct, Can Base Studios of Vancouver is directed by Mike Flicker. In operation five years, the studio has seen many western Canadian acts including Bachman-Turner Overdrive, Terry Jacks and the Poppy Family.

Lipman and Levinson will be working independently but otherwise coordinating efforts for Mushroom.

# Teichiku Picks Up 2 UK Labels

TOKYO — Teichiku Record Co., Ltd. of Japan has acquired two British labels, Bradleys and Contempo, for Japanese distribution.

According to an executive spokesman, this is "one step to strengthen the Teichiku international repertoire section." In the past, the foreign music section of the company had been somewhat weak. Reinforcement of the area has recently become a major project within the company. With this acquisition, the label expects to reach a younger audience, inasmuch as the new labels incorporate rock, soul, r&b and blues material.

# Discos: Toronto #2 To Montreal And Trying Hard

TORONTO — While Montreal ranks as the #2 disco market in North America, next to New York City, Toronto is presently making a fierce grab for the lion's share of sales.

A slump in liquor sales, combined with a fallback in attendances at major clubs in the Toronto market has forced a number of major clubs in the city to boost entertainment budgets, and the key to success seems to be disco show acts in the style of Bimbo Jet and Shirley & Co.

A number of clubs in the city have fallen into a successful pattern with this type of entertainment and the trend seems to be growing. Leading the pack is Roel Bramer's Bramfield Restaurant chain, operating in four locations within the city. Major acts such as Ecstasy, Passion & Pain, Carol Douglas, Creative Source, Betty Wright, and The Blackbyrds — are filling the licensed lounges to capacity, leaving line-up crowds at the door.

Clubs operating within the city, such as Nicki's Palace, are budgeting an \$8 to \$10,000 entertainment spread for disco show acts, and the general consensus is that the figures are worth every penny in returns.

Denni Berni, talent booker for the Hotel Triumph's Canary Cottage Showcase room, reasons that strong competition among clubs, in order to attract a spending audience, is bringing results, and that most hotel entertainment lounges have significantly increased entertainment budgets in the first quarter of this year.

While Montreal still holds its position as a number one market for disco record sales, an acute shortage of showrooms for acts has resulted in the Toronto market gaining a lead in presenting the shows. First quarter sales of records within the Ontario (Toronto) region will determine whether this upsurge in disco show acts within the city actually boosts record sales.



AUSSIE TOUR — Kevin Peatfield, acting promotions manager for Festival Records Pty. Ltd. is shown with the Stylistics prior to the presentation to the group of plaques to celebrate the start of their first concert tour of Australia at the Centerfold nightclub in Sydney recently.



TROVA RECORDS of Argentina held its twelfth anniversary party recently. In celebration, the company recognized its outstanding artists with special awards. Shown with his presentation at the Embassy Theatre in Buenos Aires is Astor Piazzolla, whose latest album, "Libertango," is available in the United States through Chrysalis Records. Pictured with Piazzolla are "Chango" Farias Gomez (Trova artist); Trova director Dr. Carlos Garber; and Ines Rinaldi (Trova artist).

# Boyle Appointed Chairman, Radio-TV Commission

OTTAWA — Harry Boyle has been appointed to the post of chairman of the Canadian Radio-Television Commission by Prime Minister Trudeau, with a tenure effective until October 1980.

The official announcement made January 16, confirmed the former broadcaster to the post after sitting on the commission as acting vice-chairman since 1968.

Boyle is the second person to hold the top position in the federal government post, and replaces Pierre Juneau who vacated the position last August to become communications minister.

# Japanese Labels Set Goals

TOKYO — 1976 has marked revitalized emphasis on the directions of three of the main Japanese record manufacturers.

Victor Musical Industries held a business conference Jan. 19 at its head office in Tokyo with label president Toshio Yagisawa addressing the company: "The general economic condition is recovering slowly. However, we can't be optimistic; in other words, many difficulties are expected in front of us. The output of record and music tape in 1975 did not show the high increase as years before. The main cause of this phenomena, I think, had been in the privation of fine plans rather than the economic re-

cession. We have to catch the consumer's mind this year. From this point of view, our 1976 slogan is 'regeneration and pride'."

Juji Nanko, president of Teichiku Records spoke at his company's conference in Tokyo, Jan. 17, stressing efforts to achieve a sales-target of 10,000,000,000 yen in one year.

Tokuma Music Industries has set its sales target for the first six months of its 1976 fiscal year at 15% more than the previous term. To this end, the label is expected to push its main labels, Minoruphone, Harvest (folk), Barbon (new-music), Dan (jazz) and Eterna (classic).

## Australasian Country Music Industry Honors Tex Morton

TAMWORTH — Pioneer country music singer and showman, Tex Morton, is the first name to be placed on the "Australasian Country Music Roll Of Renown." Morton was named to the roll in the presence of a large audience of recording, publishing and media executives, and fellow country music artists.

Born in New Zealand, Morton made his first recording in 1932. In the presentation, Max Ellis, chief executive of the awards, said Tex Morton had, more than anyone else, established the identity of Australasian country music. The brass plaque will be mounted in a prominent

place in Tamworth, now widely known as "country music capital."

Another veteran, Slim Dusty, took two awards with his album "Lights On The Hill" which won the best selling award and the best album. The Webb Brothers provided a popular win in the best group section with their "Palmer River Song," while Bill Cate of Bill & Boyd brought "Santa Never Made It Into Darwin" into first place in the best Australasian composition. The best instrumental was won by young New Zealand musicians Paul and Colleen Trentwith, who over the last few years have worked closely with Slim Dusty. Best new talent was awarded to Bob Purtell, a former truck driver from Sydney, while Heather McKean took out the best female vocal with her song, "I Can Feel Love." Top male vocal award provided one of the surprises of presentations when it was won by Tamworth singer, Rex Dallas, with "My Lancashire Yodelling Lass."

The presentation of the awards climaxed a weekend of hectic activity in Tamworth. The northern city in New South Wales was swamped by country music fans, many of whom had travelled from all over Australia to attend the festival.

## Toots & Maytals Ready Album And British Tour

NEW YORK — Island Recording group Toots & The Maytals have arrived in England following the completion of their American tour with the Who. The group is in London to complete work on their latest Island LP. Upon completion of the record, set for release in the spring, the group will embark on a national concert tour of England, to play major venues throughout the country. Supporting Toots & The Maytals on the tour will be the Heptones, another reggae group from Jamaica.

## Heavy Excise Tax Grip(e)s Canadian Studio Owners No Domestic Sound Equipment/Tape Manufacturers To Circumvent Imports

TORONTO — Canadian sound studios are running at a disadvantage financially with U.S. counterparts, according to a number of producers and general managers across the country.

The gripe, according to Eastern Sound general manager Salim Sachadina, is built around a 17½ percent excise tax levied against all equipment and recording tape imported from world markets, primarily the U.S., which is adding a noticeable overhead cost in studio construction and general overhead costs.

"What is needed," says Sachadina, "is a strong association between studio managers, so that a common front can force the government to consider our manufacturing business in terms of preferential tax benefits."

Sachadina is but one of a number of general managers across the country who is concerned about the heavy tax imposed on importing equipment needed in studios here. The bite is double-toothed when an inventory of Canadian sound equipment and tape manufacturers is drawn up. There are none.

Steve Vaughan, general manager at Toronto Sound, would like to see an association built on the same account, but also to provide studios with some sort of protection against credit losses which victimize all studios at one point or another.

"The main area is with the independent artist who puts an initial sum down for

## England's OBE To Decca's Coupland

NEW YORK — Derrick J. Coupland, managing director of Decca Orient (PTE) Ltd., has been appointed as an officer of the Order of the British Empire (OBE) by Her Majesty Queen Elizabeth II, head of the Commonwealth, in her New Year's Honours List 1976.

work he is recording, then his bank loan doesn't come through and his whole project becomes a liability. Legal action is possible, but obviously if the artist has no money, no money can be recouped."

Vaughan has managed to build a reliable credit system into his base of operation, but he is in favor of seeing a credit reference set up by studio managers so that once an incident occurs, it can be recorded and be made available to all other studios. This, he feels, would eliminate losses for the studio industry as a whole across the country.

## Lone Star Beer Gets Active In Music With Multi-Faceted Program

Considering that the longneck is Lone Star's primary profit package, profits have increased proportionately. In 1974, the gross sales after federal tax amounted to \$29,782,000, and for the first 11 months of 1975, the sales amounted to \$32,826,000. The figures for Dec. are not yet available, but nevertheless the climate for Lone Star's continued expansion is good. Last fall, Lone Star and WMAQ, Chicago's NBC owned and operated country station, completed advertising agreements and Lone Star is now a regular advertiser. Lone Star's Chicago business is done on a gross profit operation — whatever they sell is invested back in the market via WMAQ advertising. "We're starting to get a lot of calls from places in New Jersey, Washington, southern California, San Francisco, Kansas, Iowa and Atlanta," added Sullivan, "wherever this music is starting to pick up. We'll go into those pockets and maybe ship them a carload or a truckload. We just want to keep the beer fresh and as this bicentennial celebration rolls around people begin to introspect about some of the things that

## Craig Re-signs British Lion, Resettles With Purple Group

LONDON — John Craig, managing director of British Lion Music has joined the Purple Group of companies as managing director of music publishing interests. Purple has also acquired a half-share in British Lion Music. In addition a new company, Arabella Music has been formed as an outlet for the group's new talent and publishing acquisitions. Simultaneously comes news of Arabella's first signed deal with Eddie Hardin and Ray Fenwick's E.R. Music for the world. First copyright to be released is "Music Maker" by Ray Fenwick and Fancy in which Arabella has part

## Beau Dommage Hottest Capitol Canada Contract

TORONTO — Figures announced by Capitol Records-EMI of Canada Ltd. indicate that Quebec act Beau Dommage have outsold all international artists released here by the label. It is believed that this is the first time such an occurrence has happened for an international label in Canada.

Beau Dommage are credited with over \$2-million retail sales, mostly in their home province of Quebec, with an estimated 350,000 albums sold in the twelve months ended Dec. 31, 1975.

In addition to being Capitol's hottest contract here, the group have just been awarded the 'Prix du Secretariat d'Etat aux Affaires Culturelles' at MIDEM, Cannes, France. The award was presented to Beau's manager, Yves Savard, by the French secretary of state for their contributions on an international level in the "propagation of French language and culture."

Practically an unknown group outside of Quebec, Beau Dommage received attention late last year when their second album reached platinum status (100,000 copies) prior to the album's official release date. It was then believed that the LP marked the first time a Canadian act had shipped platinum, and the Elton John and Bachman-Turner Overdrive are the only two reaching this proportion since.

publishing. There is also an album of Hardin and York material currently in preparation in Germany for release through Bellaphon Records. British Lion will continue to publish British Lion film scores with the added advantage of access to the talents of writers Jon Lord, Roger Glover and other Purple Group artists.

Glyn Evans has joined EMI International as international repertoire manager. Previously with Phonogram Glyn spent seven years with CBS Records and headed up the international department. Peter Jamieson, general manager of EMI International said "Glyn's experience and track record are ideal for the position we have in mind. In this latest step towards expanding and perfecting our international division operations in the U.K. we have become a totally reciprocal organization. We are now responsible for a complete, two-way flow of repertoire both in and out of the U.K. for the benefit of our overseas associates."

A&M Records launches the first albums from the new Horizon jazz series this month with initial releases by Jim Hall, Paul Desmond and Dave Brubeck. Horizon jazz productions are not aimed at one particular market — its goal is to cover a broad range of contemporary music.

News from Bell/Arista includes the launching of new group, Slik, in association with writers/producers Bill Martin and Phil Coulter. Slik makes its debut with "Forever And Ever" which is already climbing the charts. Also from Bell, a new Barry Manilow single "I Write The Songs" which made the No. 1 spot in the U.S. charts and a new album "Tryin' To Get The Feeling."

Judy Totton has been appointed press officer for Magnet Records replacing Sue Dunkly. Al Holmsedt becomes chairman of EMI's Swedish company.

## Three Degrees To Guest, Play Mexican Awards

LOS ANGELES — The Three Degrees have been set as guests of honor and will perform at the Mexican Academy Awards, El Heraldo Awards, Feb. 20 according to Pedro Vargas, Jr., coordinator of the 11th annual presentation, and Richard Barrett, manager of the Columbia recording artists.

The presentation will take place at the Camino Real Hotel in Mexico City, Mexico. President Luis Echeverria, government officials and Mexican luminaries will attend the invitation-only event that will be televised throughout the country.

move totally into music. Willie's last album ("Red Headed Stranger") was not progressive — "Blue Eyes" was not progressive. What I think he wants to do is move sideways and likewise we want to involve ourselves sideways."

Through the symbiotic identification of Lone Star beer and Texas music, many elements have benefited. The relationships have provided increased exposure for each other, which means increases in record and beer sales. While the liaison may ultimately benefit the bankbooks of artists and breweries alike, the spirit of camaraderie found by Retzlloff and the Texas musicians as they develop with a musical energy more than anything else has created a warm climate for mutual friendship and cooperation.

made this country great — for instance the development of the west and what the west meant to those who settled it.

"Texas is kind of the west to everybody, and I think we've got a chance by our name alone of being part of the energy that comes out of Texas' lifestyle. There's a lot of evidence pointing to the fact that while California was an area that attracted young people in the sixties, Texas is now taking that on her shoulders. If that were to happen, we want to be part of what they believe Texas to be. People outside Texas have an opinion that Texas is wide-open, and ecologically a better place than Los Angeles or New York, and they're right. We're positioning ourselves to roll with the music if and when it takes on national significance."

When asked about other styles of music, Sullivan made it clear that Lone Star's interest was involving itself with music of all kinds. "ZZ Top out of Houston called and asked what they could do with us, and we do have other people not normally associated with progressive country. What we want to do is

DARK HORSE RECORDS  
IS PLEASED TO ANNOUNCE  
THE SIGNING OF  
GEORGE HARRISON



"I feel very optimistic being in the company of the Dark Horse artists and staff, and greatly encouraged by the growth of my relationship with Herb, Jerry and all at A&M. I look forward!!"

*George*





# Cash Box Top Albums/101 to 200

101	<b>AEROSMITH</b> (Columbia PC 32005)	2/7	136	<b>SIMON &amp; GARFUNKEL'S GREATEST HITS</b> (Col PC 31350)	2/7	169	<b>MUSIC FROM THE SOUNDTRACK OF BARRY LYNDON</b> (Warner Bros. BS 2903)	2/7
102	<b>HE'S A FRIEND</b> EDDIE KENDRICKS (Tamla T6 343S1)	119	137	<b>JESSI</b> JESSI COLTER (Capitol ST 11477)	120	170	<b>BIDDU ORCHESTRA</b> (Epic PE 33903)	173
103	<b>GORD'S GOLD</b> GORDON LIGHTFOOT (Warner Bros. BS 2237)	112	138	<b>ENDLESS SUMMER</b> BEACH BOYS (Capitol ST 11307)	185	171	<b>TRACK OF THE CAT</b> DIONNE WARWICK (Warner Bros. BS 2893)	174
104	<b>SCHOOL BOYS IN DISGRACE</b> THE KINKS (RCA LPL 15102)	70	139	<b>LED ZEPPELIN IV</b> (Atlantic SD 7208)	135	172	<b>FEELINGS</b> JOHNNY MATHIS (Columbia PC 33887)	160
105	<b>MUSIC MAESTRO PLEASE</b> LOVE UNLIMITED ORCHESTRA (20th Century T480)	109	140	<b>AN EVENING WITH JOHN DENVER</b> (RCA CPL 2-0764)	142	173	<b>DAVID COURTNEY'S FIRST DAY</b> (United Artists UA LA 655G)	184
106	<b>FANDANGO</b> ZZ TOP (London PS 656)	84	141	<b>BAD LUCK</b> ATLANTA DISCO BAND (Ariola America ST 10004)	137	174	<b>MORRIS ALBERT</b> (RCA APL 1-1018)	145
107	<b>LET'S DO IT AGAIN</b> THE STAPLE SINGERS (Curtom CU 5005)	101	142	<b>DAWN'S GREATEST HITS</b> TONY ORLANDO & DAWN (Arista AL 4045)	156	175	<b>JOURNEY TO LOVE</b> STANLEY CLARKE (Nemperor NE 433)	139
108	<b>PLACES AND SPACES</b> DONALD BYRD (Blue Note BNL A 549-G) (Dist. U.A.)	87	143	<b>AROUND THE WORLD LIVE IN CONCERT</b> THE OSMONDS (MGM M3JB-5012)	121	176	<b>ELVIS, A LEGENDARY PERFORMER VOL. 2</b> ELVIS PRESLEY (RCA CPL 11349)	—
109	<b>DARK SIDE OF THE MOON</b> PINK FLOYD (Capitol 11163)	114	144	<b>BEAST FROM THE EAST</b> MANDRILL (United Artists UA LA 577-G)	143	177	<b>I LOVE THE BLUES, SHE HEARD MY CRY</b> GEORGE DUKE (MPS/BASF MC 25671)	181
110	<b>BARRY WHITE'S GREATEST HITS</b> (20th Century 493)	80	145	<b>FINGER LICKIN' GOOD</b> DENNIS COFFEY (Westbound W212)	155	178	<b>X-RATED</b> BLACK OAK ARKANSAS (MCA 2155)	147
111	<b>COME TASTE THE BAND</b> DEEP PURPLE (Warner Bros. PR 2895)	111	146	<b>TOUCH</b> JOHN KLEMMER (ABC ABCD 922)	146	179	<b>TAPESTRY</b> CAROLE KING (Ode 77099) (Dist. A&M)	183
112	<b>REFLECTIONS</b> JERRY GARCIA (Round RX LA565-G/RX-107) (Dist. UA)	167	147	<b>THE VERY BEST OF RAY STEVENS</b> (Barnaby BR 6018)	144	180	<b>TOGETHER</b> ANNE MURRAY (Capitol ST 11443)	149
113	<b>SKY HIGH</b> JIGSAW (Chelsea CHL 509)	91	148	<b>GET YOUR WINGS</b> AEROSMITH (Columbia PC 32847)	151	181	<b>RUSTY WIER</b> (20th Century T495)	182
114	<b>SAVE ME</b> SILVER CONVENTION (Midland Int'l. BKL 11-1129) (Dist. RCA)	92	149	<b>THE HEAT IS ON</b> THE ISLEY BROTHERS (T-Neck PZ 33536)	128	182	<b>SAVAGE EYE</b> PRETTY THINGS (Swan Song SS 8414)	—
115	<b>CAT STEVENS' GREATEST HITS</b> (A&M 4519)	117	150	<b>CAPTURED ANGEL</b> DAN FOGELBERG (Full Moon/Epic PE 33499)	133	183	<b>PRESSURE SENSITIVE</b> RONNIE LAWS (Blue Note BN-UA 452-G)	158
116	<b>BLAST FROM YOUR PAST</b> RINGO STARR (Apple SW 3422)	99	151	<b>AN EVENING WITH WALLY LONDO</b> FEATURING BILL SLASZO GEORGE CARLIN (Little David LD 1008)	118	184	<b>JEALOUSY</b> MAJOR HARRIS (Atlantic SD 18160)	—
117	<b>FEELS SO GOOD</b> GROVER WASHINGTON JR. (Kudu KU 24S1)	103	152	<b>PHILADELPHIA FREEDOM</b> MFSB (Phila Int'l PZ 33845)	125	185	<b>MOTHERSHIP CONNECTION</b> PARLIAMENT (Casablanca NBLP 7022)	191
118	<b>BACK HOME AGAIN</b> JOHN DENVER (RCA CPL 1-0548)	116	153	<b>FIREBIRD</b> TOMITA (RCA APL 11312)	186	186	<b>OMMADAWN</b> MIKE OLDFIELD (Virgin PZ 33913)	157
119	<b>DIAMONDS &amp; RUST</b> JOAN BAEZ (A&M SP 4527)	124	154	<b>DAN HILL</b> (20th Century T500)	152	187	<b>RAISING HELL</b> THE FATBACK BAND (Event EV 6905) (Dist. Polydor)	192
120	<b>WIND ON THE WATER</b> DAVID CROSBY/GRAHAM NASH (ABC ABCD 902)	104	155	<b>THE BUTTERFLY BALL &amp; THE GRASSHOPPER FEAST</b> ROGER GLOVER & GUESTS (UK UKL 56800) (Dist. Phonogram)	159	188	<b>BOHANNON</b> (Dakar DK 76917)	189
121	<b>LAZY AFTERNOON</b> BARBRA STREISAND (Columbia PC 33815)	113	156	<b>PARIS</b> (Capitol ST 11464)	175	189	<b>SHORT CUT DRAW BLOOD</b> JIM CAPALDI (Island ILPS 9336)	—
122	<b>RED HEADED STRANGER</b> WILLIE NELSON (Columbia KC 33482)	122	157	<b>OUR DAY WILL COME</b> FRANKIE VALLI (Private Stock PD 2006)	126	190	<b>LOVELOCK</b> GENE PAGE (Atlantic SD 18161)	—
123	<b>WHO LOVES YOU</b> THE FOUR SEASONS (Warner Bros./Curb BS 2900)	106	158	<b>SANDMAN</b> NILSSON (RCA APL 11031)	176	191	<b>TROPEA</b> JOHN TROPEA (Marlin 2200) (Dist. TK)	197
124	<b>BRASS CONSTRUCTION</b> (UA LA 545-G)	165	159	<b>ARE YOU READY FOR FREDDY</b> FREDDY FENDER (ABC/Dot DOSD 2044)	148	192	<b>CONFESSIN' THE BLUES</b> ESTHER PHILLIPS (Atlantic SD 1680)	199
125	<b>SAFETY ZONE</b> BOBBY WOMACK (United Artists LA 544G)	130	160	<b>THE CHIEFTAINS</b> (Island ILPS 9334)	171	193	<b>LIVE MUTHA</b> BLACK OAK ARKANSAS (Atco SD 36-128)	195
126	<b>ATLANTIC CROSSING</b> ROD STEWART (Warner Bros. BS 2875)	123	161	<b>SHOWCASE</b> THE SYLVERS (Capitol ST 11465)	170	194	<b>HOT SHOT</b> JUNIOR WALKER & THE ALL STARS (Soul S6-745S1) (Dist. Motown)	200
127	<b>TED NUGENT</b> (Epic PE 33692)	129	162	<b>TIME FOR ANOTHER</b> ACE (Anchor ANCL 2013)	134	195	<b>DARYL HALL &amp; JOHN OATES</b> (RCA APL 1-1144)	—
128	<b>CRACK THE SKY</b> (Lifesong LS 6000)	131	163	<b>SUNBURST FINISH</b> BE-BOP DELUXE (Capitol ST 11478)	188	196	<b>AMERICAN GRAFFITI, VOL. III</b> VARIOUS ARTISTS (MCA 28008)	198
129	<b>RELEASE</b> HENRY GROSS (Lifesong LS 6002)	140	164	<b>INNER WORLDS</b> MAHAVISHNU ORCHESTRA/JOHN McLAUGHLIN (Columbia PC 33908)	—	197	<b>CLAUDE BOLLING: SUITE FOR FLUTE &amp; JAZZ PIANO</b> J.P. RAMPAL (Columbia M 33233)	—
130	<b>THE FACES I'VE BEEN</b> JIM CROCE (Lifesong LS 900)	110	165	<b>THE HOMECOMING</b> HAGOOD HARDY (Capitol ST 11468)	—	198	<b>KICKIN'</b> MIGHTY CLOUDS OF JOY (ABC ABCD 899)	194
131	<b>BETWEEN THE LINES</b> JANIS IAN (Columbia PC 33394)	136	166	<b>LOOK INTO THE FUTURE</b> JOURNEY (Columbia PC 33904)	177	199	<b>SHAVED FISH</b> JOHN LENNON (Apple SW 3421)	163
132	<b>DANCE YOUR TROUBLES AWAY</b> ARCHIE BELL & THE DRELLS (TSOP PZ 33844)	141	167	<b>BARRY MANILOW I</b> (Arista 4007)	153	200	<b>YOU</b> ARETHA FRANKLIN (Atlantic SD 18151)	138
133	<b>VENUS AND MARS</b> WINGS (Capitol SMAS 11419)	127	168	<b>MYSTIC VOYAGE</b> ROY AYERS UBIQUITY (Polydor 6057)	179			
134	<b>THAT'S THE WAY OF THE WORLD</b> EARTH, WIND & FIRE (Columbia PC 33280)	132						
135	<b>FRANKIE VALLI GOLD</b> (Private Stock PS 2001)	105						

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Ace	162	Carlin, George	151	Glover, Roger/Guests	155	Laws, Ronnie	183	Parliament	185	Stewart, Rod	126
Aerosmith	25, 101, 148	Carmen, Eric	31	Grand Funk Railroad	49	Led Zeppelin	139	Phillips, Esther	192	Stills, Stephen	44
Albert, Morris	174	Chicago	4	Gross, Henry	129	Lennon, John	199	Pink Floyd	45, 109	Streisand, Barbra	121
Allman Brothers	98	Chieftains	160	Hall & Oates	195	Lightfoot, Gordon	103	Presley, Elvis	176	Styx	99
America	5	Clarke, Stanley	175	Hamilton, Joe Frank & Reynolds	93	Loggins & Messina	22	Pretty Things	182	Summer, Donna	32
American Graffiti	196	Coffey, Dennis	145	Love Unlimited Orchestra	105	Mahavishnu Orchestra	164	Pure Prairie League	61	Supertramp	57
Anka, Paul	33	Cole, Natalie	92	Mandril	144	Queen	16	Sweet	50	ZZ Top	106
Atlanta Disco Band	141	Colter, Jessi	137	Maniow, Barry	7, 167	Rankin, Kenny	82	Sylvers	161		
Ayers, Roy	168	Commodores	72	Mathis, Johnny	172	Reddy, Helen	6	Temptations	97		
Bachman-Turner Overdrive	13	Courtney, David	173	McCall, C.W.	12	Reed, Lou	63	Tomita	153		
Bad Company	37	Crack The Sky	128	Melvin, Harold/Bluenotes	26	Ronstadt, Linda	68	Tropea, John	191		
Baez, Joan	69, 119	Croce, Jim	94, 130	MFSB	152	Ruffin, David	39	Valli, Frankie	135, 157		
Band	66	Crosby, David/Nash, Graham	120	Midler, Bette	21	Rufus	19	Walker, Junior/All Stars	194		
Bay City Rollers	27	Duke, George	177	Mighty Clouds of Joy	198	Salsoul Orchestra	83	Warwick, Dionne	171		
Beach Boys	138	Dylan, Bob	1	Miracles	46	Scott, Tom	59	Washington Jr., Grover	117		
BeBop Deluxe	163	Eagles	34	Mitchell, Joni	11	Seals & Crofts	43	White, Barry	88, 110		
Bee Gees	35	Earth, Wind & Fire	3, 134	Murphy, Michael	55	Sedaka, Neil	47, 90	Who	48		
Bell, Archie/Drells	132	Electric Light Orchestra	14	Murray, Anne	180	Silver Convention	114	Wier, Rusty	181		
Biddu Orchestra	80	Fatback Band	187	Nazareth	64	Simon, Carly	36	Wings	133		
Bishop, Elvin	76	Fender, Freddy	80, 159	Nelson, Willie	122	Simon, Paul	2	Womack, Bobby	125		
Blackbyrds	76	Fleetwood Mac	20	Newton-John, Olivia	86	Smith, Patti	52	Wright, Gary	42		
Black Oak Arkansas	178, 193	Fogelberg, Dan	150	Nilsson	158	Snow, Phoebe	74	Young, Neil	77		
Bohannon	188	Foghat	56	Ohio Players	127	Springers	41	ZZ Top	106		
Bolin, Tommy	91	Four Seasons	53, 123	O Jays	24	Springsteen, Bruce	100				
Bolling, Claude	197	Foxx, Redd	87	Oldfield, Mike	186	Squire, Chris	79				
Bowie, David	30	Franklin, Peter	15	Orlando, Tony & Dawn	142	Staple Singers	107				
Brass Construction	124	Franklin, Aretha	200	Osmonds	143	Starr, Ringo	116				
Byrd, Donald	108	Garcia, Jerry	112	Page, Gene	190	Stevens, Cat	38, 115				
Campbell, Glen	71	Garfunkel, Art	40	Paris	156	Stevens, Ray	147				
Capaldi, Jim	189										
Captain & Tennille, The	51										

## Soundtracks

Barry Lyndon 169  
Mahogany 75

**Great Britain**

TW	LW	
1	2	<b>Mama Mia</b> —Abba—Epic—Bocu
2	3	<b>Bohemian Rhapsody</b> —Queen—EMI—Feldman
3	1	<b>Glass Of Champagne</b> —Sailor—CBS—Chappell
4	8	<b>Love Machine</b> —Miracles—Tamla Motown—Jobete/London
5	6	<b>We Do It</b> —R&J Stone—RCA—Rondor
6	15	<b>For Ever And Ever</b> —Slik—Bell—Martin/Coulter
7	4	<b>In Dulce Jubilo/On Horseback</b> —Mike Oldfield—Virgin—Virgin
8	5	<b>King Of The Cops</b> —Billy Howard—Penny Farthing—Burlington
9	20	<b>Love To Love You Baby</b> —Donna Summer—GTO—Louvigny Marquee
10	10	<b>Let The Music Play</b> —Barry White—20th Century—A. Schroeder
11	14	<b>Midnight Rider</b> —Paul Davidson—Tropical—Shapiro Bernstein
12	11	<b>Itchicoo Park</b> —Small Faces—Immediate—U.A.
13	16	<b>Evil Woman</b> —ELO—Jet—Jet
14	7	<b>Art For Art's Sake</b> —10cc—Mercury—St. Anne's
15	—	<b>Answer Me</b> —Barbara Dickson—RSO—Bourne
16	—	<b>Sunshine Day</b> —Osibisa—Bronze—Osibisa
17	9	<b>Wide Eyed And Legless</b> —Andy Fairweather-Low—A&M—Rondor
18	19	<b>Do The Bus Stop</b> —Fatback Band—Polydor—Burlington
19	—	<b>Walk Away From Love</b> —David Ruffin—Tamla Motown—KPM
20	—	<b>Milky Way</b> —Sheer Elegance—Pye—Grade/Lynton/ATV

**TOP TWENTY LPs**

1	<b>A Night At The Opera</b> —Queen—EMI
2	<b>The Best Of Roy Orbison</b> —Arcade
3	<b>Ommadawn</b> —Mike Oldfield—Virgin
4	<b>24 Original Hits</b> —Drifters—Atlantic
5	<b>40 Greatest Hits</b> —Perry Como—K-Tel
6	<b>Still Crazy After All These Years</b> —Paul Simon—CBS
7	<b>Atlantic Crossing</b> —Rod Stewart—Warner Bros.
8	<b>Desire</b> —Bob Dylan—CBS
9	<b>How Dare You</b> —10cc—Mercury
10	<b>Make The Party Last</b> —James Last—Polydor
11	<b>Wouldn't You Like It</b> —Bay City Rollers—Bell
12	<b>The Hissing Of Summer Lawns</b> —Joni Mitchell—Asylum
13	<b>Rolled Gold</b> —Rolling Stones—Decca
14	<b>40 Golden Greats</b> —Jim Reeves—Arcade
15	<b>Wish You Were Here</b> —Pink Floyd—Harvest
16	<b>The Best Of The Stylistics</b> —Avco
17	<b>Sing Lofty</b> —Don Estelle and Windsor Davis—EMI
18	<b>Star Tracking '76</b> —Various—Ronco
19	<b>Tubular Bells</b> —Mike Oldfield—Virgin
20	<b>Sheer Heart Attack</b> —Queen—EMI

**Japan**

TW	LW	
1	6	<b>Oyoge Taiyaki-kun</b> —Masato Shimon—Canyon—Pub: Fuji Music
2	1	<b>Oretachino Tabi</b> —Masatoshi Nakamura—Columbia—Pub: NTV Music
3	3	<b>Anohini Kayeritayi</b> —Yumi Araya—Express/Toshiba—Pub: Alpher Music
4	5	<b>Shiroyi Yakusoku</b> —Momoe Yamaguchi—CBS-Sony—Pub: Tokyo Music
5	2	<b>Sentimental</b> —Hiromi Iwazaki—Victor—Pub: NTV Music
6	4	<b>Memayi</b> —Keyi Ogura—Polydor—Pub: Kitty Music
7	8	<b>Nagoriyuki</b> —Iruka—Panamu/Crown—Pub: Crown MP
9	7	<b>Katamuyita Michishirube</b> —Akira Fuse—King—Pub: Watanabe Music
10	9	<b>Yureteru Watashi</b> —Junko Sakurada—Victor—Pub: Sun Music
11	20	<b>Momen No Hand Ker Chief</b> —Hiromi Oota—CBS-Sony
12	15	<b>That's The Way</b> —KC & Sunshine Band—RVC—Sub Pub: Victor Music
13	10	<b>Shikuramen No Kaori</b> —Akira Fuse—King—Pub: Watanabe Music
14	12	<b>Aozora Hitorikiri</b> —Yoosuyi Inouye—For Life—Pub: Nakayoshi Group
15	14	<b>Heart No Ace Ga Detekonayi</b> —Candies—CBS-Sony—Pub: Watanabe Music
16	19	<b>Ootooyo</b> —Yasuko Nayitoo—Columbia—Pub: JCM
17	17	<b>Alga Subete</b> —Stylistics—Abco/Victor—Sub Pub: Victor Music
18	—	<b>Saturday Night</b> —Bay City Rollers—Arista/CBS-Sony
19	—	<b>Muenzaka</b> —Grape—Elektra/Warner-Pioneer—Pub: Bird Kikaku, NTV Music, JCM
20	—	<b>Fuyunohino Kayerimichi</b> —Agnes Chan—Warner-Pioneer—Pub: Watanabe Music

**TOP TEN LPs**

1	<b>Akira Fuse Best Album</b> —Katamuyita Michishirube—King
2	<b>Cobalt Hour</b> —Yumi Araya—Toshiba
3	<b>Hookoo</b> —Keyi Ogura—Polydor
4	<b>Romantic Concert</b> —Hiromi Iwazaki—Victor
5	<b>Yumeoibito</b> —Keyi Ogura—Polydor
6	<b>Misurimu</b> —Yumi Araya—Toshiba
7	<b>For Ever</b> —Kaguyahime—Crown
8	<b>Paul Mauriat/Greatest Hit Reflection</b> —Phonogram
9	<b>Good Pages</b> —Yoosuyi Inouye—Polydor
10	<b>Ikutsukano Bamen</b> —Kenji Sawada—Polydor

**Belgium**

TW	LW	
1	1	<b>Mississippi</b> —Pussycat—EMI—Hans Kusters
2	5	<b>Bohemian Rhapsody</b> —Queen—EMI
3	4	<b>Fly Robin Fly</b> —Silver Convention—Philips
4	14	<b>You Set My Heart On Fire</b> —Tina Charles—CBS
5	8	<b>Nostalgia</b> —Francis Goya—Polydor
6	9	<b>Volare</b> —Al Martino—Capitol—Editions Moderny
7	2	<b>Lady Bump</b> —Penny McLean—Jupiter
8	3	<b>Calypso</b> —John Denver—RCA
9	6	<b>Sausolito</b> —Rosy & Andres—CNR
10	—	<b>Let's Twist Again</b> —Chubby Checker—London

**Germany**

1	<b>Lady Bump</b> —Penny McLean—Jupiter
2	<b>Wenn Du Denkst Du Denkst</b> —Juliane Werding—Hansa
3	<b>Morning Sky</b> —George Baker Selection—WEA
4	<b>Mamma Mia</b> —Abba—Polydor
5	<b>I'm On Fire</b> —5000 Volts—CBS
6	<b>Dolannes Melodie</b> —Paul De Senneville & Oliver Toussaint—Telefunken
7	<b>Fly Robin Fly</b> —Silver Convention—Ariola
8	<b>Ein Fremdes Madchen</b> —Bernd Cluver—Hansa
9	<b>Komm Unter Meine Decke</b> —Gunter Gabriel—Ariola
10	<b>Der Letzte Tanz</b> —Christian Anders—EMI
11	<b>Sailing</b> —Rod Stewart—WEA
12	<b>Josie</b> —Peter Maffay—Telefunken
13	<b>Kiss Me Miss Your Baby</b> —Brotherhood Of Man—Ariola
14	<b>Disco Polka</b> —Frank Zander—Hansa
15	<b>Moviestar</b> —Harpo—EMI
16	<b>Shangri La</b> —Costa Cordalis—CBS
17	<b>Money Honey</b> —Bay City Rollers—Bell
18	<b>Disco Bump</b> —R.B. & Company—BASF
19	<b>Umarmst Du Mich</b> —Tina York—CBS
20	<b>New York Groove</b> —Hello—Bell

**Canada**

1	<b>General Hand Grenade</b> —Trooper—MCA
2	<b>Loving You Baby</b> —Wednesday—Skyline
3	<b>Anna Marie</b> —Susan Jacks—Casino
4	<b>Growing Up</b> —Dan Hill—GRT
5	<b>Cowboys To Girls</b> —Sweet Blindness—Quality
6	<b>Roll You Over</b> —Marty Simon—Island
7	<b>Make Me Your Baby</b> —Susanne Stevens—Capitol
8	<b>You Got Me Dancin'</b> —Airlift—RCA
9	<b>Old Ma Bell</b> —Downchile—GRT
10	<b>Get Out Of The Kitchen</b> —Shawne Jackson—RCA

**TOP TEN LPs**

1	<b>Gordon Lightfoot</b> —Gord's Gold—Reprise
2	<b>Bachman-Turner Overdrive</b> —Front Wheel Drive—Mercury
3	<b>Bachman-Turner Overdrive</b> —Head On—Mercury
4	<b>The Band</b> —Northern Lights Southern Cross—Capitol
5	<b>Hagood Hardy</b> —The Homecoming—Attic
6	<b>Roger Whittaker</b> —Greatest Hits—RCA
7	<b>Beau Domage</b> —Capitol
8	<b>Harmonium</b> —Les Cinq Saisons—Celebration
9	<b>Murray McLauchlan</b> —Only The Silence Remains—True North
10	<b>Bruce Cockburn</b> —Joy Will Find A Way—True North

**Australia**

TW	LW	
1	3	<b>Jump In My Car</b> —Ted Mulry—Albert
2	6	<b>S.O.S.</b> —Abba—Polar Music—RCA
3	7	<b>Money Honey</b> —Bay City Rollers—Festival—Bell
4	—	<b>Hold Me Close</b> —David Essex—April Music—CBS
5	—	<b>The Way I Want To Touch You</b> —Captain & Tennille—Rondor Music—Dot
6	1	<b>Matter Of Time/Only One You</b> —Sherbert—Razzle—Infinity
7	10	<b>Slipping Away</b> —Max Merritt—Festival—Arista
8	—	<b>Fly Robin Fly</b> —Silver Convention—Image
9	2	<b>Sailing</b> —Rod Stewart—Festival—Warner Bros.
10	4	<b>Mama Mia</b> —Abba—Mogull—RCA

**TOP FIVE LPs**

1	<b>Abba</b> —RCA
2	<b>Atlantic Crossing</b> —Rod Stewart—Warner Bros.
3	<b>Wouldn't You Like It</b> —Bay City Rollers—Bell
4	<b>KC And The Sunshine Band</b> —RCA
5	<b>Venus &amp; Mars</b> —Wings—Capitol

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**BARRY WHITE**

**AMA  
#1-FAVORITE MALE  
VOCALIST  
(SOUL MUSIC)**

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