

# CASH BOX

May 1, 1976

NEWSPAPER

\$1.50



## DONNA SUMMER/IT COULD BE MAGIC

**Retailers Moving  
To Cash One Stops**  
**Salstone In Negotiations  
For Transamerica Distributions**

**Kastenmeier Relentless  
On Copyright Issue**

**RIAA Releases Annual Report  
CBS, WCI First Qtr. Reports**  
**Capitol Plans Beatle Reissues  
Healthy Price Competition (Ed)**

# They picked "At Seventeen." Now Janis Ian's concert audiences pick "I Would Like to Dance."



Their two favorite songs are the Grammy-winning "At Seventeen" and "I Would Like to Dance."<sup>3-10154</sup>  
Let's see if they're two for two.<sup>3-10331</sup>

The new Janis Ian single from "Aftertones."<sup>PC 33919\*</sup>  
On Columbia Records.

# CASH BOX

VOLUME XXXVII — NUMBER 50 — May 1, 1976

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## *cash box editorial*

### Healthy Price Competition

The move by many individual retailers away from direct purchases from manufacturers, to purchasing from "cash" one stops (see story p. 7) is looked upon by many in our industry as an unhealthy sign. For it is a fact that nobody can continue forever selling \$6.98 list albums for a penny or two over cost, let alone for a penny or two under cost, make a profit and remain in business.

Yes, competition in a marketplace is healthy. There is no law that says you can't come along and undersell your competition. And there is no law that says the distributors of today should be protected against new competitors. But we feel that some of the competition that exists today in the record industry is downright unhealthy, and carried to an extreme, could very possibly wreck it.

Some industry observers wonder where these people get their merchandise from. If they're able to sell at cost, how do they do it? Are they really subscribing to the principle of "we're not here to make money, we're here to make friends?" How about the old line of "the more we sell, the more we lose?" Some of these people are operating on margins that are unrealistic, yet they are, at least for the present, still in business. And judging by what some manufacturers are telling us, a land office business at that.

Unfortunately, it's not just the one-stops that are engaging in this lowball price competition. The pages of **Cash Box** in the last few weeks have been filled with articles on retail price battles: in New York, New Jersey, Los Angeles and a half dozen other markets around the country, from coast to coast. In some cases, this competition borders on the unhealthy.

Can anyone say what is right and what is wrong? How low can a retailer or one stop go? As low as he wants, except in states where a minimum wholesale markup is required by law. Beyond that, we hope that prices reflect an intelligent, rational, profitable and realistic approach. For as long as people are engaged in selling records for *profit*, the industry will remain healthy.



**NUMBER ONE  
SINGLE OF THE WEEK**  
LET YOUR LOVE FLOW  
BELLAMY BROTHERS —  
Warner Bros./Curb 8169  
Writer: L.E. Williams  
Pub: loaves & Fishes/BMI



**NUMBER ONE  
ALBUM OF THE WEEK**  
PRESENCE  
LED ZEPPELIN  
Swan Song SS 8416



*"I Want You"*  
T-54264

*Marvin Gaye*

**Over A Half-Million  
Singles Sold...**

**and just beginning!**

From the Album:



**I Want You  
T6-342S1**

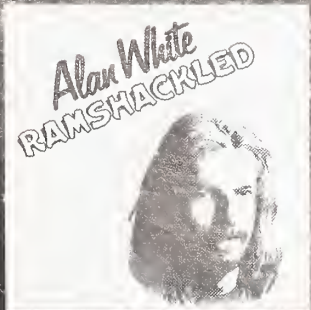


©1976 Motown Record Corporation

# The original White Tornado.



SD 18167



Today they call him Yes's White Tornado. Before today he could be heard drumming up a storm behind Alan Price, John Lennon and the Plastic Ono Band, George Harrison, Joe Cocker and even Ginger Baker (as second drummer in the Air Force).

Now Alan White brings his powerful drive center stage on his first solo album "Ramshackled." It's rock. It's jazz. It's R&B.

**Alan White on Atlantic Records and Tapes.**

Produced by Alan White and Bob Potter



© 1976 Atlantic Recording Corp. A Warner Communications Co.

## Pye To Distribute Calla; Hoffman Is Executive V.P.

NEW YORK — Nate McCalla's Calla Records will be distributed by ATV/Pye Records in the United States and Canada as a result of an agreement signed by Marv Schlachter, Pye Records president, and McCalla late last Thursday.

Pye will handle distribution, promotion, merchandising, advertising, etc. for Calla product, and McCalla will serve in a production capacity for Calla Records and in a consulting capacity for Pye's r&b releases.

Stan Hoffman, who was with Calla, will become Pye's executive vice president supervising and assisting Schlachter on both Pye and Calla. Hoffman was Schlachter's v.p. when the latter was president of Chess until late 1975.

## RIAA Annual Report Details Industry's '75 Achievements

NEW YORK — Postal rates, taxes, market research, sound-alikes and piracy were among the subjects covered, along with the achievements, successes and accomplishments, outlined in the RIAA's 1975 annual report. A major portion of the report dealt specifically with piracy (see separate story on page 9).

Among the other highlights:

- Postal rate increases, proposed by the U.S. Postal Service in 1973, were finally approved by the Postal Rate Commission in late fall of 1975 and were followed almost immediately by further proposed increases put into effect on a temporary basis just before year's end. Regarding special fourth class mail, the new proposed rates called for a three-tier design with a rate for the first pound or less, a second rate for parcels between two and seven pounds and a third rate for each pound or fraction thereof over seven. RIAA objected to the proposed rates, arguing that the bulk of the increase was being levied on parcels of one pound or less, which hit mailings of recordings severely. RIAA was awaiting a court decision in a classification proceeding in which RIAA had proposed the creation of an eight-ounce-or-less subdivision within the special fourth class rate category to accommodate pre-recorded tape cartridges and cassettes. Although RIAA had sought to demonstrate that there would be no revenue loss for the U.S. Postal Service because tape cartridges and cassettes were being mailed under the bulk third class rate, the USPS continued to oppose the RIAA proposal.

### Taxes

- In 1973, the California State Board of Equalization began auditing the books of a number of record companies and making claims for taxes on royalty payments to artists on recordings made in California. When court appeals proved of no avail, a number of companies sought legislative relief, and a bill was introduced that exempted royalty payments on recordings made in California. The issue of recording activity in California was felt to have such broad industry implications that RIAA filed a statement in support of the measure with the California legislature.

After the bill was signed, RIAA's president noted that the tax "was discriminatory in the sense that it would impose only on recording activity in California. It conceivably could have driven most or all recording activity from the state if remedial legislation had not been enacted."

## Dealer One Stop Purchases Up 5% In '75

by Gary Cohen

the smaller account who is buying elsewhere, who has gone out of business or who has gotten bigger and is buying as a subdistributor." Indeed, the trend towards fewer individual stores buying directly from branches can be attributed to any one of those three reasons, but the key one seems to be "buying elsewhere."

### Price, Credit, Cash

Another executive surveyed believed it "could be price, it could be for lack of credit, and it could be that goods are sold for cash," that smaller accounts are turning to one stops. The fact that smaller retailers have difficulty establishing credit with the manufacturers, and that their price is some 30 cents an album higher than what many of their larger competitors pay, are included in his reasons.

There are, of course, good reasons for a smaller account to deal directly with a one stop to begin with, the need to place only one order and make one phone call, only one shipment with everything in it, same day delivery is available, and the price is generally comparable.

Historically, the one stop and retailer cut deals on price, splitting the difference between what they pay for records. For example, if the spread between what they pay is 10%, the one stop would split the difference, charging the retailer 5% more than what he paid, while the retailer's price would be 5% lower than what he would get from another one stop, or by dealing directly with the manufacturers. And that deal

cutting, which has been going on all along, is one of the factors that led to today's market.

### How?

How do they do it, is the question asked of these one stops. How can they sell goods at cost or a penny or two over cost? First of all, very few offer all \$6.98 list albums on all labels for \$3.35; rather they offer top chart albums or a group of special titles for the low-ball price. Secondly, most are not strictly cash one stops (like the "pure" independent distributors or "pure" rack jobbers, and non-pure ones who are involved in outside or other businesses), but either have a regular, traditional-price one stop business or retail business. These people are perhaps looking for some additional cash flow and with the economics of scale (already having the facilities) are simply looking to expand their business and increase their market share. Selling goods at cost or slightly above is a good way, they figure, to do that.

### 5% Shift

The trend towards retailers' buying from one stops instead of buying directly, according to one source, has accounted for a shift of at least 5% of the business, from the individual retailer side to the one stop side. At wholesale cost, this translates to \$50-\$60 million out of total record industry sales of \$1.1 billion at wholesale. And with intensified retail store openings, and increased retail pressure in the marketplace, retailers are under increasing pressures to "buy bet-

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### Market Research

- The Market Research Committee redesigned the reporting forms on which the companies supply data on U.S. sales of phonograph records and pre-recorded tapes in order to produce a more significant breakout of sales information. The number of companies participating in RIAA's statistical program also increased during the year.

As usual, the committee was also in-

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## Kastenmeier Sparing No Effort On Copyright Bill

by Rebecca Moore

WASHINGTON, D.C. — Political cynics and doomsayers may be disappointed in the man pushing copyright revision through the House of Representatives: Congressman Bob Kastenmeier (D-Wis.) seems to be a completely fair, honest, and conscientious chairman of the subcommittee on courts, civil liberties and the administration of justice currently considering the copyright bill.

Recording industry representatives rate Kastenmeier, and his handling of the bill, very highly. "He has bent over backwards to hear all sides," said one lobbyist in town. "He's very conscientious, very fair, and his staff is very thorough," said another. "He handles mark-up in a round-table discussion.

Everyone gets a chance to speak."

### Avoiding Conflicts

Kastenmeier has avoided anything that could be construed as a conflict of interest. "He won't take campaign contributions from any interest affected by his subcommittee," said the same lobbyist. The 18-year veteran congressman from Wisconsin's 2nd district won't take a dime from broadcasters, record people, book publishers, motion picture folks, or anyone connected with copyright.

Jerry Waldie, who represents one part of the RIAA, said "Bob is one of the best two or three chairmen in either the House or the Senate." The former congressman, who worked closely with

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## Salstone To Buy Roberts, Eric, Record Sales Distribs. From Transamerica

by Gary Cohen

CHICAGO — Milt Salstone, owner of M.S. Distributing in Chicago, is reportedly close to an agreement with Transamerica Corp., whereby Salstone would purchase the independent distribution operations, and possibly the rack jobbing and one stop operations of Transamerica. The three distribution operations that would be involved are Eric Mainland of San Francisco, Roberts Records of St. Louis and Record Sales of Denver. Transamerica's rack jobbing arm is Musical Isle of America.

The move by Salstone, if consummated, would project him overnight into the forefront of independent distribution, rivaling in size the Heilicher distribution operation. Salstone would operate in Chicago, St. Louis, Denver and the entire state of California. Heilicher presently operates in Minneapolis, St. Louis (through Commercial Music), Dallas, Miami, Atlanta and Memphis.

Ironically, Salstone, in an announcement only a few weeks ago revealed exclusively in **Cash Box** (April 10), indicated he was opening up in St. Louis to offer "an alternative" to the two independent distributors already there — Roberts and Heilicher. Now, there would once again be two distributors in the market.

### \$40 Million

Sources close to the negotiations expected a formal announcement sometime in the next few weeks, and estimated the combined annual volume of the three distributors at \$40 million. It was not clear at presstime if the Musical Isle operations would be included in the deal, or if Salstone would keep that operation should he purchase it from Transamerica.

## Mardi Nehrbass Leaves RKO For Big Tree Post

LOS ANGELES — Mardi Nehrbass, RKO radio national music coordinator, has resigned that position to become general manager of Big Tree Records' West coast office. In announcing her appointment, Doug Morris, Big Tree president, cited Ms. Nehrbass' achievement in radio as a valuable addition to the label. "She's a self-starter and very disciplined. We know her from back when she worked at WOKY in Milwaukee," Morris told **Cash Box**. He noted the West coast office is now in the process of being opened, and the address will be announced soon.

Christy Wright, music director at WRKO Boston, will replace Ms. Nehrbass at KHJ, according to Paul Drew, national programmer of RKO's radio chain. Drew noted specifically that all music should be directed to Ms. Wright in Boston, where she'll remain until the end of April before coming to California.

### Many Duties

Ms. Nehrbass will be in charge of talent acquisition, artist liaison and

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## Business Not Booming As Reports Indicate

NEW YORK — Contrary to some recently published reports, the retail sales picture is not as bright as it has been painted. A nationwide survey of wholesale and retail accounts by **Cash Box** reveals that the retail record market continues to be soft, with some slight pickup reported as a result of the release of the Led Zepplin album. Basically the trend continues to be heavy sales on the top five titles, and a significant falloff after that (CB April 10). Business, however, is not horrible or miserable. It's just not as great as some of these reports would seem to indicate it is.

A SINCERE SINGLE  
by  
CLIFF RICHARD  
"MISS YOU NIGHTS"

FIG 40531



From his forthcoming album  
"I'M NEARLY FAMOUS"

FIG-2210

Produced by Bruce Welch



MCA RECORDS



## Dept. Stores Up TV Ads To \$111 Million In '75

NEW YORK — The 15 leading department and discount store chains increased their local television advertising investments by 33% to \$111 million in 1975, according to information from the Television Bureau of Advertising, based on Broadcast Advertiser Reports. Sears, Roebuck upped its investments by 4% to \$21.7 million (in addition to \$46.9 million on network television). Montgomery Ward & Jefferson stores increased 12% to \$18.1 million and J.C. Penney added 23% for \$8.1 million, in addition to \$7.2 million on network TV.

Kresge and K-mart led the discounters

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## FRONT COVER

From out of nowhere Donna Summer has exploded to the forefront of the pop musical scene. Donna, a native of Boston, was residing in Germany when she recorded her gold single and LP, "Love To Love You" for Casablanca Records. However, when the record started popping up on every conceivable playlist, Donna quickly returned to the U.S. Donna's single also made musical history in radio circles because "Love To Love You" was the entire A side of her album and many stations across the country were playing the entire side. Donna's



performance made her an overnight sensation. Many people in and out of the industry thought she was a one-shot artist. This has proven not to be the case because Donna has followed up her first LP with another monster album entitled "Love Trilogy," which currently is #52 with a bullet on the CB pop chart. Her current single, "Could It Be Magic," a Barry Manilow-penned composition is done in the disco style, but Donna's voice gives a sexy and volatile intensity. Some critics may be wary of Donna's credentials, but she is one artist who has just scratched the surface and should be making hit records for quite a while.

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## Thyret Named WB Promo Chief



LOS ANGELES — Warner Bros. Records vice president Russ Thyret has been named director of promotion for the company, it was announced last week by board chairman and president Mo Ostin. Thyret, who had been vice president and national sales manager, assumes his new post immediately.

"Russ has been one of our most creative executives and we are more than confident that his contribution to our overall promotional efforts will be enormous," Ostin stated.

Thyret has been with Warner Bros. Records for the past five years. He joined the company as assistant national sales manager and was appointed vice president last year. He previously was a branch sales manager and earlier had been involved in the retail side of the record business in Los Angeles.

The direction of the Warner Bros. promotion staff on the national, regional and local levels will be Thyret's responsibility; he will be working closely with Don McGregor, Dave Urso, and John Montgomery of the national promotion staff.

Thyret told **Cash Box**, "I'm hoping to

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## CBS Records Sales, Earnings Hit Peak In First Quarter

NEW YORK — The CBS Records group sales were 21% ahead of the first quarter of last year, it was announced by CBS president Arthur Taylor at the CBS annual meeting in Chicago. Taylor attributed the growth "principally to the accomplishments of the domestic CBS records division," and noted that "the international division advanced, though modestly, as it continued to feel the effects of the slower economic recovery evident in many foreign markets." William Paley, chairman of the board of CBS, stated that "the CBS Records group, both nationally and internationally, has once again attained new peaks in sales and profits."

CBS overall had estimated net income of \$27.8 million, 15% higher than \$24.4 million last year. Estimated net sales were up 17% to \$515.7 million, from \$442.6 million last year. Net earnings improved to 97 cents a share in the quarter, up from 84 cents last year.

In his report to shareholders, Taylor stated, "In the first quarter, sales for all four of our operating groups advanced, while the company's income benefitted from particularly outstanding gains in our recorded music business." He also noted that Columbia Record & Tape Club sales increased substantially.

## WCI Record Div. Income Up 32% In Qtr.; Sales Up \$13 Mil.

NEW YORK — Sales of the Warner Communications, Inc. (WCI) recorded music division jumped over \$13 million in the first quarter of 1976, an increase of 18%, from \$71,993,000 last year to \$85,152,000 in the first three months of this year. Income from the record division jumped by 32%, from \$10,673,000 to \$14,079,000 this year.

Overall net income for all of WCI was \$15,537,000, up 9% from \$14,254,000 last year. Sales rose to \$181,975,000 in the quarter, from \$171,289,000 a year ago. Earnings per share was 21% higher, at 92 cents up from 76 cents.

Commenting on these results, WCI chairman Steve Ross stated, "Gains by WCI's two largest divisions — recorded music and filmed entertainment — as well as continued growth from cable communications made these excellent earnings possible. The recorded music and music publishing division had the best first quarter in its history, with revenues and pretax income rising 18% and 32% respectively, from 1975's first period. This strong improvement reflects increased earnings from domestic records, foreign records and music publishing."

## Springboard Sues UA Records

LOS ANGELES — Springboard International Records, Inc. filed suit against United Artists Music and Record Group Inc. for damages in excess of five million dollars and other relief.

The suit, filed in Superior Court, Los Angeles County on April 22, alleges that UA has made deleted product available to third parties in breach of a contractual

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## WEA's Returns \$64M Worldwide In '75; 21.6%

NEW YORK — Worldwide returns on WEA product totaled \$63,987,000 in 1975, up nearly \$10 million from \$54,351,000 in 1974, according to financial information released last week by Warner Communications Inc. And since 1975 domestic and international recorded music sales for WEA totaled \$296 million, their 1975 return rate came to 21.6% overall. 1974's return rate was 19.7% and 1973's was 22.7%, based on the corresponding year's sales.

A WEA source, in discussing the figures, stated that international returns were much lower, on a dollar basis and on a percentage basis, than domestic returns. And WEA's domestic record sales totaled \$220 million last year, international sales totaled \$75 million and publishing \$17 million (**Cash Box**, April 10). If so, domestic WEA returns last year were in the \$40-\$50 million dollar range of the nearly \$64 million reported.

That entire volume of domestic returns would be handled by the new central returns warehouse planned by WEA, details of which were revealed exclusively in **Cash Box** (April 17).

## R.A. Harlan To Handleman As VP

CLAWSON, MICH. — R.A. Harlan has joined the Handleman Company as vice-president in charge of branch operations, it was announced by Lou Kwiker, president of Handleman. Harlan comes to them from ABC Record & Tape Sales where he was for 23 years, most recently as executive vice president. Harlan cited Handleman's new young management team, the "best account base in the business" and "a system that puts them far ahead of the competition in merchandising," as his reasons for joining.

## Successes In Anti-Piracy Detailed By RIAA's Yarnell

NEW YORK — "The Department of Justice, plus state and local authorities, have helped tremendously in the continuing war on anti-piracy," stated Jules Yarnell, chief of the New York based Anti-Piracy Intelligence Bureau of the RIAA.

The amount of money drained from the recording industry by pirated, counterfeit and infringing sound recordings was cut last year to about half of its all-time high, the Recording Industry Association of America told its members in its 1975 annual report.

### 50% Reduction

RIAA said that its intensified anti-piracy investigations, coupled with a stepped-up program for state anti-piracy legislation, an increase in investigations and prosecutions by law enforcement authorities along with some key court decisions, reduced by about fifty percent the estimated dollar value that unauthorized sound recordings were siphoning from the legitimate industry. At its zenith, piracy was estimated to be siphoning off more than \$250 million a year from the legitimate industry.

The association advised its members that there were a number of discernable changes in patterns toward the end of 1975 in the area of unauthorized duplication. Yarnell said, "More pirates, who are afraid of being prosecuted, are shipping pirated and counterfeit goods overseas. Counterfeiting has become a major problem because of the difficulty in detection." There was also an apparent shift in the sale of pirated product from urban to suburban and rural areas, and increasing reports about shipments of pirated records abroad where the climate of law enforcement is not as intense as it is in the United States.

### Related Convictions

The stepped up enforcement of additional laws has led to many convictions relating to piracy, according to Yarnell. He said, "There have been prosecutions and convictions of pirates on provisions in state statutes requiring the actual name and address of the manufacture. In addition, most pirates are careless with paying taxes, which has led to many convictions for income tax evasion. Convictions have also been made regarding mail fraud."

Yarnell commented that, "More judges are familiar with tax evasion and mail fraud than the other crimes. Authorities are at an advantage prosecuting these two crimes since they are felonies carrying heavier sentences."

# Capitol Plans 'Extensive' Re-Release Of Beatles Disks

by Eric Rudolph

NEW YORK — There are several indications that a major revival of the music of the Beatles is about to occur. Capitol Records has "extensive plans" for a "phenomenal re-release" of Beatles material within the next sixty days, according to Jim Mazza, vice president of marketing for Capitol.

"The whole thing could happen again," said Mazza, and he indicated that the re-release has been spurred by the "immediate impact and effect" that the re-release of twenty-three Beatles singles has had in the U.K. where six singles are currently in the top fifty. The program will also be tied to the tour of the U.S. by Paul McCartney, whose program features several Beatles tunes.

## Radio Play

In a related development, several radio stations have begun to play "Helter Skelter," a track from the Beatles' "white" album, as a result of exposure the song received on the recent CBS-TV special of the same name concerning Charles Manson. The song was used as the show's theme, but was performed by another group.

WSAI in Cincinnati has begun playing the song, as have stations in Louisville and San Diego. Don Zimmermann, president and chief operating officer of Capitol, said that the label has talked about releasing the track, which was never a single, but that there has been hesitation because of the "sensitivity" of the song, which has now become connected with Manson.

## New Audience

"The door will be flung wide open" for a revival of Beatles material, according to an east coast record importer, who says that he has seen "terrific response" from stores and radio stations requesting the singles. He said that he does not usually handle singles as imports, but is doing so in this case. A total of twenty-three singles have been released in the U.K. He continued that as it was 12 years ago when the Beatles first hit the charts, and that many of today's record buyers have never heard a lot of the songs, "they're like new records, whereas if the phenomenon were four years old, everyone would be familiar with it."

## Heavy Response

Rick Sklar, program director of WABC in New York was asked what he felt about the possibility of Beatles records hitting the charts again. He replied, "Whatever will get ratings is fine with me." Dennis Elsas, music director at WNEW-FM, said that whenever he has

done Beatles specials, his letter response has been heavy from people who were too young for the Beatle phenomenon the first time. "The music is so much fun, if it hits the charts again, that's terrific." He added that the only negative aspect of such a resurgence of the Beatles would be that it would leave little room for new writers and performers, a complaint that has been heard from many in the music business in the U.K. since the Beatles revival.

These developments are sure to add fuel to the Beatles reunion rumors, which seem to have played a part in the U.K. re-release of Beatles material.

# NYC's Price War Has Roots In N.J.

ELIZABETH, N.J. — The New York price war which is currently engulfing retailers here was preceded by five years across the Hudson in Elizabeth, New Jersey. Two retailers there, the three store, six year old Alwik, and the one store, long established Vogel's, have been selling selected LPs at or very slightly above cost for five years. Current price at both stores on selected LPs is \$3.37, which according to Rich Cabe of Alwik is at most one cent over his cost.

## 6 Years Old

The war began six years ago when Alwik moved into the area and challenged Vogel's with low prices. Jay Vogel described his store at the time as being "high price, large selection." Vogel continued, "Alwik came in and started cutting prices and I wasn't going to just sit there." After about a year, both stores began selling selected LPs at or near cost. Said Vogel, "It has turned out to be very good for both of us."

Both retailers claim that the special prices have increased their volume tremendously, bringing in customers from as far away as 70 miles, according to Vogel. As is usual in such cases, many customers come in for the low prices and also purchase a regular priced LP or other regular priced item, said both retailers. Both declined to name their suppliers.

# 'A Chorus Line' Dominates Tonys

NEW YORK — "A Chorus Line" took the 1976 Antoinette Perry (Tony) Awards by storm, scoring nine and missing only three of the categories for musicals. Only "Hello, Dolly" has ever won ten, while "Fiddler On The Roof" and "My Fair Lady" are the only other nine place winners.

"A Chorus Line" was chosen best musical, and cited for the best musical score, in addition to taking seven other awards. The music, written by Marvin Hamlisch, along with lyrics by Edward Kleban, is contained on an original cast album on Columbia Records.

## Two Tonys

Two Tonys were presented to "Pacific Overtures," represented by an original cast album on RCA Records.

Lerner and Lowe's "My Fair Lady," which returned to Broadway this year after opening 20 years ago, received one Tony. The original cast album for this production has just been recorded for Columbia Records, produced by Goddard Lieberson, who produced the original cast album in 1956, and the London cast album in 1959.



**A&M SIGNS RICHIE HAVENS** — Richie Havens has been signed to an exclusive recording contract by A&M Records. Havens, who has been an influence in the folk and folk rock scene since the early '60s, will begin recording his first album for A&M within the next month. Announcement of the deal came from A&M president, Jerry Moss. Shown (l. to r.): Moss, Havens and Neil Portman, Havens' manager.

# Capitol Concentrating On Crop Of New Performers

by David Budge

LOS ANGELES — For Capitol Records, its release of spring product has posed an interesting, unofficial challenge. With numerous established artists on both the singles and album charts, Capitol is confronted by a problem common to the entire industry — breaking new acts. Significantly, Capitol will forego a June release per se, to maximize the chances of each album in the spring release.

## Individual Effort

As part of a program designed to ensure exposure for this crop of new, re-

latively unknown (in the U.S.) performers, Capitol is concentrating individual effort on each act. "Having this many hot new acts to work at one time is kind of new to us, but we're excited about it," said Capitol's Dan Davis, who operates as vice-president of merchandising, creative services, press and advertising. "We will have no basic June release," he added, "so we can concentrate on what we've got out. We're in an excellent position to bring a number of our new artists home."

Except for Bob Seger's "Live Bullet" LP (which came on the **CB** chart this week at #138, bullet), the 'new class' has not yet had the impact at the retail level expected of it, but Davis, undaunted, comments, "We're dedicated to marketing, merchandising and distribution. We feel strongly committed to each of our artists, both new and established and we're sparing no efforts on their behalf."

With the Sylvers' single, "Boogie Fever," and the Wings' LP, "At The Speed Of Sound" both challenging number one spots on the **CB** charts (both are #2, bullet), Capitol is intensifying its commitment to such acts as The Poussette-Dart Band, Status Quo, Earl Slick Band, Be-Bop DeLuxe, Ethos, Sun and Little River Band. Don Grierson, Capitol's national merchandising manager, is looking to draw parallels wherever they apply and pointed out what he feels are a number of similarities between Status Quo and Sweet, the British group Capitol had great success with in 1975 and early this year.

## Status Quo

"We're going to the wall with Status Quo because we feel all the elements are together for a successful campaign," Grierson noted. "They've been enormously successful in England and Europe, they have a strong grass roots following here despite not having had a hit single they have enlightened management, a good agency, they'll be touring here this year (perhaps twice) and they have given us a fantastic album to work with. They really lend themselves to the same kind of program we developed for Sweet."

With regard to Sweet, who scored back to back #1 singles with "Ballroom Blitz" and "Fox On The Run" and followed with a top 10 disk in "Action," Capitol has maintained a high profile for the group — without benefit of new product to work with. Grierson elaborated: "We felt that Sweet's second LP was a smash from the moment it was delivered to us. We creat-

continued on pg. 20

# Letter

To The Editor:

It was interesting for me to read some of the comments in **Cash Box** dated April 10 regarding your nationwide survey of cassettes.

In Australia the cassette market is booming and by 1980 it is believed it will be as high as 40 per cent of total sales. Cassettes are currently running at approximately 27 per cent of total sales. Some of the main reasons for this being so —

Firstly, Australian kids have accepted the cassette as being superior to the cartridge.

Secondly, the motor industry are now, almost exclusively, installing cassettes in all new cars. This was initially started by imported car manufacturers.

Thirdly, at retailer level numerous brands of cassette machines are now available at prices everybody can afford.

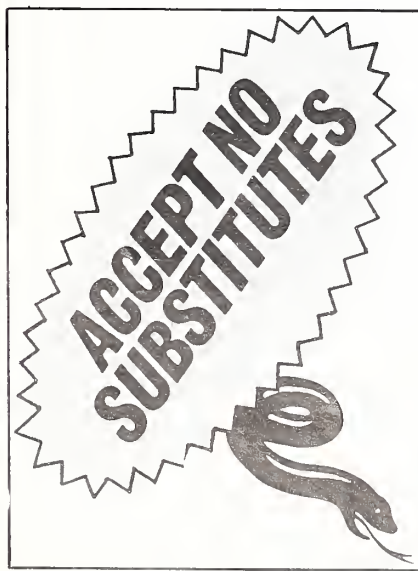
It is already very clear in Queensland, Australia's most northern state on the east coast, and in Western Australia, that the cassette market will certainly represent a figure higher than the predicted 40 per cent of the nation's total sales by 1980.

In Queensland for the July/December 1975 half year cassettes were 37 per cent of total sales and on this figure alone it would appear that Queensland is probably leading the world with cassette sales penetration. This, in spite of the fact that every LP on the market does not

continued on pg. 20

# GRT Ups Price

SUNNYVALE, CALIF. — GRT has announced a 5 cent increase in distributor's cost on \$7.98 list tapes effective May 2, according to information transmitted to GRT distributors. The increase raises distributor cost from \$3.93 to \$3.98. In addition, \$9.98 list tapes have been increased 6 cents.

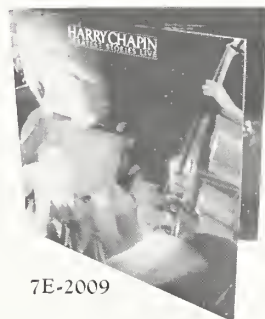


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# Ratings And 'Familiarity'

by J.B. Carmicle

LOS ANGELES — Although thousands of radio stations in hundreds of U.S. markets offer many diverse types of programming to their listeners, there is one main factor that keeps them competitive: Ratings! Ratings time can be a calm anticipation of "coming through" with flying colors or general hysteria involving last minute procedural meetings of the staff. In any case, ratings, however discounted by anyone for any reason, are the numbers that mean cash flow to radio stations. And getting those numbers involves the best efforts by station's programmers.

## Consistency

Cash Box expected stations to remain confidential about specific programming moves they made during ratings time, but the answer we heard most was one resounding term: consistency. Our question was directed at some of the most well known and respected stations in the U.S. And we checked comments from not only rock stations, but blacks and progressives as well. What programming moves are taken when a rating period begins at your station? Do you add to your playlist? Do you tighten your playlist? And are no moves a wise move?

Art Schroeder, who programs San Diego progressive KGB-FM, commented, "We stress familiar music... things that we've been playing. We emphasize music added in the last month before the rating period."

## Loyal Audience

East coast WNEW-FM's Scott Muni remarked, "Of course everyone here is aware of the ratings period, but we don't change here because we really don't have a format. We are an alternative station... ours is a loyal audience, and though they may tune in to other stations, I think they listen to us for the wide variety of music offered. There isn't a side or bottom to our bag."

Rick Sklar, WABC, New York, and Charley Van Dyke, KHJ, Los Angeles, answered almost identically. Consistency in music and promotion was stressed by both.

"Familiar music we play twelve months a year anyway," Van Dyke noted. "The only thing is that during a non-rating period we may slip an occasional new tune or two in."

"I don't think listening habits change overnight," said Sklar. "therefore it doesn't make sense from a practical standpoint to promote just during the rating period. We try to keep our programming top notch all the time, and our promotions regular and continual."

## Luxuries

Are black oriented stations any different? Sonny Taylor, pd at WWRL, New York commented, "The black pds of the major market stations are not afforded the luxuries that their pop counterparts have in the rating period. For example, we are not allowed to cut back from a 16 minute spot load to an 11 minute spot load per hour, nor are we permitted to

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# Disco Lady 1st RIAA Platinum 45

NEW YORK — Columbia Records' Johnnie Taylor has been awarded the first RIAA platinum single award, representing sales of two million copies, for his "Disco Lady." The single, which was #1 on the CB pop 100 chart for two weeks, is still #1 on the r&b top 100 chart, and has been for nine weeks (it's been #1 since the March 6 issue).

# Executives On The Move

**Diante Upped At UA** — Denny Diante has been promoted to the post of vice president, pop a&r at United Artists Records. Diante had been director of a&r operations for the company, after joining UA two years ago as director of artist acquisition and development. Prior to joining United Artists, Diante was west coast professional manager for Peer International/Southern Music.

**Byrd Named Warner Country Sales And Promo Director** — Stan Byrd has been appointed national director of sales and promotion for Warner Brothers' country & western division. Byrd comes to Warner Bros. from CBS Records where he served as Dallas promotion manager for the past five years. Prior to his association with CBS,



Diante

Byrd

Heber

Thacker

Byrd did regional promotion for All Label, a Dallas independent distributor. Byrd will relocate to Nashville where he will join Warner country a&r director Norro Wilson and staff.

**20th Promotes Shelley Heber** — Shelly Heber has been named 20th Century Records' new director of marketing. Ms. Heber, who previously served 20th as assistant director of marketing, was with MGM Records as operations manager before joining 20th's country promotion department. Ms. Heber will report directly to Harvey Cooper.

**Chelsea Taps Tom Thacker** — Tom Thacker has been named national album promotion director of the Wes Farrell Organization. Thacker recently was involved in album production for various labels and artists and prior to that, was involved with independent production and management. He was personal and corporate manager for Ike & Tina Turner.

**Columbia Ups Coplen** — Charles Coplen has been promoted to the position of associate product manager, Columbia Records, West coast. Coplen will be assigned to product management duties for a number of West coast acts and will be reporting directly to Ron Oberman, director of merchandising, West coast. Coplen was most recently manager, press and information, Columbia Records, West coast.

**Philbin Promoted By Columbia** — Peter Philbin has been elevated to the position of manager, talent acquisition, West coast Columbia Records a&r. Philbin will be responsible for finding and developing new artists as well as coordinating the recording activities of current roster artists. Philbin joined CBS in 1973 and most recently



Coplen

Philbin

Porello

Leskiw

headed press activities for CBS Records International, New York.

**Sweet City Sets First Appointments** — Sweet City Records has announced the Cleveland-based company's first appointments: Joey Porrello has been named national promotion director and will be involved with radio stations and all CBS-Epic regional personnel. Norm Leskiw, former Cleveland branch manager of London Records, is Sweet City's national marketing director. Chris Maduri will be handling national artist relations and serve as Porrello's assistant. Jim Marchyshyn, director of advertising and promotion for Belkin Productions, will be handling Sweet City public relations. Carla Schoeck, Maduri's assistant will be involved with all facets of group management.

**Epic Promotes Ostroff** — Alan Ostroff has been appointed to the position of manager, merchandising and sales administration, Epic Records/CBS custom labels. Ostroff will be responsible for merchandising activities including planning of custom labels product flow, maintenance of catalog data, special services to the custom labels, and the coordination and control of national advertising activities. Previously, Ostroff served as producer in the Columbia special products department.

**ABC Records & Tapes Ups Rich** — Edward P. Rich has been named vice president, finance and administration, ABC Record and Tape Sales Corp. Rich will be responsible for financial planning, accounting and business administration of ABC Record and Tape Sales Corp.

**Witofsky Named To CRI Business Affairs Post** — Marvin M. Witofsky has been an-



Maduri

Ostroff

Rich

Witofsky

pointed to the position of director, business affairs, CBS Records International. Witofsky will be responsible for advising CRI and its overseas subsidiaries on business affairs, as well as analyzing and monitoring the agreements these companies enter into. Witofsky returns to CBS where he served first as attorney, then as senior attorney for Columbia Records from August, 1969, to May, 1972.

**Private Stock Adds Mike Rymkus** — Private Stock Records has added Mike Rymkus to its field promotion staff in Houston, Texas. Rymkus had been doing independent

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# Anti-Piracy Progress Report

CHARLESTON, W. VA. — A group of major pirate tape manufacturers and distributors have agreed to pay \$175,000 in damages and to abide by a permanent injunction in settlement of a civil suit brought by five record companies.

The defendants were: The Jellico Corp., and Carl R. Hager and Kenneth R. Stultz, Continental Industries, Inc., and T.A. Cogar, Emil R. George Enterprises, Inc., and Emil R. George. The plaintiffs were CBS, Atlantic, MCA, MGM and Phonogram.

Plaintiffs claimed that defendants' pirating activities constituted unfair competition, and a violation of their common law copyright in the recorded sounds. Plaintiffs also alleged that defendants' distribution and sale of so-called "sound-alike" recordings constituted "palming-off" of defendants' recordings for those of the plaintiffs and was also a violation of the Lanham Act, dealing with the use of the names and likenesses of plaintiffs' artists and recordings without plaintiffs' consent.

Under the terms of the permanent injunction, defendants are prohibited from duplicating, advertising, offering for sale or selling unauthorized duplications of plaintiffs' recordings. Defendants are also prohibited from using the name of any plaintiff in connection with the sale of any recording not manufactured by the plaintiffs. The defendants are further enjoined from using the name of any artist under contract to any plaintiffs, or the title of any recording owned or released by any plaintiffs, in a deceptive or misleading manner. Serving as guidelines here are Rule 27 of the FTC's Trade Practice Rules for the Recording Industry and the FTC's recent "sound-alike" ruling against Magnetic Video Corporation of Michigan.

KANSAS CITY, MO. — William P. Wallin of Royal Productions here was indicted last week for assaulting a witness in a copyright infringement case for which he is also currently under indictment.

Wallin, who was convicted last December for selling pirated tapes, fined \$1200 plus court costs and placed on probation for a year, was charged with

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# WEA Plans Seminars

LOS ANGELES — The Warner/Elektra/Atlantic Corp. will conduct a series of marketing seminars May 11-May 16, at the Camelback Inn, Scottsdale, Arizona.

The company will review plans for the summer and fall, aimed at top and middle management executives from WEA and the Warner, Elektra and Atlantic companies.

Attending the combined and special interest meetings to be conducted by WEA's national executive staff, are the firm's branch managers, sales managers, marketing coordinators and credit managers, and the sales, marketing and merchandising staffs of the WEA labels.

Past, present and future promotional campaigns, both regional and national, will be reviewed and analyzed. Special sessions, with panels made up of experts in their fields, will cover "The Retail Explosion," "The Role of Radio," and "The Responsibilities and Goals of Management."

Mo Ostin, chairman/president of Warner Bros. Records, Joe Smith, chairman of the board of Elektra/Asylum Records, and Jerry Greenberg, president of Atlantic Records, will conduct product presentation sessions, and unveil new-release and new-artist plans for the future.

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**Rubettes (MCA-2193)**  
 The Rubettes have been a European success story ever since the release of their first Bickerton-Waddington tune "Sugar Baby Love" in the Spring of 1974. The record went straight to #1 and became the biggest pop single in Europe that year. The group followed with a non-stop run of singles, all reaching into the Top 20 throughout Europe and England. The Rubettes, made up of Tony Thorpe (guitar), Mick Clarke (bass), Alan Williams (guitar), Bill Hurd (keyboards) and John Richardson (drums), have racked up gold records in several countries. Their first release in America is simply titled "Rubettes" and contains their hit songs "Sugar Baby Love," "Tonight," "Foe Dee O Dee," and their just released first single in America, "JUKE BOX JIVE."

**Mac and Katie Kissoon (MCA-2192)**  
 Mac and Katie Kissoon are a brother-sister team who have just released their first album in America on State Records titled "The Two Of Us." Having followed separate musical careers until five years ago when they joined forces and gained notable success in Europe, though fame in England did not reach the duo until they released the Bickerton-Waddington single "Sugar Candy Kisses" on State Records. Their next single, another Bickerton-Waddington tune titled "Don't Do It Baby" was a Top 10 hit, followed by "Like A Butterfly." "THE TWO OF US" is the title cut and their first American single on State Records.

**Casino (MCA-2191)**  
 Casino is a five man English group that hails from the West of England, near Somerset. The group utilizes the song-writing talents of Peter O'Donnell, Casino's lead vocalist. Having turned professional in 1973, the group has extensively toured the continent and England. Casino is Peter O'Donnell (lead vocals), Steve Mills (keyboards, guitar, vocals), Rob Sinnick (bass), Chris Moore (lead guitar, vocals) and Tim Pavitt (drums). This is their first album release simply titled "Casino," and their recently released first single, "CRAZY," is taken from the album.

DESIGN: RICHARD SERRIN/ROD DYER INC.

MCA RECORDS

## Miller Re-Signs With Capitol

LOS ANGELES — Steve Miller, who has been with Capitol Records since 1967, has once again re-signed to the label. Miller's forthcoming self-produced LP, "Fly Like An Eagle," is set for a May 10 release. The single, "Take The Money And Run" from the same LP was released in mid-April. A U.S. tour will commence in June.

The new contract was negotiated by Miller's attorney, Gregory Fischbach and Capitol's Brown Meggs, assistant to the president, and Bob Young, vice president, business affairs. The announcement was made by Don Zimmermann, CRI executive vice president and chief operating officer.

## Cyndi Greco Signs With Private Stock

LOS ANGELES — Private Stock Records has signed Cyndi Greco to an exclusive recording contract and is rush-releasing her first single, "Making Our Dreams Come True," which is the theme from the television series, "Laverne and Shirley."

## Sylvers Turn Gold

LOS ANGELES — The Sylvers' Capitol single "Boogie Fever" has been certified gold by the RIAA.



**JOURNEY'S NIGHT FLIGHT IN ATLANTA** — Following recent shows at Atlanta's Electric Ballroom, Columbia recording artists Journey, now on a national tour, were treated, along with local buyers and press, to a "Journey's Night Flight" promotion. All took a one hour flight from Atlanta airport, for food and drinks on the plane, courtesy of the CBS local branch. Shown at the airport are (l. to r.): Paul Black, Columbia Records regional promotion marketing manager for the southeast; Mert Paul, Columbia regional director for the southeast; Dick Watkins, branch manager for ABC records and tape sales; Joe Martin, buyer for ABC; Journey's Neal Schon and Aynsley Dunbar; Charles Davis, controller for ABC; and Journey's Greg Rolie.

## Kottke Signs With Chrysalis

LOS ANGELES — Leo Kottke, writer and noted acoustical guitarist, has signed a worldwide contract with Chrysalis Records. Kottke's initial album is projected for a fall release. Kottke's manager, Denny Bruce, stated, "We're excited about signing with Chrysalis because it is such a customized, stylized label. Leo will have the freedom to do what he does best without everyone always trying to change him."



Ellis, Kottke, Chrysalis co-chairman Chris Wright, Bruce

The announcement was made by Chrysalis president, Terry Ellis, who stressed the signing of Leo Kottke as an example of Chrysalis' efforts towards becoming an American company.

# Ravi Shankar — A Look Inside The Misunderstood Master

by Stephen Fuchs

LOS ANGELES — Who is Ravi Shankar? While few register no reaction to the name, most casual observers — even many of his faithful followers — tend to stereotype the image of the man.

Over the last forty years, concert appearances from Festival Hall in London to Carnegie Hall in New York have earned Shankar a standing reputation among serious listeners with an ear for traditional music from India. More than a half-dozen albums through Capitol's prestigious International and Angel catalogs as well as a recent Darkhorse Records contract bear witness to the Shankar market.

Yet, beginning with appearances at the 1967 Monterey Pop Festival and two years later at Woodstock, public grasp of the "real" Ravi Shankar began to undergo a media distortion. Through the massive publicity surrounding these sociologically pivotal gatherings a nation of youngsters was seeing Shankar for the first time, associating him with an entirely different aura. By the time George Harrison organized the Bangladesh relief concert in 1971 as a favor to his friend and teacher, Shankar had inadvertently become a near-total misconception to the onlooker.

### Torn in Two

Misunderstood by the youth and second-guessed by his older audience — not an enviable position for a man who had poured most of his waking hours into the discipline of a classical lifestyle, a man who nearly single-handedly introduced Eastern music to the western world. Where does Shankar, a master, place his music and how does he recon-

cile the confusion born out of his own compassions?

"In this country, especially," begins the mild-mannered Shankar, "I am in a very strange position as a musician. There is always the dilemma as to where to 'place' me. For years Playboy magazine has put my name in its yearly jazz/rock/pop poll. This is the wrong conception. My music is as classical as Western classical. Ours is a tradition that has not been written down. Along with the handing-down of the music there has been development, changes, improvements. But the transfer has involved not only the *technique* of the music, not only the *art*, but the tradition, the culture, the heritage — religious and spiritual. It disturbs me, therefore, to be classified as a 'pop' or 'jazz' musician."

Although the fate of being repeatedly categorized outside his natural musical habitat is unsettling to Shankar, he is well-equipped to handle criticism. For if he is accomplished he is equally inquisitive and has taken many opportunities to explore challenging endeavors on a variety of fronts. Within the Indian framework he has written ballets and operas. He has scored at least three motion pictures and once did a sitar piece with the London Symphony Orchestra conducted by Andre Previn. Shankar has composed pieces within the bounds of raga and tala, selections learned and played by Yehudi Menuhin. In Los Angeles Shankar has done a number of compositions including "Fire Night" along with Bud Shanks and other musicians. "Finally," he relates, "the re-

continued on pg. 30

## Anthony Newley Seeking Deal For 'Amateur' LP

by Nick Nichols

LOS ANGELES — "I can't play a note on the piano — not a single note," insisted Anthony Newley, yet Newley is a man whose diverse songwriting abilities have manifested themselves in a wide range of musical successes from classics like, "What Kind Of Fool Am I?" to the hit Broadway musical, "Stop The World, I Want To Get Off."

How then, does he do it? Newley outlined his unique songwriting system for *Cash Box*, explaining that "I have a little pipe upon which the notes are all marked with corresponding numbers. I relate the numbers to another fellow who translates them into musical charts for me. Of course, this takes time, because there's sometimes a chord that I just cannot describe and it drives us crazy until he stumbles upon it and says, 'Oh, you mean that chord, well why didn't you say so?' and I say, 'Because I don't know what I'm talking about!'"

Though the process can be long and tedious, Newley states emphatically that he wouldn't have it any other way. "I can't

read music but I can certainly hear it. When I have a concept for a song, I can hear every note in my head. I can hear every instrument, every harmony.

"Friends are always saying, 'Why don't you learn to play piano?' but then, I tell them, it wouldn't be any fun. I approach all of my projects with a childlike innocence and perhaps all too often, a child's irresponsibilities. Picasso's later works are childlike, they reflect a simplicity that is almost primitive."

### Amateur At Heart

In explaining why he utilizes this simplistic approach, Newley said to *CB*, "I am at heart an amateur. I've never really been a professional at anything. It's only grudgingly that I learn the very basics in my career. For example, I've directed two feature films and I'm still not sure what a 25 inch lens is." He continued, "There's just something inside of me that says, 'Oh, you don't need to learn that crap.' It spoils it if you have to learn about it. Everything becomes so mechanical. I guess," he sighs, "I'll always be an amateur." A pretty strong statement coming from a man who has appeared on stage, screen and television; scored, directed and produced films and stage musicals; and played the Las Vegas circuit as a co-star to songwriter Burt Bacharach.

The multi-talented "amateur" is presently searching for a record label to release an album of songs which he recently completed recording.

Says Newley of the project, "It's the first LP I've ever written completely alone — it took me ten weeks. Jimmy

continued on pg. 36

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## Capitol/EMI Declares Cash Stock Dividends

LOS ANGELES — A quarterly cash dividend of \$ .08 per share payable June 15, 1976 has been declared to shareholders of record May 25, 1976 by the board of directors of Capitol Industries/EMI, Inc.

## Goody 10 Cent Dividend

MASPETH, N.Y. — Sam Goody has declared a special dividend of \$.10 a share on its common stock.

# Steve Miller Band



Take The Money And Run  
(4260)

from the forthcoming album

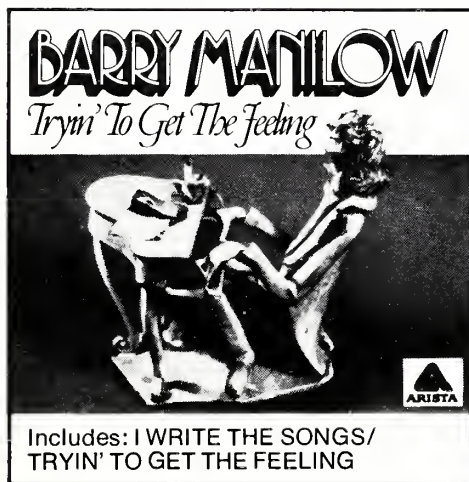
Fly Like An Eagle  
(ST-11497)



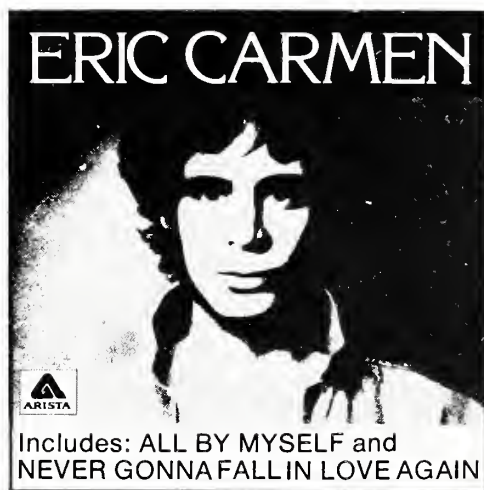
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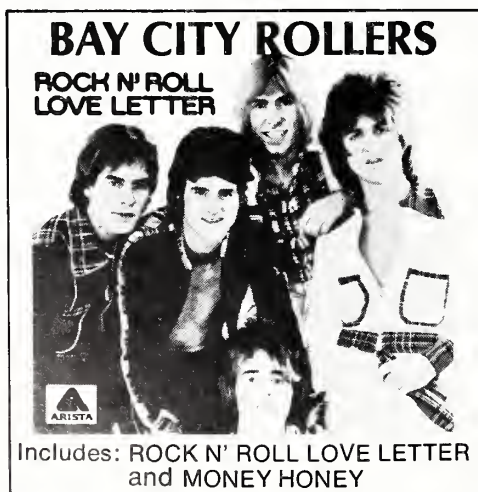
**BARRY MANILOW** who topped the charts with "I Write The Songs" is soaring again with his latest single "Tryin' To Get The Feeling." This album includes both smash hits, is about to be certified platinum and is selling better than ever. AL4060



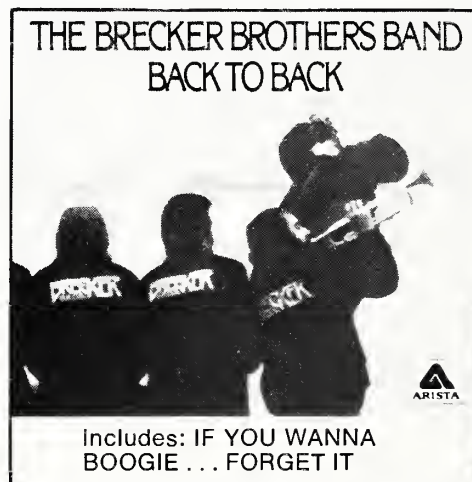
**ERIC CARMEN** The beautiful new standard "All By Myself" and Eric's newest smash "Never Gonna Fall In Love Again" are just two of the wonderful cuts in this sparkling album. More and more one can see this is clearly an album of major significance by one of the most important new artists today. AL4057



**MELISSA MANCHESTER's** current single "Better Days" is just one of the gems in her powerful album, "BETTER DAYS & HAPPY ENDINGS." It's an album which keeps growing in popularity as it displays the brilliance of this artist called "The Best New Female Vocalist Of The Year." AL4067



**BAY CITY ROLLERS** newest album is full of the infectious energy which has made them one of the hottest chart groups in America. "Rock N' Roll Love Letter," the exciting title cut, has just been released to instant reaction—watch the new single and the album zoom! AL4091



**THE BRECKER BROTHERS BAND** is generating excitement on every level. Their National Tour has exploded with SRO crowds. Their new single "If You Wanna Boogie . . . Forget It" is breaking through and this unique album is a powerhouse of funky rock that will spark a chain reaction—everywhere! AL4061



# RIL CHARTS

# EXPLODING!

**OUTLAWS** sensational debut album in 1975 put them on the charts and in the headlines. Now, their newest album has arrived with more of their searing rock and roll. "LADY IN WAITING" is bulleting straight to the top. AL4070



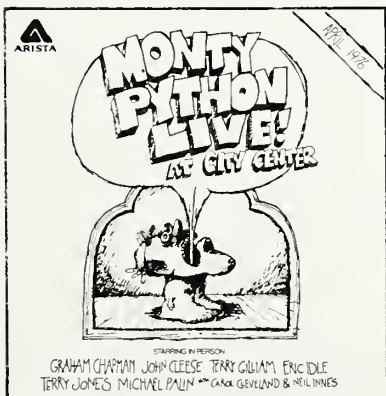
**FOOLS GOLD** is already attracting the unstinting praise usually reserved for major stars. They first stepped into the national spotlight as Dan Fogelberg's masterful accompanists. Now they have arrived with a debut album that is both a rare delight—and a hot chart climber. ML5500

- 45 CASH BOX
- ★ 52 BILLBOARD
- 41 RECORD WORLD

**Bulleting  
Up The Charts!**

- 149 CASH BOX
- ★ 177 BILLBOARD
- 129 RECORD WORLD

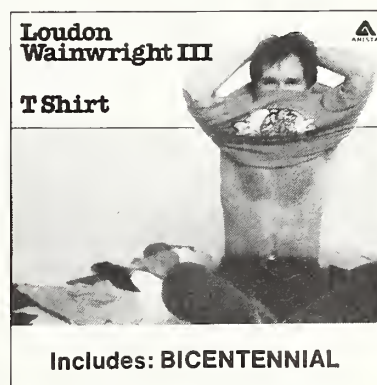
## The Next Contenders!



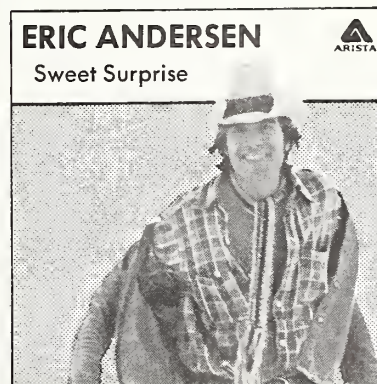
Americans will never forget the **MONTY PYTHON LIVE** appearance at New York's City Center. This album is an unabridged and uninhibited recording of that insane event. It's a classic case of Pythonmania and it's about to sweep the country and the charts! AL4073



**TAXI DRIVER** is the Original Soundtrack recording of compelling music that hits as hard as the widely-acclaimed film. This great Bernard Herrmann score brilliantly evokes the energy, brutality and loneliness of a big city and its people. A provocative album that will make its mark! AL4079



**LOUDON WAINWRIGHT** mixes rock music with rare humor in a new album which will devastate everyone! "T SHIRT" crackles with the kind of American satire that would have made Mark Twain roar . . . caused Will Rogers to grin a little wider—and will break through as the surprise album of the year! AL4063



**ERIC ANDERSEN's** sensitive songwriting and strong performances have always covered important emotional ground. His newest album "SWEET SURPRISE" is alive with positive energy, sweet acoustic blues and joyful electric rockers. AL4075

Arista Records... Where CAREERS Are Launched

## Best Of Stewart Leads Phonogram Mercury Release

CHICAGO — "Best Of Rod Stewart," a \$7.98 double-LP set, leads Phonogram, Inc./Mercury Records nine album April release. Three previously unavailable in LP form songs are included in the set along with such hit singles as "Maggie May" and "You Wear It Well."

Other albums included in the release are The Dells' "No Way Back" titled after the soon to be released, Fred Williamson movie; Streetwalkers' "Red Card" featuring Roger Chapman and Charlie Whitney of Family and Bob Tench of the Jeff Beck Group; and Coke Escovedo's "Comin' At Ya." Streetwalkers and Coke Escovedo are both scheduled for May tours.

Debut LPs include Good Times performer Ralph Carter's "Young And In Love"; Canadian group Garfield's "Strange Streets"; Toronto band Moxy's "Moxy"; John Gregory Orchestra's "TV's Greatest Detective Hits" and Dennis Rousos self-titled.

All albums will be available in 8-track and musicassette forms.

## American Song Fest Deadline Set

LOS ANGELES — The deadline for entering this year's American Song Festival competition will be June 3, 1976.

The categories for this year are as follows: amateur division: top 40 (rock/soul), country, easy listening, instrumental/jazz, folk, gospel/inspirational; professional division: top 40 (rock/soul), country, easy listening.

There will be over 650 winners who will receive cash prizes.

Entry forms and additional information can be obtained by writing The American Song Festival, 5900 Wilshire Blvd., West Pavilion, Los Angeles, Ca. 90036, (213) 937-7370.

## Kastenmeier

Kastenmeier on the judiciary committee, declared, "He's absolutely fair, absolutely honest, and his decision (on copyright) will be predicated on what he believes is the public interest."

"There is a very large unarticulated interest in the public, and the users who are not represented by any special group in copyright," Kastenmeier told **Cash Box** in an exclusive interview before the Easter recess. "That has to be protected," he said. "It isn't solely the collision of two economic giants, for example jukeboxes and ASCAP."

The liberal Democrat's concern for the public interest, and the public domain, has led to his consistent opposition to the subsisting copyright extensions. Congress has voted extensions protecting copyrights, that normally would have expired, each year since 1962 in the hope a revision bill would soon be made law.

### Windfall

"There's no public interest in extending those copyrights," Kastenmeier claims. "The authors are, with rare exception, long since deceased, and there is no inducement to anything or anybody for creativity involved. It's a windfall to someone now who has the present rights to those things."

The conflict between broadening authors' rights and extending users' privileges is another dilemma the long-time civil libertarian seems to struggle with. For example, the extension of the copyright term to life-plus-50, from the current 56 years, is an encroachment into the public domain. The change is pro-

## Island Releases Marley LP; Plans Their Biggest Push Yet

NEW YORK — Island Records has released the new album by Bob Marley & The Wailers, entitled "Rastaman Vibration." In conjunction with the release of the LP, the group has embarked on an extensive tour of the United States. Marley produced the record himself, marking the first time he has exerted total control of his recording on a technical level.

Island has launched the largest support campaign in the label's history for the Marley tour and album. Island's promotion, advertising, marketing and publicity departments have set their collective efforts to capitalize on the excitement stirred by the reggae music of Bob Marley & The Wailers over the past few years. Major advertising buys will cover print, television, and radio outlets all over the country, while promotion and publicity efforts will key in on those markets where The Wailers will be performing. On the marketing level, various devices will be employed by Island, including a special burlap sack designed on the same theme as the "Rastaman Vibration" album cover; a streamer-type poster showing the photo from the inside of the album jacket; a large tour poster of Bob Marley; a point-of-sales box-shaped display with four reproductions of the album cover; a t-shirt on the "Rastaman Vibration" motif, and a Bob Marley & The Wailers scrapbook.



**LUTHER'S GOOD FOR THE SOUL** — Luther has been signed to a recording contract with Cotillion Records. Luther's debut single, "It's Good For The Soul," is the first release of the newly reactivated Cotillion label, distributed worldwide by Atlantic Records. Luther is a five member vocal group from New York, featuring Luther Vandross, who composed and produced the single. Pictured at the signing are (l. to r.): Henry Allen, president of Cotillion Records; Luther's attorney John L. Eastman; David Krevat of Ceilidh Productions, representing Luther; Anthony Hinton; Barbara Harris of Atlantic; Chris Wiltshire; Diane Sumler; Theresa V. Reed; and (seated) Luther Vandross.

posed to make U.S. law consistent with the copyright conventions we have with other countries. "I don't know if that should be controlling or not," says Kastenmeier.

The performance royalty — in which performers on sound recordings would receive a royalty — is yet another broadening of rights of concern to the judiciary subcommittee chairman, although it will likely be postponed for future debate. "The indications are that if it didn't succeed in the Senate, it probably won't succeed in the House."

Creating a whole new series of rights may be desirable in some instances, in others it might be unnecessary. "For example, should each member of an orchestra, a large orchestra, have an individual performers copyright in music?" asks the chairman. "If so, it would tend to suggest that the rights people have make the use of material so complicated... that people cannot comply with the law." He adds, "There is an inhibiting factor about extending it, even though the performers can make a good case."

### No Predictions

Kastenmeier could not predict how the House would go on the Mathias amendment or the Aiken case. The Mathias amendment — which gives compulsory license to public broadcasters to use copyrighted nondramatic literary and musical works — has been attacked as an infringement of authors' rights. "There have been a lot of questions on it," he admits, "and I think we'll take a very hard look at it." But the congressman was not prepared to say whether it will be kept in its present form or changed slightly.

The Aiken case was the definite court

## Steely Dan Heads ABC Apr. Release

LOS ANGELES — Steely Dan's new LP "Royal Scam" heads a list of fourteen albums to be released by ABC Records and its affiliate labels in April. Other new ABC albums are the Amazing Rhythm Aces' "Too Stuffed To Jump," Poco's "Rose Of Cimarron," Diana Trask's "Believe Me Now Or Believe Me Later," and Terry Reid's "Seed Of Memory." New on ABC/Blue Thumb is "Those Southern Knights" by the Crusaders. ABC/Impulse has set two new jazz albums for April release. They are Jimmy Ponder's debut LP, "Illusions" and Keith Jarrett's "Mysteries." New country albums on ABC/Dot are "This Is Barbara Mandrell," "Sweet Sensuous Feelings" by Sue Richards, and "Rainbows And Tears" by Ray Price.

"Ramones," the debut album by the group of the same name, and "Renaissance Live At Carnegie Hall" are new on Sire Records, and Peacock Records has one new release by the Dixie Hummingbirds, entitled "Wonderful To Be Alive."

## Honey White/Nightman Sign With Haven

LOS ANGELES — Honey White and The Nightman have signed with Haven Records. Their first single release will be "All Night's All Right." Haven, which is headed by Dennis Lambert and Brian Potter, is manufactured and distributed through Arista Records.

## New Artists Featured

NEW YORK — New, unpublished composers and composer/artists were showcased at the third New York Songwriters Showcase on Monday, April 19, at the Bottom Line. A panel of music publishers, hosted by Al Altman and Stu Greenberg, reviewed the six finalists for this month. Future showcases will be held monthly at the Bottom Line.



Kastenmeier

statement on whether the owner of a small restaurant could transmit, via speaker hook-ups, radio performances free of charge to his patrons. In the Aiken decision, the Supreme Court ruled 7-2 in favor of Aiken's right to do so.

"I think the probability is that we might let the Aiken decision stand," said Kastenmeier, "and much of this will be by virtue of report language. But we'll make sure that is the outer limit. If someone goes beyond the fact situation in the Aiken case, they don't have protection."

### Juke Fee Reasonable

Kastenmeier does feel the provisions affecting the jukebox industry in the Senate-passed bill are "reasonable. The \$8 per box fee was something adopted

by the House nine years ago." Calling the jukebox trade "a dying industry," he notes that "conditions have changed in the last ten or twelve years," and "I'd be the first to recognize it. But," he adds, "I assume they will always exist. There's always interest in having music of that sort in public places."

The chairman and the subcommittee perform a difficult juggling act, as they balance the "scores — perhaps hundreds would be more accurate — of interests that are colliding, mostly financially" with the elusive public interest. "There are economic forces at work and Congress is called on, through this copyright revision, to adjudicate or settle scores of conflicts between interests."

Caught in the middle, Kastenmeier has nevertheless managed to earn praise from all sides, primarily because of his forthright discussion of the issues. As he opened the first mark-up session this year, he opposed a motion to close the meeting to the public. "The subcommittee has closed sessions only in the rarest cases," he said at that time. "For example, CIA hearings." All sessions have been open, although some members have claimed the large audience of lobbyists and journalists is disruptive.

"Kastenmeier acts more as a moderator," said a lobbyist, "as opposed to imposing his will on the subcommittee." The chairman will often present points of view for the sake of argument or debate, or to clarify the various controversies. He generally has opposed amendments that might narrow the scope of the revision bill, and has opted for clarification in the subcommittee re-

continued on pg. 30

# **BOBBY THOMAS & THE HOTLINE**

## **SUGAR BOOGIE**

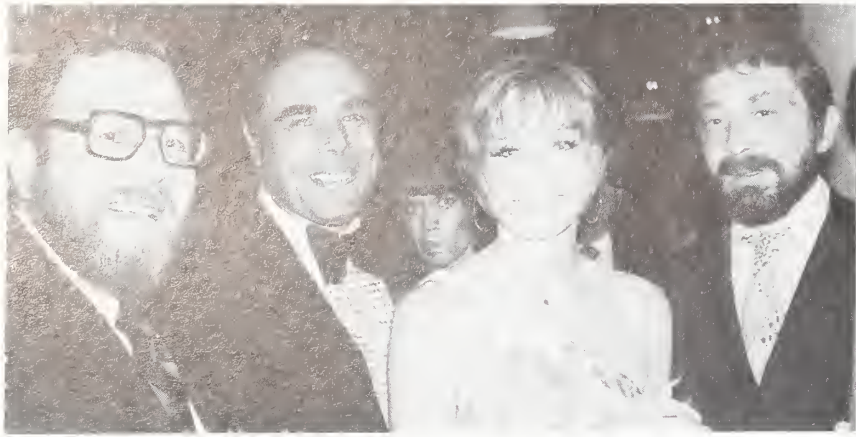
MCA-40542

A sugar sweet combination, Bobby Thomas and Michael Bennett of "A Chorus Line" fame, collaborating on this debut "disco" single for MCA Records, stand back, join in and boogie with us.



A Michael Bennett Production  
Arranged and produced by Harold  
Wheeler and Bobby Thomas.

**MCA RECORDS**



**SHIRLEY PLAYS THE PALACE** — Shirley MacLaine opened the Palace Theater in New York last week, performing the solo show that won her sold-out audiences at London's Palladium. Following her Palace engagement, Ms. MacLaine will take the show on a world tour. The soundtrack, "Shirley MacLaine At The Palace," is currently being recorded live for Columbia Records. Shown at the gala party following opening are (l. to r.): Irwin Segelstein, president of the CBS Records Group; M. Richard Asher, president of CBS Records International; Shirley MacLaine; and Walter Yetnikoff, president of the CBS Records Division.

## BMI Adds Eight Songs To Million Performance Roster

NEW YORK — BMI has added eight songs to their roster of million performance songs as of July 1, 1975, for a total of 171.

These are songs which BMI has determined through its logging system of U.S. and Canadian radio and television stations and networks to have received a million or more plays. The author of each song so designated receives an award and an additional performance credit on all future use. According to BMI, a million performances means that a song of an average length of three minutes must have been on the air for 50,000 hours.

An ASCAP spokesman said that while they had no such designation, songs which reach a certain number of "feature" performances become known as "qualified works," but authors receive no

special performance credit.

The eight new BMI million performance songs are: "Battle Of New Orleans," "Behind Closed Doors," "Gotta Travel On," "Heartaches By The Number," "I'm So Lonesome I Could Cry," "Make The World Go Away," "Put A Little Love In Your Heart" and "Theme From Shaft."

### Letter *fr 10*

have a cassette equivalent, plus, in the main, cassettes do not enjoy a simultaneous release with LPs.

Queensland contributed 25 per cent of total cassette sales for this period out of a state that has only 15 per cent of the nation's population.

It is also interesting to note that 18 per cent of Queensland accounts sell more cassettes than records. Retailers have realized that they can display 27 cassettes in the same space it takes to display 2 12-inch LPs. There are a number of stores in Queensland that only sell cassettes and they have overcome some of the problems relating to the merchandising of cassettes.

In some retail stores it is not uncommon to see 1,000 cassettes displayed in a space of approximately 6 ft. x 14 ft. x 4 inches and in all of these stores retailers have a 'nil' pilferage rate due entirely to the way in which these products are merchandised.

Perhaps Queensland has something to offer the rest of the World in cassette marketing.

F.J. Rose

Queensland Branch Manager for EMI

## Capitol Acts *fr 10*

ed two support posters featuring the album graphics. One had a strip-in area for different locales. We designed two versions of three separate radio spots — AM, FM and tour support. The first set dealt with the first LP and the tour, the second with "Give Us A Wink" and the tour. We also made a floor display dump with a lenticular eye designed to give the eye on the cover its blinking effect. We also made a mobile with the eye, belt buckles, T-shirts, sweat shirts, divider cards and sent out a massive mailing of the Capitol Star News devoted exclusively to the group. In short, we stayed active in the career development of the group, regardless of the fact that we had no new product coming from them for a while."

### Promotion

Bruce Wendell, Capitol's vice-president of promotion, stated that his policy of "going straight ahead all the time" was in effect with the new spring release just as it has been on recent successes by Wings, Sylvers, Sweet, Natalie Cole, Glen Campbell and Helen Reddy. "We see the same potential for an act like Status Quo as we do for Sweet," Wendell told CB. "In fact we're making up an EP for FM stations with graphics that give it the look of an import. We're trying to sustain airplay for them. It's part of an attempt on our part to communicate constantly with radio. We're making them aware of new acts like Sun and Earl Slick Band just like we did with Sylvers and Natalie Cole. We're hammering all markets simultaneously."

### Sensitivity

Capitol's Davis maintains that retailers are sensitive to success and feels that the label's efforts to maintain the sales of Glen Campbell and Wings are having a positive effect on its other acts. "We had an outstanding promotion with Sweet in the Midwest with a very big rack and it's given us some good follow-up ideas," Davis commented. Jim Mazza, Capitol's vice-president of marketing, echoed Davis' view to CB, stating, "We're after everything. We're very enthused about the youth on our roster. We're concerned with every act on an overall basis. There seems to be a retail and consumer awareness of our product that's growing all the time. Eight weeks ago, Sun wasn't doing much at all, today we're getting some indicators of their potential. We're readying a single off the Little River Band's new LP and we feel Bob Seger has the ability to capture the same kind of following that Peter Frampton has. In Status Quo we have an act who have sold millions of albums worldwide.



**GALA OPENING FOR MONTY PYTHON IN NEW YORK** — The opening of "Monty Python Live At City Center," the live American debut appearance by the British comedy troupe, was feted by Arista Records with a celebration at the New York Experience in Manhattan with celebrities from all facets of the industry attending. Among those who came to congratulate Python were Leonard Bernstein, Paul Simon, Broadway composer Adolf Green, Robert Klein, Chevy Chase and John Belushi of television's popular Saturday Night, Lorne Michaels (producer of "Saturday Night"), Boz Burrell and Simon Kirke of Bad Company, Hamish Stuart, Allan Gorrie and Malcolm Duncan of Average White Band. (L. to r.) WNEW DJ Dave Herman, Arista president Clive Davis, Michael Palin of Monty Python.

They're ready. As for Be-Bop DeLuxe, we're doing more than we expected. We're totally committed to these acts. That's why budget restrictions don't pertain to what we're trying to accomplish. We feel we're making accurate business judgments and are following through on all of them. If we need to develop and institute four stages of an individual campaign, then we'll do it. For example, we're subsidizing Sun, helping them get out on the road to capitalize on the initial radio response they've gotten."

Grierson pointed to a factor he considered responsible for the cohesion at Capitol when he said, "The people who are here have been around a long while, most of them started here. We all know our jobs well and we are willing to work together." Davis amplified Grierson's contention: "We don't want a top-heavy staff. Most of us put in 14-18 hour days. We have more hours to make it all happen. We do everything here, from promotion to merchandising to publicity. Under the enlightened leadership of Bhaskar Menon, we've accomplished a great deal, but we feel that it's just a beginning for us."

### Store Advertising *fr 9*

with a 30% increase to \$7.7 million. Other chains and their investments on local television: Federated Department million, Two Guys — \$5.8 million, Macy's Stores — \$8.5 million, Woolworth — \$6.5 — \$4.2 million, Korvettes — \$3.8 million, Gimbels — \$2.7 million and Dayton-Hudson — \$2.3 million.



**BIKE-A-THON SET** — Once again this year, radio personality and program director of WNEW-FM radio, Scott Muni, will chair the 1976 United Cerebral Palsy Bike-A-Thon. The festivities will begin at 10:00 AM at the 72nd Street and Fifth Avenue entrance to Central Park in Manhattan and at the Midland Beach Promenade, between Seaside Boulevard and Lincoln Avenue on Staten Island. The number to call for pre-registration is 586-7700.

## One Stops *fr 7*

ter" and get goods more cheaply.

As a result of more accounts turning to one stops, fewer are buying directly from the manufacturers. One estimate has the number of direct accounts down from the 4000 range to the 2000 range, with the drop off almost totally in retail ma & pa stores. The executive, though, cautioned that some stores had gone out of business while others have grown out of the category. Another executive saw a 10% decline last year in the number of ma & pa accounts, from 2200-2300, down to around 2000.

### Not Making Money

One thing is certain: the one stops that are selling for cost are not making money on their record sales. They may be getting 10% deals from some manufacturers, particularly independents, but certainly not on all of the top chart items. They may be making 2%, the cash discount for timely payment. And they may be making money on short term investments.

There are some in the industry who feel they are ruining the business. But they are apparently becoming more of a major factor.

## Springboard Sues UA *fr 9*

agreement with Springboard. Original cross licensing agreements between the two companies contained an option for Springboard to purchase remaining inventory and overstocks on UA's "Very Best Of..." series, Spring board said.

United Artists general counsel, Mark Levinson, had at press time no comment about the suit, as it had just been filed that morning and UA lawyers had not had time to analyze the action.

However, while UA declined comment on the actual suit, another company spokesman said, "Springboard International's application for a restraining order was denied by California Superior Court, Los Angeles, on April 20."

## picks of the week

**TONY ORLANDO & DAWN** (Elektra E 45319-A)

**Midnight Love Affair** (3:35) (Midsong — ASCAP) (E. Levitt, P. Groscolas, M. Jourdan)

Tony Orlando and Dawn are really a trio; each member holds an equal share of the load. And while Tony Orlando sings the lead in this song, the two women, through their harmonies and occasional lead vocals, add a lot of punch to this hook-filled ballad. MOR and pop stations will latch onto this in a hurry. The rhythms are a kind of exotic, almost Spanish in flavor, and make the tune an unusually smooth pop offering.

**JANIS IAN** (Columbia 3-10331)

**I Would Like To Dance** (3:38) (Mine/April — ASCAP) (J. Ian)

Ian has always been an inspired pop force when it comes to melody, and this is no exception. The tune is lovely, upbeat, and the words are direct and meaningful. Look for this to make a strong pop chart entry. Some great playing is going on here.

**SANTANA** (Columbia 3-10336)

**Let It Shine** (3:27) (Light — BMI) (D. Brown, R. Gardner)

This is the first single pulled from the "Amigos" LP, and it is a strong pop and r&b shot. The chorus is chorded well and works as a good hook. The backup vocals are full and moving, almost gospel in tone. Funk rhythms abound. Look for this to show fast on r&b lists.

**THIN LIZZY** (Mercury 73786)

**The Boys Are Back In Town** (3:26) (RSO Pub — ASCAP) (Lynott)

This is a great rock 'n' roll cut that fits in with the prevalent image of street punk music. It's taken from the popular "Jailbreak" LP, and the lyrics and music are really good. The tune reminds one at times of Bruce Springsteen's best songs and the guitar work is clean and infectious. Already getting tremendous airplay as an album cut, this one is headed straight up. Well edited from original length.

**RAY STEVENS** (Warner Bros. WBS 8198)

**You Are So Beautiful** (2:24) (Irving/Web — BMI/Almo/Preston Songs — ASCAP) (B. Preston, B. Fisher)

Brilliant a&r work has turned Billy Preston's tune into a bluegrass number, complete with pedal steel, violin and banjo solos. Ray Stevens sings well and his voice has been surrounded with terrific harmony work. There's a slowing at the end where Ray really wails. Could turn into a bluegrass standard.

**LEON HAYWOOD** (20th Century TC 2285)

**Strokin' (Pt. II)** (3:35) (Jim-Edd — BMI) (L. Haywood)

Haywood had a big hit with "I Wanna Do Something Freaky To You" and this tune comes out of the same funky mold. It's a disco and r&b song, with a lot of syncopation and rhythmic counterpoint. Haywood's voice is raw, edged with emotion, and really puts the song across. His voice is like another instrument, playing off the inherent rhythms, and the tune should be an r&b radio favorite.

**NICKEY BARCLAY** (Ariola America/Capitol P7622)

**Lonely Days** (3:17) (U.S. Arabella — BMI) (N. Barclay)

This single, culled from the "Diamond In A Junkyard" LP, demonstrates Nickey Barclay's remarkable versatility. Harmonies sound overdubbed and they come out bright and clear. Her voice is unique, recognizable, and she's a good writer. All of these factors will get this tune played in virtually every pop market.

**STARCASTLE** (Epic 8-50226)

**Lady Of The Lake** (3:23) (Sun Singer) (S. Tassler, T. Luttrell, G. Strater, H. Schildt, M. Stewart, S. Hagler)

A hard rock offering from their debut "Starcastle" LP. The playing is professional, the harmonies complex and interesting. There's a good shuffle beat going on here and the tune should hit all FM lists immediately.

**JACKIE MOORE** (Kayvette/TK 5125)

**It's Harder To Leave** (3:16) (Sherlyn — BMI) (C. Reid)

A bluesy ballad, the tune moves like a shuffle and Jackie Moore's voice works like B.B. King's guitar — it sings, but more, it adds substance to an already good tune. The song is filled with hooks and should grab tenaciously to every r&b playlist. Flip: The Bridge That Lies Between Us (3:11).



**CAROLE KING** (Ode 66123)

**High Out Of Time** (3:14) (Screen Gems-Columbia — BMI/Colgems — ASCAP) (G. Goffin, C. King)

A terrific followup to her first single from the "Thoroughbred" LP, this is a sweet ballad, filled with Carole King's expected but always exciting melody hooks. The harmonies sound like her friend James Taylor was on the date, and give the song an added sparkle. The cut has been played extensively as an LP selection, so listeners will already be familiar with the tune when it is played as a single on every pop station in this country. Good production by Lou Adler.



**THE ISLEY BROTHERS** (T-Neck/Columbia ZS 8-2260)

**Who Loves You Better (Pt. 1)** (2:27) (Bovina — ASCAP) (E. Isley, M. Isley, C. Jaspar, R. Isley, O. Isley, R. Isley)

Searing guitar work from Chris Jaspar kicks this tune off to a great start. The song really cooks and lays down an affecting beat. A good followup choice to "Fight The Power," this should meet with exactly the same success. It's got the same kind of powerful arrangement and the brothers are singing with their usual inspired soul.



**THE MIRACLES** (Tamla/Motown T54268F)

**Night Life** (3:15) (Jobete/Grimora Pub. — ASCAP) (W.P. Moore, W.B. Griffin)

Driving bass and a haunting figure kick off this single that describes the feeling that night brings on in the big city. The pacing of the song is so polished that the listener is drawn in by degrees, and by the time "Hollywood Blvd." rolls around, the listener is involved. This is a pop and r&b smash, with great vocals. Flip: Smog (5:16).

**FOOLS GOLD** (Arista MS 700)

**Rain, Oh Rain** (3:48) (Frank Snare/Big Shorty — ASCAP) (D. Henson)

Fools Gold has made a name for themselves as Dan Fogelberg's backup unit and now they have released the first single from their "Fools Gold" LP. It's a solid pop venture with harmonies in the Eagles-Fogelberg style and a good melody. The instrumentation is lush with a good steel fill here and there. This will hit FM and AM markets.

**LOU REED** (RCA JH 10648)

**Crazy Feeling** (2:50) (Oakfield Avenue/Dunbar — BMI) (L. Reed)

Reed is best when he gets into a musical groove and keeps pounding away, a la "Walk On The Wild Side." This tune is another example. The acoustic guitar and bass set the rhythm and Reed fits the lyric in where he can use it to best advantage — his phrasing is really interesting and unique. A good love song. FM progressives.

**BENNY TROY** (DeLite/Pip DEP 1580)

**Stranger In Paradise** (2:59) (Frank Music Corp. — ASCAP) (R. Wright, G. Forrest)

Billed on the label as the "New York sound," this is a good disco arrangement of an old standard. The horns are used for punctuation and work well. The vocal is strong and should take this into the disco market with no trouble. Flip: Put Some Music In Your Soul (2:50).

**ANTHONY WHITE** (Philly Int'l./Columbia ZS 8-3590)

**I'm So Much In Love With You** (3:28) (Mighty Three — BMI) (S. Marshall, T. Wortham)

Anthony White sings this ballad with just the right emphasis in just the right places. His phrasing is intelligent and moving. The production by Sherman Marshall is a good example of the Philadelphia sound and packed with power. This should be an immediate add at all r&b outlets.

**RUBETTES** (State/MCA 40549)

**Jukebox Jive** (3:01) (ATV — BMI) (W. Bickerton, T. Waddington)

The Rubettes are an extremely popular group in England and this single marks the first State release in this country, through MCA distribution. The tune is a fifties-styled rock and roll number with that decade's chording evident throughout, but the harmonies and playing are definitely modern. This should be a big hit in the United States; it's got a great beat. Program directors check this out.

**SKYHOOKS** (Mercury 73792)

**All My Friends Are Getting Married** (3:30) (Solid — BMI) (G. Macainsh)

Tight harmony work and a song based around a good theme make this tune an excellent followup to "You Just Like Me Cause I'm Good In Bed." The tune is influenced by the feel of forties melodies and should get some play on pop stations. "They're all staying home on the weekend" goes the song, and there's a great guitar fill too.

**PAUL DAVIS** (Bang B724)

**Thinking Of You** (3:20) (Web IV — BMI) (P. Davis)

A beautiful ballad. Paul Davis sings, "I felt your sunshine, it made me feel fine," and his voice rings through a capable arrangement. Good playing throughout. This is a natural for MOR radio, all about "cold L.A. nights" and lost love.

**PENNY McLEAN** (Atco 45-7048)

**Smoke Gets In Your Eyes** (3:24) (T.B. Harms — ASCAP) (J. Kern, O. Harbach)

Penny McLean of Silver Convention fame has made an intelligent addition to the famous-old-songs-turned-disco roster. The Jerome Kern tune has not lost any of its original sparkling flavor and the disco rhythms add much to the feeling of the track. Should be a big dance club request. Good followup to "Lady Bump."

**WILLIE HARRY WILSON** (Haven/Arista HS 801)

**My Ship** (3:06) (ABC-Dunhill/One Of A Kind — BMI) (Lambert, Potter)

The horns and strings seem united as one at the start of this tune as they state the basic chordal structure. The vocals are dynamic and seem kind of propelled. Some interesting breaks make for good hooks and this song should make it to all pop marketplaces.

**IMPACT** (Atco 45-7049)

**Happy Man (Pt. 1)** (2:50) (WIMOT/Friday's Child — BMI) (B. Eli, C. Kelly)

Impact is an excellent group centered around the talents of Damon Harris, ex-Temptation. This tune is top-notch, with Harris' high, expressive voice taking the lead with style and grace. Look for this to show up r&b and pop in a hurry.

**HIGH COTTON** (Island IS 056A)

**Going Up To Get Down** (3:30) (Marsaint — BMI) (H. Cotton)

Bluesy, energized harmonica kicks off this shuffle tune produced in his inimitable style by Allen Toussaint. The vocal is good, really puts the tune across, and there are some great horns. Excellent playing throughout will get this record onto FM and AM radio outlets.

**ARTHUR ALEXANDER** (Buddah BDA 522)

**Sharing The Night Together** (3:05) (Al Cartee — BMI) (A. Aldridge, E. Struzick)

A languorous ballad, plaintive, that should strike deep in the hearts of r&b, pop and MOR listeners. Alexander's is a powerful voice and he sings this love song with special emotion. Intelligent instrumentation, coupled with a good song, should get this onto many playlists.

**HERO** (Lifesong LS 45004)

**Spider-Man** (2:51) (Blendingwell — ASCAP) (A. Axelrod)

A rock anthem to a comic book hero, this is a serious pop effort no matter how campy the lyrics ("I feel a change deep in my being"). The music is tight and moves well. You can hear jazz ace David Sanborn playing his sax with a passion. Look for this to hit strong in the pop marketplace; it's really good.

**BLACK AND BLUE** — The Rolling Stones — Rolling Stone COC 79104 — Producer: Glimmer Twins — List: 6.98

The Rolling Stones have done it again! Placing their collective musical finger on just the right spot, the Stones have correctly read the quickened pulse of the musical mainstream and delivered an optimistic prognosis: a rolling stone creates a snowball effect — the farther it goes, the bigger it gets. This collection of blockbusters, though they were recorded over the past two years, accurately reflects the prevailing musical direction of the pop/rock scene. Hit potential: unlimited.

**NO EARTHLY CONNECTION** — Rick Wakeman — A&M SP 4583 — Producer: Rick Wakeman — List: 6.98

Rick Wakeman shines fourth on this solo LP and his carefully monitored concepts prove to be disciplined while still keeping in the spirit of adventure. "No Earthly Connection" provides madrigal precision on "The Warning," its opening track, yet will not disappoint the AM listener with the choppy grooves of "The Maker." FM potential is great with an insistent finger pointing to the meditative "The Spaceman." This effort presents a program much in keeping with the likes of Wakeman fans or anyone who likes the tasteful British progressive sound.

**CLOSE ENOUGH FOR ROCK & ROLL** — Nazareth — A&M SP 4562 — Producer: Manny Charlton — List: 6.98

Finger-in-the-socket rockers Nazareth have arrived again to bring us Gibraltar-solid rock. Side one is pre-occupied with the musical diary of a rock band on tour — an inter-blending of their own "Telegram" and an infectious momentary cover of the Byrds' "So You Want To Be A Rock 'N' Roll Star." The clap-along "Here We Are Again" is a dynamite number with 'short single' potential and the languid tones of the acoustic "Vicki" are mellow and inviting. Harmonies are dirty-sweet, instruments hang in touch and clear giving "Close Enough For Rock 'N' Roll" vast AM and FM potential. This is certainly the richest and most cohesive outing to date.

**YOUNG AND RICH** — The Tubes — A&M SP 4580 — Producer: Ron Scott — List: 6.98

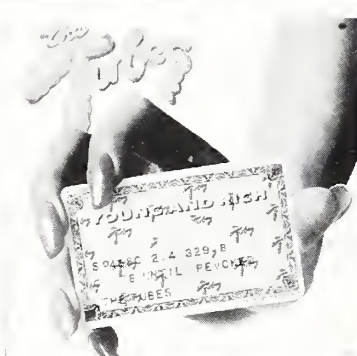
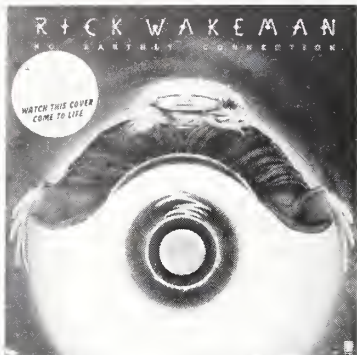
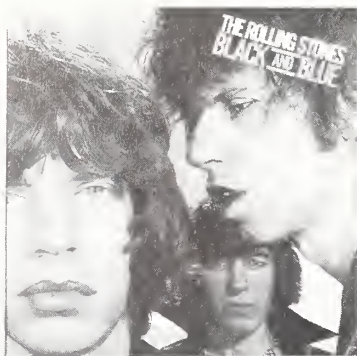
"Young And Rich" gives the public a new set of Tubes-venues which take well-done jabs at almost everything. "Slipped My Disco" is a tongue-in-cheek look at the greatest musical fad of the seventies that never compromises high musical standards. Ingratiatingly tasteless is the "Poland Whole/Madam I'm Adam" medley, replete with nightmare narration sure to please the Zappa/Beefheart crowd. Eclectic nonsense runs rampant on this second offering by a band which has built its reputation on the precept that nothing, indeed, is sacred. "Young And Rich" plays to many different listener levels and as such should touch a lot of auditory nerves in far-flung markets.

**SKIN 'N' BONE** — Savoy Brown — London PS 670 — Producer: Savoy Brown — List: 6.98

"Skin & Bone" is raw blues power. And this band has all the qualifications for playin' the blues: headed up by legendary blues guitarist Kim Simmonds, this band, in its various incarnations, has brought the British blues to the world for a good decade — and Savoy Brown is still going strong. This LP represents Savoy Brown as they sound in the studio and how they sound in their own element, before a live audience. AM programmers should pick up on "Get On Up And Do It" while the entire album should appeal to the progressive rock market.

**A LITTLE BIT MORE** — Dr. Hook — Capitol ST-11522 — Producer: Ron Haffkine — List: 6.98

Dr. Hook shows us a more serious side with this LP. The tunes are touching — well, sentimental in some cases — with the emphasis on a subtle country feel which is augmented by some very nice string arrangements and backing vocals. Shel Silverstein's "Jungle To The Zoo" provides food for thought while tunes like "More Like The Movies" and "The Radio" show potential for the pop market, possibilities for addition to Dr. Hook's string of hits. The boys also turn in a competent cover of Sam Cooke's "Only Sixteen."



**RASTAMAN VIBRATION** — Bob Marley and the Wailers — Island 9383 — Producer: Bob Marley — List: 6.98

The Wailers take the reggae idiom beyond old boundaries dealing with forms and feelings so artfully that no one can call reggae a restrictive musical genre. The LP opens with the title track, another charming infectious exposure to Marley's deep devotion to Rasta the religion that worships Haile Selassie as a god. Rather than proselytise, Marley and the Wailers gently nudge the listener with an impossible-to-sit-still beat to keep you moving. From the bump and grind of "Roots, Rock And Reggae" to the fandango-ripples of "Johnny Was" to the quietly biting commentary of "Cry To Me," the Wailers that is in itself a totality: it's lyrical, danceable and meaningful.

**LIVE BULLET** — Bob Seger and the Silver Bullet Band — Capitol SKBB-11523 — Producers: Bob Seger, Punch — List: 6.98

Recorded live at Cobo Hall, Detroit, this sizzling double album is proof positive that Bob Seger is as hot today as he was the day "Ramblin' Gamblin' Man" hit the charts some years ago. Seger rips through the old and the new with his own tunes "Jody Girl" and "Beautiful Loser" and the likes of Tina Turner's "Nutbush City Limits." The production work is as clean as can be expected for a live rock album and many cuts should find their way to both AM and FM playlists. Audiences are always an important part of making a live album such as this one a success, so on the liner notes Seger deems it appropriate to thank "the 24,000 crazy people for making it all possible."

**THE REAL McCOY** — Van McCoy — H&L 69012 — Producer: Van McCoy — List: 6.98

This LP is a McCoy tour-de-force with an unmistakably disco-orchestral hustle feel that is highly danceable. From the opening knee-jerks of "Jet Set" to the ambitious strains of "African Symphony," the aura is party — pure and plentiful. The strings are tasty and clean and about as rhythmic as strings can get. There is no overload on this steady beat-driven album of Kahlua-sweet funk and McCoy effectively demonstrates an individualistic approach that gives "Theme From Star Trek" a new, earthy light. A good offering of imaginative disco music.

**i** — Patrick Moraz — Atlantic SD 18175 — Producer: Patrick Moraz — List: 6.98

Erstwhile Yes-man Patrick Moraz shows his mettle as much more than a "consolation prize winner" on this finely crafted solo effort. Approaching a concept with more than a mere musical notion, Moraz has taken the live percussion sounds of the streets of Rio and built entire compositions around them. Tracks range from the samba-cum-space-age-Carmen Miranda of "Chachada" to the synthesized renaissance faire of "Intermezzo." Ex-Jackson Heights member John McBurnie helps out with vocal and English lyric chores. The pure artistic approach and smoothly varying moods make this an LP for all seasons.

**MOONMADNESS** — Camel — Janus JXS-7024 — Producers: Rhett Davies, Camel — List: 6.94

"Moonmadness" is the phenomenon which occurs when a British Camel is thrust into musical orbit. An excursion into unknown lands of the rock imagination, this LP will undoubtedly find willing "Camel-nauts" in the progressive rock markets, via the FM airwaves. Spacey, lilting guitar passages are effectively underscored by solid keyboards providing an excellent vehicle for the interpretive vocalizations. Progressive programmers should enjoy the feel of "Air Born" and "Lunar Sea."

**SEDAKA LIVE IN AUSTRALIA** — Neil Sedaka — RCA VPL1-1540 — Producer: Various — List: 6.98

Culled from old masters of an Australian tour, Sedaka's placating tenor glides through renditions of "Sugar," and into the likes of "Everything Is Beautiful," "Bridge Over Troubled Water," "Danny Boy" and a veritable deluge of greats are made extra-spectacular by way of Sedaka's professionalism and distinctive voice. Given this artist's past track-record, both airplay and singles release seem pre-eminent, as with the busy-bee stings of "Proud Mary" and a "Rock And Roll Medley" that puts both Little Richard and Ian Hunter to shame.

**WORDS WE CAN DANCE TO — Steve Goodman — Asylum 7E1061 — Producer: Steve Goodman — List: 6.98**

Folk artist Steve Goodman scores tight in the mainstream with this new album. Long an Asylum-hand, Goodman has tended toward finely crafted country-folk with a generous helping of his warm wit thrown in for good measure. On this outing he broadens this category, taking a familiar stance with "Roving Cowboy (Ballad Of Dan Moody)" and a slight shift with the funky New Orleans feel of "Tossin' And Turnin'." The cowpuncher/dancehall scene again prevails on "Old-Fashioned" as Goodman shows good potential for AM and MOR markets as well as c&w.



**THE ELF — Erroll Garner — Savoy 2207 — Producer: Bob Porter — List: 7.98**

In yet another incomparable Savoy jazz classic release, the spotlight is cast on Erroll Garner, pianist extraordinaire. Utilizing their thoughtful graphics concept, Savoy has produced an LP with eye-catching appeal that should prove to be a great sales device. The two record set includes 28 tunes which will surely find happy homes in jazz collections everywhere. A great representation of an equally great contributor to the development of the jazz form.



**CHARLIE PARKER — Bird/The Savoy Recordings (Master Takes)**

**BIRD/THE SAVOY RECORDINGS — Charlie Parker — Savoy 2201 — Producers: Buck Ram, Teddy Reig — List: 7.98**

This collection of material by the late, great Charlie Parker is a strong statement about one of the most respected reed men in jazz. The two-disk, \$7.98 package offers the listener no less than 30 tunes featuring the immortal "Bird." The records are tastefully packaged in a cover which features some interesting and enlightening notes by Ira Gitler. The collection is a great merchandising tool by Savoy, a label which is strong on the jazz greats.



**PRES/THE COMPLETE SAVOY RECORDINGS — Lester Young — Savoy 2202 — Producer: Various — List: 7.98**

This album is a fitting tribute to one of the all-time great artists of the jazz musical genre. Another of the Savoy marketing naturals, this LP will enhance racks everywhere. The collection represents the complete set of recordings made by Young for the Savoy label, a must for jazz buffs or anyone who gets behind the full sound of the greats—like Young. This is a package with high sales potential that will provide jazz connoisseurs with an album that is chock full of the very best epicurean delights that jazz has to offer.

**THIS MOTHER'S DAUGHTER — Nancy Wilson — Capitol ST 11518 — Producer: Eugene McDaniels — List: 6.98**

Nancy Wilson lends her characteristic mellow strength to a collection of tunes ranging from the disco-styled "Now" to the touching balladry of "When We Were One." Eugene McDaniels' ultra-clean production is the necessary element to make the instrumental tracks always complement and never compete with Ms. Wilson's personalized vocal style. "I Don't Want A Sometimes Man" and "He Never Had It So Good" are good AM pop prospects while the remainder of the LP will appeal to the MOR and easy listening markets and Nancy Wilson fans everywhere.



**RUBETTES — Rubettes — State 2193 — Producer: Wayne Bickerton, Tony Waddington — List: 6.98**

From the opening densities of "Sugar Baby Love," the Brian Wilson-ish "Rock Is Dead," to the Lennonesque punk-intellectualism of "Dark Side Of The World," the Rubettes appear out to prove that rock is indeed alive and all is right with the world. Their tracks have Spectorish sure shot feel that is not without the Vitalis flash as they stick to the basics with distinction. Such sincere singles intentions are hard to find in such subtle LP format, yet the Rubettes may be taken as an individual move-out, and a number of tracks should be predestined for AM glory.



**YOU ARE MY STARSHIP — Norman Connors — Buddah BDS 5655 — Producer: Skip Drinkwater, Jerry Schoenbaum — List: 6.98**

Replete with spaced-out string sections and fluid vocals, Connors opens this LP with the platinum-set "You Are My Starship." Connors' dynamic sense of individual flare brackets the entirety, and the swaying, looping "The Creator Has A Master Plan," of Leon Thomas fame, is given blissful keyboard transfusion. This effort's smoothly polished surfaces should find their way onto the prime-time to wee-hours frequencies of well-rounded jazz, r&b and MOR stations everywhere.



**WHERE THE HAPPY PEOPLE GO — The Trammps — Atlantic SD 18172 — Producer: Steve Moulton — List: 6.98**

"Disco Party-ing," without compromise, the Trammps sing clean and make-do unavoidably bright. Triumphant chicken-scratch and jazz-dance cool, their mood reverberates like the hum of long-nites and no hangovers. Strictly boogie-down, are "Hooked For Life" and "Soul Searchin'." With a subtlety that is both raucous and stylish the Trammps treat their music with an over-riding taste. Culminating the effort is the after-hours tempo of "Can We Come Together" a Wes Montgomery-sounding instrumental that gives statement to an LP that will receive respectable AM, MOR and r&b airwave treatment.



**DANCERS, ROMANCERS, DREAMERS & SCHEMERS — Michael Quatro — Producer: Stuart Alan Love — List: 6.98**

Michael Quatro, brother of the arse kickin' Quatro sisters, displays considerable keyboard expertise which ranges from honky-tonk tone of "Circus," a tune he co-wrote with sister Susie, to his updated arrangements of classic Bach and Chopin. Quatro's innovative keyboard style and imaginative arrangements bespeak a strong John Cage influence. The entire album will appeal to the progressive FM market with the Pink Floyd flavored "Ancient Ones" standing out as quite a novel selection.



**FANTASY GIRLS — Charlie — Columbia PC 34081 — Producer: Mike Stone — List 6.98**

Clean British rock which is well handled all the way around. Crunchy guitar riffs accentuate tasty vocal harmonies and driving rhythms. The title track has a Steely Dan feel which should appeal to AM pop markets along with the flowing strains of "Please Let Me Know." The album's main thrust is really in an FM progressive vein, however, and will undoubtedly be well received by that audience. "It's Your Life" stands out as a particularly nice cut.



**LITTLE RIVER BAND — Little River Band — Harvest ST-11512 — Producers: Glenn Wheatley, Beeb Birtles, Graham Goble, Glenn Shorrock — List: 6.98**

Pleasing vocal harmony lines and super clean production work are outstanding characteristics of the Little River Band, a fine first offering from this group of Aussie-rockers. The tunes are simple and light, lending a credible pop-rock feel to cuts like "Statue Of Liberty" and "Emma," both strong offerings to the AM market. Soaring harmonizing lead guitar riffs share the spotlight with sparse but effective saxophone lines and the tasteful addition of clavinet. Likewise, strings are used in clean underlying arrangements which lend strength to the overall sound.



**TAXI DRIVER — Various Artists — Arista 4079 — Producer: Neely Plumb — List: 6.98**

The late, lamented Bernard Herrmann left a fine legacy for all lovers of good music with this outstanding soundtrack. It cannot be too warmly greeted. Running the emotional barometer from the "Theme To Taxi Driver," a muted and mellow city-lights piece, reminiscent of blue-period Miles Davis, to the urban-funk of "I Work The Whole City." In this profound chronicle of one man's crack-up, Herrmann proves that he is capable of capturing mood for motion pictures yet he makes it workable apart from the cinematic application. Richly textured and visionary, Herrmann's compositions always lean toward the strong and melodic line and the majority of the tracks on this LP should receive wide airplay.



r&b ingredients

Natalie Cole has added another plume to her hat. Adding to her gold record and two Grammy awards has now come Las Vegas. Natalie opened last week at the Las Vegas Hilton with fellow superstar Bill Cosby. Natalie again totally captivated the audience with a very smart set. With every performance Natalie seems to be getting better and better and it seems that television will be knocking at her door in the very near future. Bill Cosby as usual was hysterical. Bill turns everyday real life situations into side-splitting hilarity. Also learned that Al Green will be making his showroom debut at the Sahara Tahoe May 14. Al currently has a smash on his hands with "Let It Shine."

Postscript from Las Vegas: Chuck Jackson and Marvin Yancy, producers for Natalie Cole, The Natural Four, etc. may be producing the next LP for one of America's sexiest singer-dancers. More details later. . . . Al Wilson hot on both charts with "I Got A Feeling" did American Bandstand last week where he performed his hit plus his last big hit "La La Peace Song." . . . "Boogie Fever" by the Sylvers just went gold. The group is planning some concert dates all over the country with the nine family members set to do Knott's Berry Farm May 24. . . . Billy Bass is now doing promotion for Rocket Records.



**GOLD FOR PEOPLE'S CHOICE** — Shown above are the TSOP recording artists receiving their first gold record for "Do It Any Way You Wanna." It was also TSOP's first gold record. Pictured from left to right at the celebration are Weldon A. McDougal, III, director of artist relations & publicity, Ed "Lord Gas" Richardson, national promotion director, Roger Andrews, David Thompson, (kneeling) Guy Fiske, Darnell Jordan of the People's Choice, Leon Huff, Don Covay, Frankie Brunson (People's Choice), Kenneth Gamble, Donald Ford (People's Choice), Harold Preston, Armand McKissick, CBS Records, and Earl Shelton, president Philadelphia International Records/TSOP Records

The Trammps have an outstanding new LP out for Atlantic. It is entitled "That's Where All The Happy People Go." These guys are hot. . . . Also Pat Lundy has a new LP out on Pyramid Records entitled "The Lady Has Arrived." This one will be a smash. . . . If you're into disco, go and get "Disco Magic" by the Inner City Symphony on Midland. With this one you can dance your troubles away.

Nancy Wilson put on a tremendous one-woman show at the Dorothy Chandler Pavilion on Easter night. Nancy really shined in her rare L.A. appearance. She performed some of everything in her show including selections off her latest LP on Capitol Records "This Mother's Daughter."

Bill Withers did an outstanding show at the Roxy last week. Bill hasn't been performing of late, however his voice was in fine form throughout his show. The Brecker Bros. were also on the show and the Arista recording artists got down and literally blew their brains out. They are a hot group.

Van McCoy has just released his latest LP on H&L Records entitled "The Real McCoy." From all indications this one is going to be a hot one. Stevie Wonder has finally inked his deal with Motown and his new LP will be released sometime in May and will be entitled "Songs In The Key Of Life." The Isley Brothers are coming out with a new LP this week. Also Lou Rawls will be coming with an LP for Philadelphia International. The Tavares Brothers LP on Capitol is due May 24. Heard from a reliable source that this one is a monster's monster. . . . Earth, Wind & Fire are currently in the studios and working on a new show which is scheduled for sometime this summer. Insiders say that their new show is going to be even more incredible than the one they used last year.

The Natural Four LP on Curtom entitled "Nightchaser" is a killer. . . . Michael Wynne, Phillippe's brother has signed a recording deal with Buddah Records. More details later. John "Monster" Davis is currently in the studios with Monday After working on a new single and LP. Monday After's last hit was "Merry-Go-Round." Mac & Katie Kissoon, known primarily in Europe, have a new outstanding LP out on State Records distributed by MCA. It is entitled "The Two Of Us." Watch out for this one. . . . Jimmy "Bo" Horne is now in the studios with H.W. Casey (K.C.) and Rick Finch. His current single "Gimme Some" is a smash in Italy, Spain and Canada.

Bloodstone knocked everybody out at the Total Experience last week. Their new show is super and the guys previewed some of the new material from their forthcoming LP "Do You Wanna Do A Thing" which should be released May 15. Also learned that their movie "Train Ride To Hollywood" will be released at ten L.A. theaters May 19. A big Hollywood styled premiere is also on tap. . . . The two fine vocalists on Norman Connors great new LP "You Are My Starship" are Michael Henderson and Phyllis Hyman. . . . Jimmy Briscoe and the Little Beavers are coming with a new single very shortly. It is entitled "Ain't No Way." The Miracles have released a new single which should burn up the airwaves. It is entitled "Night Life." A new single has been released and from the airplay it's been receiving looks to be a stone-smash. It's entitled "It's Good For The Soul" by Luther on Cotillion Records. It's hot, hot, hot. . . . Also hot for Atlantic is new single by Damon Harris' new group Impact entitled "Happy Man." It's a killer.

One record you won't be able to put down after listening to it is a new single by the Facts Of Life entitled "Caught In The Act (Of Gettin' It On)." This is the killer. . . . Also be on the look-out for a single on Big Tree by Jackie Carter entitled "Treat Me Like A Woman." Arthur Alexander has a new one on Buddah entitled "Sharing The Night Together." It cooks. . . . Gary Gotham called in from the Big Apple last week to say that "Smoke Gets In Your Eyes" by Penny McLean is not only smokin' "it's burnin'." . . . Papa John Creach's new LP, "Rock Father," should be released very shortly. . . .

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TOP 50 R&B ALBUMS

1	<b>EARGASM</b> JOHNNIE TAYLOR (Columbia PC 33951)	1	25	<b>COME AS YOU ARE</b> ASHFORD & SIMPSON (WB BS 2858)	26
2	<b>BRASS CONSTRUCTION</b> (United Artists UA LA 545G)	2	26	<b>SMOKEY'S FAMILY ROBINSON</b> SMOKEY ROBINSON (Tamla T6-341S1)	28
3	<b>I WANT YOU</b> MARVIN GAYE (Tamla T6-34251)	5	27	<b>ROMANTIC WARRIOR</b> RETURN TO FOREVER (Col. PC 34076)	29
4	<b>DIANA ROSS</b> (Motown M6-861S1)	4	28	<b>DISCO-FIED</b> RHYTHM HERITAGE (ABC ABCD 934)	21
5	<b>RUFUS FEATURING CHAKA KHAN</b> (ABC ABCD 909)	3	29	<b>GROOVE-A-THON</b> ISAAC HAYES (ABC ABCD 925)	18
6	<b>LOOK OUT FOR #1</b> BROTHERS JOHNSON (A&M SP 4567)	7	30	<b>TURNING POINT</b> TYRONE DAVIS (Dakar DK 76918)	34
7	<b>MOTHERSHIP CONNECTION</b> PARLIAMENT (Casablanca NBLP 7022)	6	31	<b>MOVIN' ON</b> COMMODORES (Motown M848S1)	32
8	<b>GRATITUDE</b> EARTH, WIND & FIRE (Columbia PG 33694)	9	32	<b>TRUCKLOAD OF LOVIN'</b> ALBERT KING (Polydor BUL 11387)	36
9	<b>WAKE UP EVERYBODY</b> HAROLD MELVIN & THE BLUENOTES (Phila. Int'l PZ 33808)	8	33	<b>MYSTIC VOYAGE</b> ROY AYERS UBIQUITY (Polydor PD 6057)	37
10	<b>WINGS OF LOVE</b> TEMPTATIONS (Gordy/ Motown 971)	11	34	<b>ODYSSEY</b> CHARLES EARLAND (Mercury SRM 1-1049)	43
11	<b>LOVE AND UNDERSTANDING</b> KOOL & THE GANG (DeLite DEP 2018)	10	35	<b>BLACK MARKET</b> WEATHER REPORT (Columbia PC 34099)	38
12	<b>CITY LIFE</b> THE BLACKBYRDS (Fantasy F9490)	12	36	<b>INSEPARABLE</b> NATALIE COLE (Capitol ST 11429)	31
13	<b>A LOVE TRILOGY</b> DONNA SUMMER (Oasis/ Casablanca 5004)	15	37	<b>LET THE MUSIC PLAY</b> BARRY WHITE (20th Century T502)	30
14	<b>FULL OF FIRE</b> AL GREEN (Hi SHL 32097)	13	38	<b>THE LEPRECHAUN</b> CHICK COREA (Polydor PD 6062)	40
15	<b>BREEZIN'</b> GEORGE BENSON (WB BS 2919)	23	39	<b>FEELS SO GOOD</b> GROVER WASHINGTON, JR. (Kudu KU 24)	41
16	<b>FAMILY REUNION</b> THE O'JAYS (Phila. Int'l PZ 33807)	17	40	<b>SHOWCASE</b> THE SYLVERS (Capitol ST 11465)	44
17	<b>SILVER CONVENTION</b> (Midland International BKL 1-1369)	20	41	<b>RAISING HELL</b> THE FATBACK BAND (Event/ Polydor EV 6905)	33
18	<b>HE'S A FRIEND</b> EDDIE KENDRICKS (Tamla T6-343S1)	16	42	<b>MANHATTANS</b> (Columbia PC 33820)	—
19	<b>DANCE YOUR TROUBLES AWAY</b> ARCHIE BELL & THE DRELLS (TSOP PZ 33844)	14	43	<b>SECOND CHILDHOOD</b> PHOEBE SNOW (Columbia PC 33951)	35
20	<b>STRETCHING OUT IN</b> <b>BOOTSY'S RUBBER BAND</b> BOOTSY'S RUBBER BAND (WB BS 2920)	22	44	<b>WELCOME HOME</b> OSIBISA (Island 9355)	48
21	<b>AMIGOS</b> SANTANA (Columbia PC 33576)	24	45	<b>RISE AND SHINE!</b> KOKOMO (Columbia PC 34031)	46
22	<b>WHEN LOVE IS NEW</b> BILLY PAUL (Phila. Int'l PZ 33843)	19	46	<b>THE SALSOU ORCHESTRA</b> (Salsoul Records SZS 5501)	45
23	<b>LEE OSKAR</b> (United Artists UA LA 594-G)	27	47	<b>THE BEST OF GLADYS KNIGHT &amp; THE PIPS</b> (Buddah BDS 5653)	39
24	<b>REFLECTIONS OF A GOLDEN DREAM</b> LONNIE LISTON SMITH & THE COSMIC ECHOES (Flying Dutchman BDL 1-1460)	25	48	<b>JEALOUSY</b> MAJOR HARRIS (Atlantic SD 18160)	42
			49	<b>LET YOUR MIND BE FREE</b> BROTHER TO BROTHER (All Platinum 7015)	50
			50	<b>TROPEA</b> JOHN TROPEA (Martin/ TK 2200)	47

soul waves

Why are more pop records crossing over to r&b?

Joe Fisher, program director at WCKO feels that more and more white artists are getting into a black sound. "If it fits the sound that we are trying to present we try to go with it. Black artists are breaking down the classifications of music. At concerts now you see more mixed audiences in attendance, so there is a tendency for people to be into more types of music. Many pop records today have the same tempo and feeling of r&b so they cross over rather easily."

Jerry Fletcher, program director at WZTQ feels that people are tired of the same type of music. "Variety is the spice of life and records that cross break the monotony. People are always looking for something different in their musical tastes."

Ernest James, program director at WBMX feels that the record has to be judged on its merits. "The problem sometimes is that a record is judged by the artist and not the sound. If the sound fits the programming and it's good, it should be played. I think that if more records were judged by sound and quality they would cross-over more easily."

Travis Gardner, program director at KCOH feels that the recent crossover thing is due to the audience. "Audiences today are more conscious of pop as well as r&b. It gives them a larger choice of music. Tight playlists hinder this and when they are expanded they add variety to the format. In return when pop lists are broadened more soul records can cross."

Chris Hall, program director at KATZ feels that if the music is not offensive to black audiences then it should be played. Good music is accepted by everyone. Good

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More Ingredients fr 24

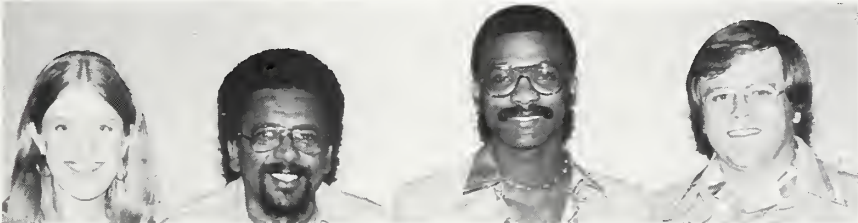
Norman Harris is currently in the studios recording "Black Ivory." ... Donald and Lamont McClemore, personal managers for the Wright Combination have retained Ruthie West's International Costume Company to design costumes for the group.



**TOGETHER AGAIN** — Singer Eddie Kendricks is shown above joined by friends Melvin Franklin and Otis Williams of the Temptations when Eddie recently appeared at the Total Experience in L.A. Both Eddie and the Tempts are hot right now. Eddie has a smash with "He's A Friend," and the Tempts with their latest LP, "Wings Of Love."

**C.M. Lord's** new LP on Capitol, simply entitled "C.M. Lord" seems destined to go high on the charts. ... Reggie Banks called in from Destroy-It Michigan to say that "Dance The Bump" by the Bumpers is bumping its way to the top of the disco charts in the city. ... Leon Haywood has released his latest single "Strokin'" for 20th. It's a gas. ... Also Jackie Moore, the lovely gal on Kayvette, has another hit on her hands with her latest single entitled "It's Harder To Leave." ... Windy O'Grady, the Chi-Town dancing machine called to say that "Move It," by the Vast Majority on D&M Sound is the hottest thing in the Windy City at the moment. ... Bumps Doogan the dancing flash on the west coast called in to say the "Boogie Music" by the Young Senators on Epic is hot, hot, hot.

The Isley Brothers latest single is a killer. It's entitled "Who Loves You Better." Ralph Isley never sounded better. ... Anthony White has released a very fine single on Philly International entitled "I'm So Much In Love With You." It's a great tune. ... RCA has released a new LP on Carol Townes & Fifth Avenue. Watch this one climb. ... Warner Bros. Music Publishing is basking with the hits. High chart activity includes Van McCoy's successes with "This Is It" by Melba Moore, "Heavy Love," David Ruffin, "Hey What's That Dance You're Doin'" by the Choice Four and his own record "Night Walk." Curtis Mayfield's "Makes Yours a Happy Home" by Gladys Knight and the Pips and "New Orleans" by the Staple Singers are helping continue the success along with Allen Toussaint's with "How About Love" by Chocolate Milk and "Sunshine Day" by Osibisa.



**LAWS BACKSTAGE** — Shown above backstage after a recent gig in San Diego is Blue Note recording artist Ronnie Laws. Laws appeared at San Diego's Community Concourse. Pictured from left to right are Jamie Mattson of the Community Concourse, Bobby Red, Blue Note promotion representative, Laws, and George Mattson, manager of the Community Concourse club. Law's next LP is due in May. His first, "Pressure Sensitive," was the largest selling debut LP in the history of Blue Note.

The Apollo Theater is coming to television with a series of specials entitled "Apollo," which are scheduled to begin in May. George Kirby will host the show. Joining George on the first show will be Cab Calloway, Harold Melvin and the Blue Notes with Sharon Paige, Vivian Reed, the cast of Broadway show "Bubbling Brown Sugar," Stephanie Mills, star of the "Wiz," Willie Tyler & Lester and the Mighty Clouds Of Joy. ... In June the line-up will be George Kirby as host along with Labelle, Ashford and Simpson, the dancing Copasetics, The Drifters, The Barrett Sisters and Taj Mahal. Dimensions Unlimited, Inc. is producing "Apollo" for Perin Film Enterprises, Ltd. and Group W Productions, Inc. ... Watch for a new single entitled "Cathedrals" by D.C. LaRue on Roulette in the very near future. ... Loadstone Records is a new company and they have come up with a hit entitled "Thank You Love" by Celeste Hardy. Watch for this one. ... Got wind that when Luther, hot on the charts with "It's Good For the Soul," signed with Henry Allen's new Cotillion label they expressed a desire to meet their longtime idols, the Spinners. With a straight face Allen told them "When your first tune hits 500,000 you get to meet Reverend Ike, and when it reaches the million mark then you'll finally get to meet the Spinners. ... Isaac Hayes and Dionne Warwick will open their "A Man And A Woman" show at the Shubert Theater May 20. They will do sixteen performances in ten days. ... Hector Lavoe is finishing up his new LP with Willie Colon producing.

Florence LaRue Gordon, Danny Beard and Marjorie Barnes of the Fifth Dimension dropped by the Cash Box offices last week. Currently on the charts with "Love Hangover," the group has gone through some changes recently since Marilyn McCoo and Billy Davis left. Florence said, "We're still the same group, but the addition of Danny and Marjorie are very exciting because they are both excellent singers and will help give us a lot of new energy. I know we have been out of the record picture for awhile, but now I feel we're going to record and come up with some excellent tunes that will help re-establish us with the new generation of record buyers. We're getting into a newer groove and I think that our sound is expanding. We plan to go more for harmonies. Also we have stopped playing clubs as much and we're going to start doing more concerts, fairs, etc. to reach the younger people. We're currently in the studios with Willie Hutch producing and Gene Page arranging and I'm very confident that the new LP will be good." The group of late has been doing a lot of TV appearances including Dick Clark, Soul Train, Mike Douglas, Dinah and Sammy & Co. Florence still thinks the Fifth haven't reached their peak and that the new group is fully equipped to do even bigger and better things in the near future. ... That's soul ...

jess levitt

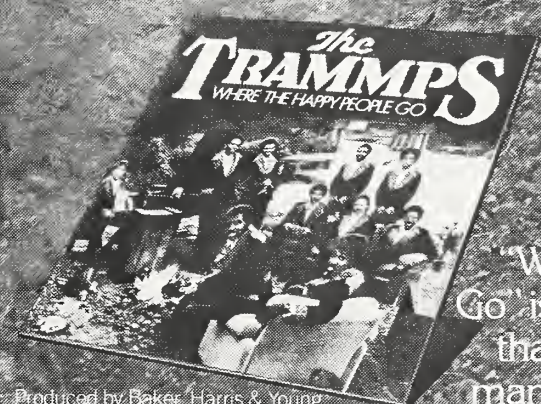
additions to the r&b radio playlists

- WAKO — ATLANTA**  
Give It Up — Heywood Cash — Epic  
You See The Trouble — Barry White — 20th  
From My Heart To Yours — Charles Earland — Mercury  
Hot — Kiss & Say Goodbye — Manhattans  
Hot — Say You Love Me — D.J. Rogers
- WZTQ — ATLANTA**  
No new additions
- WBUL — BIRMINGHAM**  
Open — Smokey Robinson — Motown  
Young Hearts — Candi Staton — WB  
Fooled Around — Elvin Bishop — Capricorn
- WILD — BOSTON**  
No new additions
- WQIV — CHARLOTTE**  
Sophisticated Lady — Natalie Cole — Capitol  
Let It Shine — Al Green — Hi  
Friend Of Mine — Little Milton — Glades  
It's Good For The Soul — Luther — Cotillion
- WBMX — CHICAGO**  
You Don't Have To Go — ChiLites — Brunswick
- WVON — CHICAGO**  
Say You Love Me — D.J. Rogers  
Open — Smokey Robinson — Motown  
Get Your Aahh! — Foxy — Dash  
Love Really Hurts — Alex Brown — Chelsea
- WCIN — CINCINNATI**  
Friend Of Mine — Little Milton — Glades  
Where The Happy — Tramps — Atlantic  
Hustle On Up — Hidden Strength — UA  
Winners Together — George & Gwen McCrae — Cat  
10 To 5 — I'll Be Good — Brothers Johnson  
22 To 9 — Easy Lovin' — Kirkland & Davis  
17 To 10 — Theme From Baretta — Rhythm Heritage  
28 To 15 — I Want You — Marvin Gaye  
31 To 19 — Born To Get Down — Muscle Shoals  
29 To 20 — All In The Family — General Johnson  
32 To 26 — Do You Wanna — Bloodstone
- WABQ — CLEVELAND**  
Dance Wit Me — Rufus — ABC  
I'm In Love — Dee Dee Sharp — Epic  
Right Back — Maxine Nightingale — UA  
The Lonely One — Special Delivery — Mainstream
- WYLT-FM — CLEVELAND**  
I Want You — Marvin Gaye — Motown  
It Should Have Been Me — Yvonne Fair — Motown  
This Is It — Melba Moore — Buddah  
Tubular Bells — Chammps Boys Orchestra — Janus
- WVCO — COLUMBIA**  
It's Good For The Soul — Luther — Cotillion  
Wanna Make Love — Sun — Capitol  
In The Groove — Joneses — Mercury  
Foxy Lady — Crown Heights Affair — DeLite
- KKDA — DALLAS**  
Sky High — Ruby Wilson — Glades  
Make Me Twice — Notations — Gemigo  
So Good To Be Home — Tyrone Davis — Dakar  
Don't Blame Me — G.T.'s — Jeds  
Let It Shine — Al Green — London
- WDAO — DAYTON**  
I Want You — Marvin Gaye — Motown  
All In The Family — General Johnson — Arista  
Young Hearts — Candi Staton — WB  
Yes, Yes, Yes — Bill Cosby — Capitol  
I'm Not In Love — Dee Dee Sharp — TSOP  
Sophisticated Lady — Natalie Cole — Capitol  
The Lonely One — Special Delivery — Mainstream
- KDKO — DENVER**  
Strokin' — Leon Haywood — 20th  
Whole New Thing — Rose Banks — Motown  
Sophisticated Lady — Natalie Cole — Capitol  
My Ship — Willie Harry Wilson — Haven
- WCHB — DETROIT**  
Do You Wanna Do A Thing — Bloodstone — London  
Young Hearts — Candi Staton — WB
- WAMM — FLINT**  
Whole New Thing — Rose Banks — Motown  
Night Walk — Van McCoy — H&L  
All Alone By The Telephone — Checkmates Ltd. — Polydor  
BLT — Lee Osker — UA  
Yes, Yes, Yes — Bill Cosby — Capitol
- WCKO — FT. LAUDERDALE**  
Sunshine — Impressions — Curtom  
I'll Be Good To You — Brothers Johnson — A&M  
Disco Hop — 3rd World Band — Abraxas  
Hey What's That Dance — Choice Four — RCA  
Sara Smile — Hall & Oates — RCA  
Caught In The Act — Facts Of Life — Kayvette  
Hot — Kiss & Say Goodbye — Manhattans
- WRBD — FT. LAUDERDALE**  
Nine Times — Moments — Stang  
If You Wanna Boogie — Brecker Bros — Arista  
Do You Wanna Do A Thing — Bloodstone — London  
Sunshine — Impressions — Curtom
- KCOH — HOUSTON**  
Night Life — Miracles — Motown  
Sophisticated Lady — Natalie Cole — Capitol  
Stranger InnParadise — Benny Troy — DeLite  
Sunshine — Impressions — Curtom  
It's Good For The Soul — Luther — Cotillion  
Time & Love — Tom Scott — Ode  
From My Heart To Yours — Charles Earland — Mercury
- WZTQ — HURRICANE, W. VA.**  
No new additions
- WTLC — INDIANAPOLIS**  
Sophisticated Lady — Natalie Cole — Capitol  
Tear The Roof — Parliament — Casablanca  
14 To 7 — Theme From Baretta — Rhythm Heritage  
16 To 8 — Married — Denise LaSalle
- 20 To 15 — Dance Wit Me — Rufus  
23 To 16 — Misty Blue — Dorothy Moore  
29 To 24 — I Want You — Marvin Gaye  
38 To 30 — Do You Wanna — Bloodstone
- KPRS — KANSAS CITY**  
Yes — Bill Cosby — Capitol  
Winners Together — George & Gwen McCrae — Cat  
Kiss And Make Up — William DeVaughn — Roxbury  
Nightwalk — Van McCoy — H&L Records
- KOKY — LITTLE ROCK**  
I Want You — Marvin Gaye — Motown  
Happy People — Tramps — Atlantic  
Married — Denise LaSalle — Westbound  
Supersound — Jimmy Castor — Atlantic
- KDAY — LOS ANGELES**  
I Want You — Marvin Gaye — Motown  
Sophisticated Lady — Natalie Cole — Capitol  
Get Up And Boogie — Silver Convention  
This Is It — Melba Moore — Buddah  
Yes, Yes, Yes — Bill Cosby — Capitol
- KGFJ — LOS ANGELES**  
Married — Denise LaSalle — Westbound  
I Hope We Get To Love — Marilyn McCoo & Billy Davis — ABC
- WLou — LOUISVILLE**  
Jealousy — Major Harris — Atlantic  
Don't Stop It — Hot Chocolate — Big Tree  
Yes — Bill Cosby — Capitol  
Young Hearts — Candi Staton
- WDIA — MEMPHIS**  
It's Good For The Soul — Luther — Cotillion  
Rock Me Easy — Isaac Hayes — ABC  
Sophisticated Lady — Natalie Cole — Capitol  
I Dream You Were Here — Tip Watkins — Play Me  
Fooled Around — Elvin Bishop — Capricorn
- WNOV — MILWAUKEE**  
Sophisticated Lady — Natalie Cole — Capitol  
Happy People — Tramps — Atlantic  
Let It Shine — Al Green — Hi
- WVOL — NASHVILLE**  
Sara Smile — Hall & Oates — RCA  
Born To Get Down — Muscle Shoals — Bang  
Where The Happy — Tramps — Atlantic  
Words — Donny Gerard — Greedy  
Rock Me Easy — Isaac Hayes — ABC
- WNJR — NEWARK**  
Sophisticated Lady — Natalie Cole — Capitol
- WYLD — NEW ORLEANS**  
No new additions  
35 To 23 — The Lonely One — Special Delivery — Mainstream  
32 To 12 — Movin' — Brass Construction  
33 To 14 — Dance Wit Me — Rufus  
8 To 2 — I'll Be Good — Brothers Johnson
- WWRL — NEW YORK**  
I'll Be Good — Brothers Johnson — A&M  
Could It Be Magic — Donna Summer — Casablanca  
Theme From Baretta — Rhythm Heritage — ABC  
You See The Trouble — Barry White — 20th Century
- KDIA — OAKLAND**  
Don't Stop It Now — Hot Chocolate — Big Tree  
I Want You — Marvin Gaye — Motown  
15 To 3 — I'll Be Good To You — Brothers Johnson — A&M
- WAMO — PITTSBURGH**  
Dance Wit Me — Rufus — ABC  
Kiss And Say — Manhattans — Columbia  
I'll Be Good — Brothers Johnson — A&M
- KQV — PORTLAND**  
I Want You — Marvin Gaye — Motown  
Kickin' Back — Patrice Rushen — Prestige  
Strokin' — Leon Haywood — 20th  
Spirit Of 76 — Booty People — Calla  
So Good To Be Home — Tyrone Davis — Dakar  
Yes, Yes, Yes — Bill Cosby — Capitol  
Fallin' In Love — Night Creation — Right Track  
Time & Love — Tom Scott — Ode  
She's A Stone Freak — Frog — Brown Dog  
Sophisticated Lady — Natalie Cole — Capitol  
This Magic Moment — Richard Roundtree
- KATZ — ST. LOUIS**  
Do You Wanna Do A Thing — Bloodstone — London  
Right Back — Maxine Nightingale — UA  
Born To Get Down — Muscle Shoals Horns — Bang  
You See The Trouble — Barry White — 20th  
Married — Denise LaSalle — Westbound  
I'm Not In Love — Dee Dee Sharp — TSOP  
Foxy Lady — Crown Heights Affair — DeLite  
Easy Lovin' — Bo Kirkland/Ruth Davis — Claridge
- XSOL — SAN DIEGO**  
Winners Together — George & Gwen McCrae — Cat  
Sophisticated Lady — Natalie Cole — Capitol  
It'll Come, It'll Come — Ashford & Simpson — WB  
Wanna Make Love — Sun — Capitol  
HB — You're My Everything Girl — Lee Garrett — Chrystalis
- WSOK — SAVANNAH**  
Sophisticated Lady — Natalie Cole — Capitol  
L.A. Sunshine — Sylvia — All Platinum  
Friend Of Mine — Little Milton — Glades  
So Good To Be Home — Tyrone Davis — Dakar  
Night Life — Miracles — Motown  
Cloudy — Tamiko Jones
- KYAC — SEATTLE**  
Sophisticated Lady — Natalie Cole — Capitol  
I Hope We Get To Love — Marilyn McCoo & Billy Davis — ABC  
Wonderful World — Johnny Nash — Epic  
Baretta's Theme — Rhythm Heritage — ABC  
Foot To Cry — Rolling Stones — Rolling Stone  
20 To 14 — I'm Not In Love — Dee Dee Sharp  
15 To 10 — Dance Wit Me — Rufus  
16 To 11 — I'll Be Good To You — Brothers Johnson
- WTMP — TAMPA**  
Touch & Go — Ecstasy, Passion & Pain — Roulette  
Winners Together — George & Gwen McCrae — Cat  
Love Really Hurts — Alex Brown — Chelsea  
Don't Stop It Now — Hot Chocolate — Big Tree

continued on pg. 44



# ATLANTIC WELCOMES THE HARD WORKING TRAMMPS.



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**IN THE 'KEY OF LIFE'** — When Stevie Wonder delivered his long-awaited two record live LP, "Songs In The Key Of Life," Motown Records rolled out the red carpet to celebrate the event. Present at the ceremony were a number of label executives including Berry Gordy, Mike Lushka, exec. vp Barney Ales and Herb Belkin. Pictured enjoying the festivities are (l. to r.) Johanan Vigoda, representing Stevie Wonder; Wonder; Cash Box president and publisher George Albert; Ales.

## Ravi Shankar fr 14

cord I made called 'Shankar Family and Friends' with George Harrison. That particular work has many different colors ... different styles. I quite understand. People can't be blamed. They see me in a particular setting and take for granted that I'm either pop or jazz or whatever."

### Confusing Identities

But the critics' misunderstanding of Shankar the artist is only a portion of the question that seems to shadow Shankar the man. It was during the sixties, about the same time as Shankar came into prominence among the youth, that the Beatles temporarily embraced the philosophical stylings of Maharishi Mahesh Yogi — another figure from India. Even though Shankar's circle is removed from that of the Maharishi, there are still residual comparisons. While both are from India and Shankar is a guru, or teacher (of music), the similarity ends there. Shankar spearheads no religious or philosophical schools outside the intimate process of tapping whatever strength is necessary to deliver his music in his own unique way.

"I belong to a family of Brahmin priests, but that doesn't make me a religious figure," he reminds us. "I follow my own religion, my own meditation, spiritual practices, but it's something very personal. I don't want to preach to people in any way."

Be that as it may, in the realm of the performance setting, he is quite outspoken, notably where the audience becomes involved.

"The misconception may stem from the idea that I've become very particular in stopping people from smoking and drinking while I perform. I don't know why people take that as a big thing. Did you ever hear of anyone going to a Bach, Beethoven or Mozart concert and smoking hash? It isn't done. Our music has the same background. It is very serious ... and more so because we improvise. We have to be in a very clear, clean mind in order to compose on the spot. It is a spontaneous endeavor between two people who must be very aware. So we must have that peace of mind and not be disturbed. We find it insulting when people smoke or drink or neck with each other while they're listening. I've been fighting it from the beginning."

### Rock Influence

The "beginning" referred to here was when George Harrison, Donovan and a few other famous rock musicians of that period picked up the sitar and were naturally influenced by Shankar, the

consummate sitarist.

Says Shankar, "They experimented with the sound of the sitar but they didn't pretend at all to be sitar players. They reached out for new sounds. This brought a new audience to me, the young ones, the ones who go to rock and pop concerts. And through this whole association with George and the others' audiences took it for granted that ... 'this is the music of Ravi Shankar ... and you have to be high or stoned.' That's why I went to the Monterey Pop Festival — to confront these young people; to talk to them. I did the same thing at Woodstock and a few other places but then I gave up — I felt it was beyond my control. They didn't like to be told not to smoke, not to drink. I was at a loss. Four years later in South America I found the same problem: drugs and the misinformed associations with kama sutra, yoga, tantra — a whole hodge-podge."

Shankar's recent performance date at Los Angeles' Roxy at first appeared to be an even worse example. He admits to having been "frightened" by the potential confrontation. Nevertheless, he sent a message to the management requesting that no one be served and be pleased with the response — no one smoked or drank during his performance. "And I tell you," he relates almost incredulously, "the air was so clean, the sound was perfect and the people were rapt."

Shankar reflects further upon that period where he was introduced to the American pop market. It was a time of conflict, he says, inasmuch as his original, classically-oriented audiences nearly abandoned him.

"Many people were hurt and thought that I was 'gone' — even those within my own country. They thought that I had become commercialized, away from the classical line. People heard I was performing at concert halls and thought I was taking advantage ... exploiting young kids — never knowing that it was just the other way around — I had been driving the young people away from my concerts. But I am happy to say that my musical experiments haven't influenced my 'inner' music or whatever you wish to call that which I stand for. Those who come to hear me now in concert appreciate the music and have an understanding of it."

### Music Circle

Assisting that "understanding" is another driving force behind Shankar's existence. In order to help prepare audiences for his music and, at the same time, introduce more of the Indian form to the public, Shankar has put together a concept called the "Music Circle." The

## Delmark LPs Price 5 Cents, Will Prepay Freight

CHICAGO — Delmark Records has announced a 5 cent increase in its distributor price on albums, from \$2.85 to \$2.90, but will now pay the freight on all

## Nehrbass fr 7

management relations for Big Tree, as well as any other company interests on the west coast. "With the radio knowledge and rapport I have acquired in my 2½ years at KHJ, I feel that Big Tree can understand more fully what music is all about. It's nice to have radio under your belt," Ms. Nehrbass continued, remarking that her experience in radio will be invaluable in her new position at Big Tree. Ms. Nehrbass also cited another reason for her leaving RKO. "I don't feel that I could find a management position with them in the future. It's a long struggle for women to attain a top position in broadcasting ... we've waited ... but I feel I can be most effective in this position at Big Tree."

Circle is comprised of people who gather and listen to Indian music as it *should* be heard, in a more intimate atmosphere, without the pressure of time and without the artist feeling cramped, having to finish because of union regulations and similar restrictions. Shankar expands:

"We began in Los Angeles almost four years ago and it is still running well. Here one may observe a musician unencumbered by backup artists or other distractions, for two, four, eight, ten hours, depending on the inspirational level of the artist as well as the listener. We've spread the concept to New York with wonderful response. We have satellite circles which include some Indians who have been trying to get their music heard in places like Cleveland. What we want, when we have sufficient funds, is to bring in some very good musicians of all ages from India. Artists who are unknown in this country. In the future, other musicians such as guitar players and flautists may also give informal performances. Yehudi (Menuhin, with whom Shankar is again recording) has already agreed to the idea."

As one would expect, the settings for the Music Circle are conducive to the type of mood the music demands. In Los Angeles the group gathers in Heydrich Chapel at Occidental College and in New York it meets at St. John's Cathedral — the largest Gothic church in the world. As an afterthought, Shankar points out that these are places where one would never dream of smoking.

### One Complaint

In person, Ravi Shankar comes across in a well-balanced, polite, contained manner. When one considers his background, it is evident that he is too far evolved as a person to become caught up in any sort of physical aggression in answer to any complaints he might have. Yet, being human, he has at least one. As Shankar puts it, "the fad is over." Things are falling back into their natural places where his music (and audiences) are concerned. But there is one area that remains somewhat bent out of proportion. Something chaste gone grotesque, and it lingers. Ravi addresses that issue in this concise, ironic conclusion to the interview:

"For years now, films and television have featured orgies, pot parties and drug sequences with sitar music always in the background. Frankly, I've been mad. But what can you do? In this country anything goes. Nothing seems to be sacrilegious here — you can do anything. But I suppose freedom cuts both ways. A lot of great things are happening because of it, but on the other hand, you have to suffer."

shipments. In announcing the move, Delmark president Bob Koester indicated that from now on, all smaller shipments would be sent out by UPS instead of parcel post, "even though it may be a bit more expensive," because "too many cartons have been arriving in unacceptable condition." Because smaller shipments usually cost more per album in freight charges, Koester stated that the new five cent higher rate including freight price "will be a few cents less all told" than what distributors had previously been paying. Distributors had formerly paid the freight charges.

Delmark also announced the appointment of Chips in Philadelphia, and Heilicher in Minneapolis, as new distributors.

## Kastenmeier fr 18

port. "We always encourage people who are dissatisfied with a section of the bill to offer language and sometimes that language is modified and incorporated," said the chairman. "But they certainly do not write the bill themselves, or re-write it." Instead, the subcommittee relies on reports and statistics from the Copyright Office, and the Justice, State, and Commerce Departments for impartial information.

### Impatience

The greatest dissatisfaction among special interests currently is impatience with the ponderous workings of Congress, and fear that another year will go by without a revised law that reflects current technology.

The House judiciary committee, presently in recess, held only five mark-up sessions on copyright during the first four months this year. It has passed less than half the 18 sections in Title I of the bill, in its line-by-line evaluation of S-22. "It's wonderful they're so conscientious," says music publishers' representative Leonard Feist. "But I'm getting a little nervous."

The question of whether the complex general revision bill can make it through a congress with a growing election-year mentality, is making a lot of people nervous.

"I can appreciate that some people might be getting nervous, but it is only April, and I think next month we'll have it out of subcommittee," reports Kastenmeier. The subcommittee chairman expects to get it through the floor by July 4, and doesn't foresee any difficulty between House and Senate in reconciling the differences between the two bills. "And there are six more months in the year following the Fourth of July," he adds optimistically.

At last month's only mark-up session, Kastenmeier promised to go nights to complete the bill this session for the President's signature," he said at that time. In the meantime, gun control and wiretapping legislation pushed copyright off the calendar.

Although other issues may claim the attention of the subcommittee and the full judiciary committee between now and July, chairman Bob Kastenmeier reaffirms his position: "As far as I'm concerned it will be law this year."

## Ranwood Dist. By RR

LOS ANGELES — Ranwood Records, henceforth will be distributed in southern California by RR Record Distributors of Glendale. Ranwood was formerly distributed by All West which closed last week. RR welcomed Ranwood to their growing company which recently added Muse-Onyx, Vox, ATV Granite and Caedmon.



# Retailers Say Categorization Here To Stay

by John Mankiewicz

LOS ANGELES — Are retailers maximizing profits or actually losing money through the use of an outmoded sales philosophy. Last week's **Cash Box** editorial contended that categorizing records is a detriment to retailers, manufacturers and, ultimately, the consumer. Why should a Marvin Gaye or Johnnie Taylor album be racked in the back of an outlet while a new Wings LP, or one by John David Souther, gets up-front store display.

The problem has grown more serious with the advent of a deluge of top quality product by black artists. Certainly there is a 'white' market for r&b, c&w, and jazz. The **CB** album and singles charts list over forty crossover records that indicate sales outside of individual categories. How do retailers feel about 'black' product? Are they willing to admit the term 'contemporary music' into the lexicon of musical terminology?

On the retail level, for the last few years, it has been standard policy to market and merchandise these different musical slots in different ways. With the advent of crossover, however, the categories have become confused. In the confusion, particularly with the pop and r&b categories, certain rules of thumb have been inexplicably established. That is, if an artist is black, he is an r&b artist first. In the stores, he is treated as an r&b artist. How are retailers handling the situation? Often, especially in chain stores, the artists are divided even further, with sections of the outlet reserved for soul, jazz, folk, big band, blues, comedy, nostalgia, and other records. Obviously, some categorization is necessary, if only for purposes of organization. But isn't too much slot-making confusing to the customer? If a record isn't displayed, how is a record buyer supposed to know if a record he's looking for is pop, r&b, soul, or MOR? Often, the record companies will push an artist in all four directions, and sometimes more. (Diana Ross is a good example.) And if the record is displayed, does the category it's placed in effect the percentage of display space? **CB** talked to retailers to determine if a new consciousness is evolving with respect to 'black' product, or whether middle American retail policies still operate out of the dark ages.

## Better Display Now

Karl Acon heads the soul department of the Peaches outlet in St. Louis, and he thinks that things are moving ahead, to a resolution of the problem.

"Now," he commented, "I get a very good percentage of display space. And I sell a lot of records from the displays, many more than when I just had browsers to work with. The soul customers are attracted to the displays."

What about the customers themselves? Are they placed in the same kind of slots as the music they buy?

"You can't generalize about customers," Acon emphasized. "I treat each specifically, on an individual basis. I think, though, I'm probably more personal with soul customers, because there are a lot of new people getting into soul. Rock customers usually have more of an idea of what they want."

## Some Markets More Educated

The Brass Ear is a retail chain that's based in Bellvue, Washington. Two of its eight outlets are in Kansas and Nebraska. We asked David Arnold, vice-president of the company, what he thought about all of these musical categories.

"We had Roberta Flack on the r&b

tables in our midwest stores," Arnold said, "and she just wasn't selling. So we put her on the pop tables and she started selling."

However, the market is totally different on the west coast, in the Brass Ear's other outlets. While the midwest sells maybe ten percent black product, the stores in the Seattle area are up around sixty percent.

"Some markets," Arnold said, "are more educated than others. In the midwest, the customers are used to the rack situation; they come in and get what they want. You've got to look at each market to see how you can effect the most relaxed shopping environment."

David Arnold doesn't like the categories. "They're really a myth," he said, "but the myth is perpetuated by a lot of forces. If the record company decides to promote a record in the r&b slot, and gets it played only on that kind of radio station; well, we can't really do anything about it. We can't put the record in our pop section, because people will get mad."

## Wonder Just R&B

When the new Stevie Wonder record comes out, The Brass Ear will place it in their r&b section. While admitting that Stevie Wonder will, as he has in the past, sell strong in the pop direction as well, David Arnold explained his position.



WHILE APPEARING IN DETROIT recently, Prodigal recording artists "Gaylord & Holiday" visited Harmony House Records & Tape to sign autographs and promote their current LP, "Second Generation." Seen above are: Jerry Adams, Harmony House, Bert Holiday, Ron Gaylord, Dick Valente, Merit Dist., and Fred Decoopman, Harmony House.

"We have two box windows in the front of each store, and we'll have the Stevie Wonder record displayed there. We'll also have it on the wall, and on the floor. But our r&b customers are going to be pissed if the record's in the pop section. The customer groups are polarized, at least in some markets."

This is the reason that Dave Arnold rejected an idea that he liked. That is, display all the records around the store in alphabetized order. "It just wouldn't be comfortable," Arnold said. "You'd have the progressive country buyers standing next to the hard rock buyers. People have their sections, and they want to feel comfortable looking through the records."

The Brass Ear did break up a display technique that they thought was detrimental to sales. The stores used to have a top fifty LP wall. Now, it's broken up to include the top selections from each category in the store — soul, jazz, pop, classical, and country. "When you're in the business," Arnold said, "you're much more critical of these categories. The customers, though, only really care about finding what they want. Our salespeople are informed, and people are going to find what they want."

David Shlang is president of One Way Records, a distributor, and his retail outlet is called Just A Song. The store is located in downtown Albany, New York. If David Shlang had the space in his store, he would institute more cate-

gories.

"The finer you break it down," he said, "the easier it is for the customer to find what he wants. I'd have a reggae section if I had the space, and a progressive country section too."

However, Shlang is not opposed to the idea of placing one album in more than one section. "If we get a record in that we think might conceivably cross (an r&b record), and we think we're going to sell some pieces to white buyers, then we'll make a section for the artist in rock."

What about display? "We have, at all times, thirty-five to fifty soul albums on the wall; these are records that we think will cross," Shlang said.

But how do you know the record is going to crossover? If you wait to see the record appear on the pop charts, and then put it in the pop section, haven't you lost substantial sales?

"Forty-eight hours after a record comes in we know what's going to happen, just from customer reaction. If five white people ask for a black record, well, we immediately make a space for the record in the pop section. I would rather duplicate inventory than lose sales."

## Soul Has Short Sales-Life

David Shlang also mentioned that he has found that soul records have an extremely short sales life span, "about

eight hours." Which is another reason that soul display is a problem for the Just A Song outlet.

Shlang explains: "I'm in the cut-out business, and, well, here's a good example — Johnnie Taylor. His new LP is really hot. Now if I went around trying to get cut-outs of older Taylor material, and you have to understand that cut-out delivery is not as fast as new product; well, by the time I got the records the Taylor thing would be over."

## In-Store Promo Play

Jim Berg is the buyer for Popular Tunes, a retail outlet in Memphis, Tennessee, that also functions as a one-stop in that area.

"Time is of the essence," Berg remarked. "We serve our one-stop customers out of this same office, so unless someone is a regular customer; well, we just don't have the time to point out what we think are good new releases."

Berg also noted the fast flow of product these days, and said that you can't reasonably expect to promote the fifty LPs that come out in any given week. "We pick four or five releases and work them. We've got a stack of maybe 75-100 records at the front of the store, and we'll put those there. And we'll put the record up on our marquee."

Popular Tunes concentrates on another kind of retail promotion when they decide to work a record, and it's a good one: in store play. "We take the promo copies we get and put them in

the store, in the racks. When someone wants to buy the record, they bring the promo to the counter and the clerk pulls out a new one. But this also, besides cutting down on pilferage, gives the customer a chance to hear the record before he buys it."

What does Jim Berg think about all the musical categories? Are they necessary? "I can't think of a word that could classify everything," he said. "We don't make a distinction between r&b and pop; we try, as much as possible, to keep everything together. But you've gotta have some breakdown, or it would be hard for people to find what they want."

## Hard To Decide

How is it decided where an artist will fit? "It's real hard sometimes," Berg admitted. "Take the new Lee Oskar album. All right, it's a jazz record, but on the other hand there are some vocals. It's r&b too, and it's getting a lot of pop radio play. What do you do? Stick him with War, because he used to play with them?"

On issues like this, Berg and the other employees talk it out, and decide where to place the artist. Since Popular doesn't have separate r&b and pop sections the decisions are a lot easier. "We've had fights," Berg said, "between our clerks about this."

"But," Berg added, "whether they're helpful or not (categories), we're stuck with them. A first time customer has to have counter-help, and after that, they're used to the categories and come to expect them."

What about the possibility of the retailer breaking new artists through promotion in the store? "It happens all the time," Berg said. "We listen to the records when they come in and decide which ones to promote."

## Summary

It was clear, from talking to retailers in different markets throughout the country, that new black product is not getting the exposure that new pop product is receiving. Johnnie Taylor (to use our original example) is not getting equal promotion time and display space to, say, Wings. This sales philosophy is only backward when the specific market has not been taken into consideration. And this means not only considering the market the way it is now, but looking at the potential of the market. Perhaps the incident in the midwest Brass Ear outlet, what happened with Roberta Flack, can be taken as a sign, an indication of what could happen. If a new record is tucked away in an r&b shelf, customers who aren't accustomed to looking through that section aren't going to check it out. If the piece is placed in a more visible location, well, just look what happened.

Perhaps experimentation is the answer. How can a retailer maximize his profits by using the same marketing and merchandising methods in a constantly changing market? Just look at the speed and lifetime of musical trends. Disco is certainly an obvious example. Who would have thought that records could be broken, not on radio, but in clubs? The same inventiveness can be applied to the retail situation.

And if moving a record from an r&b section, or from a country section, or from the classics corner, doesn't work; well, nothing is really lost. Maybe it just didn't work for that particular record. And by making the move, the retailer has paved a new way for customers to think. These categories are really a vicious cycle; every group involved in category decisions expects the same involvement from the other groups. Record companies, radio stations, promotion men, retailers, and finally, the customer. Perhaps "contemporary music" is the immediate solution. But a start must be made.

Crossovers — Part 4

The Artists: Music And Lyrics

by J.B. Carmicle

LOS ANGELES — The artists who make records that crossover are becoming more and more evident on radio stations and in record stores. This week, *Cash Box*, in the final part of a four part study on crossover (CB April 10, 17, 24), examines the artist. The artist, along with the writer and producer, is where a song idea begins. And what direction a record takes from there in regard to its servicing by record companies, its airplay from radio stations, and its sales to the record buyer determines if a record crosses or not. But the idea and performance of music basically begin with the artist. And an interesting thought is whether a record or song can actually be written or performed to satisfy more than one audience.

Was Johnnie Taylor's "Disco Lady" expected to be as big a crossover record as it has become? Is the song a number one record because it lyrically takes advantage of a current trend — disco? Recent discussions with retailers and record companies cited the disco influence as reasons for service of records to radio stations. And incorporating a fad or trend into a record seems to bring to national limelight relatively unknown artists who certainly were surprised by their overnight successes. Another recent example is C.W. McCall's "Convoy." It was a number one record and achieved national prominence and airplay on an artist who had primarily been known as a country entertainer. And a hit because of the cb radio lyric of the tune.

In contrast to trends, groups like the Eagles have become superstars to not only rock audiences but to country audiences. Have the Eagles done anything specifically to cause their records to cross or become known as a "crossover" group?

"The audience broadened, the Eagles have done nothing to be a crossover group," Irving Azoff, their manager told us. "In spite of the fact that the Eagles have never had a country single, they're happy about the fact their music has crossed," he continued, "it's a combination of good songs and good songwriters, but they're not specifically doing anything to gear their records toward crossover." Azoff's statement significantly leaves the reason of why crossover occurs to the people who program the record. And it's logical because country stations have sought to expand

their programming "sound" by introducing groups like the Eagles to their audience, groups that won't offend even the hard-country fan. One can program "Take It To The Limit" next to a Conway Twitty or Loretta Lynn and country listeners love it.

Willie Nelson's original crossover record was "Blue Eyes Crying In The Rain" according to Mark Rothbaum, associate manager of the progressive country superstar. "That song was written by Fred Rose 40 years ago," he said, "but there's nothing intentional about it," (referring to crossover). "I think his music may fill a void now." And to a question of radio stations programming Nelson's music more now than in the past, Rothbaum was quoted as saying that Nelson's music might be a "form of education" as the reason for new listeners and in effect, new buyers. It's interesting to note that "Blue Eyes" is an old tune, but it took an artist like Willie Nelson and his interpretation to cause even pop stations to go on the record. So crossover may not come from lyric content alone, but interpretation and performance.

Marvin Gaye's "I Want You" recently showed up very strong on the *Cash Box* New FM Action LPs Chart. This chart is a compilation of FM progressive stations and even as much as two years ago, the appearance of this artist on a chart like this would have been unheard of. Marvin Gaye's genius though at capturing national attention with a statement song like "What's Going On" a few years back typified his music as very lyrically important. Not so much performance, although this artist's Tamla product is excellently produced and performed, but what his songs say has caused airplay pickup by progressives, white and black stations.

Crossover is caused by a number of things. The artist, record company, retailer and radio station, and most of all, the acceptance by the public are the main ingredients to the cake. The people who make up those ingredients have cited better product, the disco influence, the changing attitudes of both programmers and the public as reasons of why crossover occurs. And it's clear that crossover will continue to dominate all stations' formats and charts as long as programmers open their minds and accept new sounds, new lyrics and detach themselves from the unnecessary super-categorization of today's universal music scene.



**SLICK IN CLEVELAND** — During The Earl Slick Band's present concert tour, the group took time to meet with various Capitol field representatives and radio employees to discuss their debut self-titled album on Capitol Records. Pictured here in the back row (l-r) are Bruce Ravid, Capitol's midwest album promotion representative; band member Gene Leppik; Gayle Routman, secretary in Capitol's Cleveland office; Earl Slick; band member Bryan Madey; Jeff Kinzbach, WMMS production manager; and band member Jimmie Mack. In the front row (l-r) are Kid Leo, WMMS radio personality; Barry Haughin, Capitol's Cleveland promotion representative; and Murray Saul, WMMS account executive.

New FM Action LPs

Most Added LPs

1. **Black And Blue** — Rolling Stones — Rolling Stone
2. **Hideaway** — America — WB
3. **Get Closer** — Seals And Crofts — WB
4. **Firefall** — Atlantic
5. **Satisfied 'N' Tickled Too** — Taj Mahal — Columbia
6. **A Street Called Straight** — Roy Buchanan — Atlantic
7. **Black Rose** — John David Souther — Asylum
8. **Wedding Album** — Leon & Mary Russell — Paradise
9. **Welsh Connection** — Man — MCA
10. **Rastaman Vibration** — Bob Marley & Wailers — Island
11. **Infinity Machine** — Passport — Atco
12. **Close Enough For Rock And Roll** — Nazareth — A&M
13. **Live Bullet** — Bob Seger — Capitol
14. **Alan Parsons Project** — 20th Century
15. **The Promise** — Michael Pinder — Threshold
16. **Dancers** — Michael Quatro — UA
17. **Young And Rich** — Tubes — A&M
18. **Moonmadness** — Camel — Nova
19. **Words We Can Dance To** — Steve Goodman — Asylum
20. **Pousette-Dart Band** — Capitol
21. **A Rumor In My Own Time** — Steven Fromholz — Capitol
22. **Watercourse Way** — Shadowfax — Passport
23. **A Little Bit More** — Dr. Hook — Capitol

(MD/PD) Most Predicted Hits

1. **Amber Cascades/Hideaway** (entire LP) — America — WB
2. **You Are The Woman/Firefall** (entire LP) — Firefall — Atlantic
3. **Take The Money And Run** — Steve Miller — Capitol
4. **Music** — John Miles — London

(MD/PD) Most Requested Cuts

1. **Presence** (entire LP)/**Nobody's Fault** — Led Zeppelin — Swan Song
2. **Silly Love Songs/Let 'Em In** — Wings — Capitol
3. **Memory Motel/Presence** (entire LP) — Rolling Stones — Rolling Stone
4. **8th Avenue Shuffle/Wheels Of Fortune/Rio** — Doobie Brothers — WB

New FM Action LPs is compiled from radio activity only and is not based on sales.

station breaks

**Alison Steele** takes over Sunday morning, 8:30-12:00 noon slot on **WNEW**, New York beginning May 9. She succeeds **Jonathan Schwartz**, who has left the show to pursue his writing career.

**Dave Wahl** joins **WIXY**, Cleveland as news director and will also host a special interview-talk show Sunday evenings.

**WBZ**, Boston to air a ten-part series on health care April 19-30. **WBZ** reporter **Anne McGrath** is the host of the series.

**Laurel A. Ornish** joins **WLS**, Chicago news staff. Ms. Ornish comes from **KCBS-FM**, San Francisco.

**WNIS-FM**, Chicago, an all-news station, wins best regularly scheduled news shows award of metro division from Illinois **Associated Press**. AP award for best radio enterprise went to **WMAQ** for its "Milk Bilk" series, broadcast in 15 parts and dealing with the need for a good shelf life law for sale of milk and milk products.

**Mark Cooper** moves to **KWST**, Los Angeles' sister station of **KSHE**, St. Louis, both Century stations. **Ron Stevens** in at **KSHE-FM**.

**KLAC**, Los Angeles airs "200 Years Of Country Music" on Monday April 26. **Sonny James** headlines the fifty-five minute musical documentary.

**Earth News** for week of April 26-May 2 features **Jason Robards'** thoughts about his role in "All The President's Men," rock

groups **America**, **Sweet** and **Ace** as well as discussion about a play set in America's '60s, "Kennedy's Children."

**Captain and Tennille** recalled events which led to their stardom on "A Song Of Joy," a musical documentary broadcast by **KNX-FM**, Los Angeles on April 25.

**Karen Savelly** named music director of **WWWW-FM**, Detroit. **Jerry Lubin** named program director for the station.

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**RIGHT BACK AT KHJ** — Visiting with the folks at KHJ/Los Angeles is United Artists recording star **Maxine Nightingale**, whose UA single, "Right Back Where We Started From," is #3 this week. Shown smiling for the ever present camera are (from left) **Maxine Nightingale**; **KHJ** air personality **John Leader**; **KHJ** air personality **Bobby Ocean**; and **KHJ** program director **Charlie Van Dyke**.





# the cashbox pop radio analysis

most added records	this week	to date	station adds this week
1. Fool To Cry — Rolling Stones — Rolling Stone/Atlantic	32%	58%	KFRC, WRKO, CKLW, WCOL, KIIS, WIBG, WAYS, WLLE, KNDE, WNOE, WVBF, WAVZ, U-100, WING, WPRO, KISN, WDFH, WAKY, WGH
2. Love Hangover — Diana Ross — Motown	30%	72%	WABC, WLS, KILT, KXOK, WQXI, WMPS, WROV, Y-100, KLEO, WDFH, WAPE, KRBE, KAFY, WIRL, WHHY, WSGA, WLAC, WJET
3. Get Up And Boogie — Silver Convention — Midland Int'l./RCA	24%	56%	WFIL, KJR, WIXY, KXOK, WQAM, WIBG, WVBF, WAYS, KSTP, KRBE, KCBQ, WSGN, WSGA, WBBQ, WERC, WDRC
4. Shop Around — Captain & Tennille — A&M	19%	42%	WABC, KJR, WCOL, KLIF, WTXI, KCBQ, WLEE, KJOY, U-100, WBBF, KRSP, KEEL, WGH, WORC
5. Sara Smile — Hall & Oates — RCA	16%	60%	WPIX, KYA, WPRO, WOKY, WDFH, KISN, KTLK, KRIZ, A-93, KLEO, KIOA, WRDR
6. Happy Days — Pratt & McClain — Reprise/WB	14%	73%	13Q, WOKY, WDFH, WAYS, WNCI, Y-100, WIRL, KNUS, WNOE, KRIZ
7. Misty Blue — Dorothy Moore — Malaco/TK	14%	53%	WABC, KSLQ, WFIL, WQXI, WQAM, WIGB, WAPE, WHBQ, WRBE, WJET
8. Love In The Shadows — Neil Sedaka — Rocket/MCA	11%	58%	WIFI, WERC, WHHY, WSGA, WMAK, WROV, WAKY, WDRC
9. I've Got The Feeling — Al Wilson — Playboy	11%	22%	WPIX, WTXI, KNDE, WBLI, KRSP, WGH, WSGN, WAKY
10. Never Gonna Fall In Love Again — Eric Carmen — Arista	11%	11%	WABC, WFIL, WPIX, KIIS, WIBG, WBBF, KRSP, WORC
11. Silly Love Songs — Wings — Capitol	8%	79%	WLS, 13Q, WQAM, WTXI, WNOE, WKLO
12. Moonlight Feels Right — Starbuck — Private Stock	8%	16%	WIBG, WBBF, WAKY, KEEL, KRSP, KAFY
13. Shannon — Henry Gross — Lifesong	7%	80%	KFRC, KSLQ, WDGY, WHB, KNUS
14. Tryin' To Get The Feeling — Barry Manilow — Arista	7%	85%	WDGY, KRIZ, WNOE, WLAC, WAKY
15. Love Really Hurts — Billy Ocean — Ariola/GTO/Capitol	7%	53%	WLEE, WOKY, WIRL, WBLI, WNDE
16. Still Crazy After All These Years — Paul Simon — Columbia	7%	9%	KILT, WAPE, WROV, WKLO, WDRC
17. Love Is Alive — Gary Wright — WB	6%	25%	WIXY, WNCI, WBBF, WGH
18. It's Over — Boz Scaggs — Columbia	6%	18%	WCOL, WIXY, KIMN, KJOY
19. Baretta's Theme — Rhythm Heritage — ABC	6%	15%	KJR, KIMN, WMPS, WCAO

## radio active singles

- Silly Love Songs — Wings — Capitol**  
WABC 39-20, KHJ 25-19, WFIL 21-16, KFRC 13-9, WRKO 19-10, KJR 20-13, KXOK 20-15, WJLB 23-13, KILT 32-22, WAPE 10-1, WOKY 20-12, WIFI 13-7, WAVZ 17-9, KTLK 19-10, WAYS 18-13, WGCL 16-4, WCAO 21-16, WAKY 21-16, WORC 16-4, WLAC 25-14, KLEO 26-18, WPRO 26-9, WING 28-13, KNUS 19-12, KAFY 19-10, WPEZ Ex-25, Z-96 23-13, WROV 16-8, KRSP 23-13, WGH 20-13, WBBF 16-11, WHHY 18-8, WLEE 26-18
- Happy Days — Pratt & McClain — Reprise/WB**  
WFIL 14-8, CKLW 17-8, WIXY 40-31, KILT 40-28, KIIS 24-13, WIFI 9-3, KYA 21-10, WIBG 25-17, WGCL 24-18, WCAO 22-11, WBBF 17-12, Y-100 18-10, KLEO 25-19, WAKY 30-19, WSGA 21-16, WAPE 26-19, KRSP 18-11, KRBE Ex-24, KING Ex-24, KNDE 14-8, WPEZ Ex-23
- Welcome Back — John Sebastian — Reprise**  
WABC 12-4, WLS 23-6, KSLQ 22-10, KIIS 20-6, WOKY 15-7, WMAK 18-13, WKLO 19-11, WBLI Ex-5, WNOE 18-10, KLEO 15-6, WAPE 14-7, Z-93, 10-4, KNUS 22-13, KING 9-2, KRBE 13-6, WDFH 14-7, WDRC 13-5, WGH 21-12
- Love Hangover — Diana Ross — Motown**  
KHJ 22-8, KFRC Ex-21, WPIX 15-8, WDRQ 24-17, KSLQ 29-20, WGCL 22-11, WLEE Ex-20, WAYS 23-17, WAVZ 18-10, WHBQ 19-9, KING Ex-26, WSGN 21-14, WORC 25-17, WBLI Ex-10, WGH 30-24, WHHY 10-4, KEEL 25-10
- Fooled Around And Fell In Love — Elvin Bishop — Capricorn/WB**  
KYA 4-1, WSAI 13-8, KILT 9-3, WDRQ 25-18, WNOE Ex-25, Y-100 14-8, WKLO 5-1, WAKY 9-1, KISN 10-2, WBBF 15-8, KLOE 19-12, U-100 14-8, KIOA 20-10, KRBE 9-3, WGH 14-8, WPEZ Ex-20
- Misty Blue — Dorothy Moore — Malaco/TK**  
WPIX 20-12, KYA 25-14, KILT 18-11, WCOL 27-19, WCAO 19-14, WBBQ Ex-30, WSGN 22-17, WING 30-13, WERC 11-5, WSGA 25-18, KJOY 29-17, WLAC 20-12
- Shannon — Henry Gross — Lifesong**  
WLS 25-17, KILT 37-29, WQAM 22-16, WSAI 22-16, WAYS 19-14, WROV 10-5, KRIS 17-12, KCBQ 25-18, WGH 15-10, KEEL 11-2, Z-93 17-10
- Get Up And Boogie — Silver Convention — Midland Int'l./RCA**  
KFRC 25-19, WRKO Ex-24, KILT 35-23, WGCL 19-14, WKLO 25-18, WAVZ Ex-26, WGH 19-14, WERC 19-10, WPEZ 15-11, WJET Ex-13
- Rhannon — Fleetwood Mac — Reprise/WB**  
KJR 18-14, KILT 22-17, WAYS 21-13, WOKY 27-18, WLEE 22-14, KLEO 22-14, WIRL 24-15, U-100 13-6, KIOA 16-6

## looking ahead to the top 100

101 <b>LOVE AND UNDERSTANDING</b> (Delightful/Gang — BMI); KOOL AND THE GANG (DeLite DEP 1579);	111 <b>TURN THE BEAT AROUND</b> (Sunbury/Dunbar — BMI); VICKI SUE ROBINSON (RCA 10562);
102 <b>I WANT TO STAY WITH YOU</b> (Irving — BMI); GALLAGHER & LYLE (A&M 1778);	112 <b>YOUNG HEARTS RUN FREE</b> (DaAnn — ASCAP); CANDI STATON (WB WBS 8181);
103 <b>IT SHOULD HAVE BEEN ME</b> (Stone Agate — BMI); YVONNE FAIR (Motown M 1384F);	113 <b>PEACE MAKER</b> (Gnosso/Portofino — ASCAP/ Unichappell/Munon/Salmon — BMI); LOGGINS & MESSINA (Columbia 3-10311);
104 <b>NORMA JEAN WANTS TO BE A MOVIE STAR</b> (Natural — ASCAP); SUNDOWN COMPANY (Polydor PD 14312);	114 <b>AMERICA THE BEAUTIFUL</b> (Public Domain); RAY CHARLES (Crossover 985);
105 <b>(EVERYBODY'S GOIN') HOLLYWOOD</b> (Chappell & Co. — ASCAP); MARC ALLEN TRUJILLO (Private Stock PS 45.072);	115 <b>MARRIED BUT NOT TO EACH OTHER</b> (Ordena/Bridgeport — BMI); DENISE LaSALLE (Westbound/20th WT 5010);
106 <b>HUSTLE ON UP (DO THE BUMP)</b> (Dandelion — BMI); HIDDEN STRENGTH (UA XW 733Y);	116 <b>CALIFORNIA STRUT</b> (RFT — BMI); WALTER MURPHY & THE BIG APPLE BAND (Private Stock PS 45073);
107 <b>YOU GOT THE MAGIC</b> (Greasy King — ASCAP); JOHN FOGERTY (Asylum 45309);	117 <b>TOWN CRYER</b> (Planetary/Karolann — ASCAP); SCOTT KEY (Pyramid P8002);
108 <b>I'M EASY</b> (Lion's Gate/Easy — ASCAP); KEITH CARRADINE (ABC 12117);	118 <b>LET HER IN</b> (Midson — ASCAP); JOHN TRAVOLTA (Midland Int'l./RCA MB 10023);
109 <b>FOREVER LOVERS</b> (Tree — BMI); MAC DAVIS (Columbia 3-10304);	119 <b>GREAT BALLS OF FIRE</b> (Unichappell/Chappell Co. — BMI/ASCAP); BLACK OAK ARKANSAS (MCA 40536);
110 <b>SAVE YOUR KISSES FOR ME</b> (E-Z Listening — ASCAP); BROTHERHOOD OF MAN (Pye 71066);	120 <b>LOVE REALLY HURTS WITHOUT YOU</b> (Black Sheep — BMI); ALEX BROWN (Roxbury/Chelsea RB 2024);

**POINTS WEST — OUT OF STATE —** Cavern Club, Liverpool, circa 1962. Two young singer/songwriters take a break from their set as three other greasy kids replace them on the bandstand. Tony turns to Wayne and laughs as the left-handed bass player onstage wears a toilet seat around his neck. Suddenly, from out of nowhere, a gorilla leaps onto the middle of their table, kicks over their beer and swipes at their convulsive giggles before hopping off to play rhythm guitar with the others. "Certainly uninhibited," thinks Wayne. "I wish I was nuts enough to act like that," says Tony, to himself, through hyena tears.

The story you have just read is fiction, although it could possibly be fact. Wayne Bickerton and Tony Waddington did play music in Liverpool the same time as the Beatles. In fact, they even formed a band with Pete Best after our heroes grabbed a comet and lit the way for the rest of us. But, like most challengers of the period, Bickerton and Waddington were eclipsed and obscured and relegated to the shadows. The shadows of Lennon & McCartney. Alas, never would the world... not even the U.K. know the talents of Bickerton and Waddington.

But what's this? In 1975 *Music Week* magazine named, as Songwriters of the Year, Wayne Bickerton and Tony Waddington. Surprise and hello, everybody. It's the old story: hang in there long enough.

Bickerton and Waddington kept at it. While the globe ooohed and aaahed with the approach and the wake of the Beatles, Bickerton and Waddington kept at it. Finally, after years of minor scores such as a Tom Jones single and a few European one-shots (spread out, of course), W&B and partners John Fruin, Ronnie Beck and Andy Stephens have rated an official launch. It came last week (21) at the *Speakeasy* in Beverly Hills. The celebration, attended by about 300 radio, press, dealers, agents and managers, formally kicked off American distribution of the gang's State label — one of the hottest things going at the moment in the U.K., with eleven of its first 21 releases charting.

The affiliate here in the U.S. is none other than MCA which toasted and teased the party with slides, film and turntable tidbits of State's half-dozen act roster which is lately tearing up the European charts. Bickerton and Waddington are pleased, to say the least, that a U.S. major as major as MCA is working in their behalf and both took the party/opportunity to shake a lot of hands.

**FISH ARE JUMPIN'** — Word has it that Billy Bass, currently personal manager for the Earl Slick Band (see CB, April 24), will be assuming the top promotion spot at Rocket Records. Announcement of the move is expected in a week or two. Bass, whose career has included major promotion positions with RCA and UA, would not speculate about how the move would affect Rocket's current promo chief, Dennis Morgan.

Atlantic Records' zookeeper, Bob Emmer, brought about a half-ton of live lion meat by the CB offices last week in the form of Neal, mascot to the Don Harrison band... **AND SPEAKING OF...** Lionel Hampton has been appointed Special Events Chairman for President Ford's election campaign. As soon as Hampton completes his current five-week European tour the first week in June, he'll hit the road with a band and beat the drum in the incumbent's behalf... Who is Roderic Falconer?... The Wes Farrell Organization and David Mook/Damont Corp., a music publishing, management and production company, have terminated their working agreement in all areas, by mutual agreements... Have you heard Capitol's C.M. Lord LP produced by Ken Mansfield? Could be a big one... Anne Murray will appear April 30 at the Azalia Festival in Norfolk, Virginia. It's a bicentennial salute from NATO featuring Anne headlining a Special Queen's Command Performance. The Queen Commanding being First Daughter Susan Ford.

**TAKIN' IT TO THE STREETS** — Found it a bit rough getting into the local supermarket the other night. Seems the Warehouse record store in the same complex was overflowing with smallish young females dressed in all sorts of plaid, plaid and more plaid, clutching cameras and... Bay City Rollers' albums. Inside was zanier as Arista's Scottish rockers literally fought to keep their hair and other appendages from the mob. Later, relaxing in their hotel suite, John Mankiewicz (see "Behind the Counter") spoke with newest Roller Ian Mitchell who showed off what was left of the new sox he'd bought earlier at the band's Disneyland gig. Ian can afford more, of course, since his salary has just jumped from \$60 a week to \$2,000. Mitchell, in case you don't know, is the youngster who replaced Alan Longmuir, an original member who has just departed his cohorts for personal reasons. For a truly mind-boggling photograph as well as a capsule summary of those reasons, see this week's International page.

stephen fuchs

**EAST COASTINGS** — Latest supergroup news involves Stevie Winwood, Japanese percussionist Stomu Yamashta, of Red Buddha Theater fame, and Michael Shrieve, Santana's original drummer. They will perform in London's Royal Albert Hall May 29, premiering Yamashta's new composition, "Go." Backing them in England will be ex-Tangerine Dream synthesizer Klaus Schulze, Return To Forever guitarist Al DiMeola, and Rosco Gee, former Traffic bassist. Along with strings, dancers and special lighting, the production may reach the states in June, although some of the players will be changed. Shrieve, for one, must deal with responsibilities to his own group, Automatic Man. Yamashta's next album will result from the project... Speaking of Stomu, Londoner Maxine Nightingale, visiting Cash Box last week, had fond memories of working with him in a band called East Wind. "He would have me try to breathe inward and sing at the same time, for an African effect," she said, "then he'd run away and experiment with getting new sounds by plunging swords into cabbages." Maxine, whose UA single, "Right Back Where We Started," hit number one in CB last week, has completed an album with producer Pierre Tubbs, and hopes to be performing in America in early fall, following the August release of her next single. She says the stage show, like the album, will combine jazz, rock and pop influences.

**SHORTS** — George Harrison, sporting Neil Innes' flannel and plaids, joined Monty Python Live! on stage at N.Y.'s City Center for a rousing chorus of "I'm A Lumberjack"... Looks like the Dead will be doing two nights at the Beacon this summer instead of the projected six at Radio City Music Hall. Tickets may be handled by their official fan club... Blood, Sweat & Tears, with lead singer David Clayton Thomas, will perform before 12,000 international athletes housed at Montreal's Olympic Village July 20... Rumor has it Mick Taylor is under consideration for a British tour with Back Street Crawler, replacing guitarist Paul Kossoff, who died last month. Other possibilities are Wayne Perkins and Albert Lee... The Ramones, in an effort to secure promotional baseball bats from Louisville Slugger, are encountering difficulties with the company, which objects to the legend "Beat on the brat with a baseball bat," the otherwise harmless lyrics to the group's tune "Beat On The Brat."

phil dimauro/eric rudolph



**"DREAM WEAVER" GOLD:** Warner Bros. Records feted Gary Wright at Beverly Hills' Le Bistro April 13 to celebrate the gold record success of his album "The Dream Weaver" and the title single. Left to right: Art Wood, of Wright's band; Warner Bros. chairman/president Mo Ostin; Wright; Wright's wife, Tina; Wright's manager Dee Anthony and Wright's road manager, Ron Nahota.

## Newley fr 14

Bowen produced it and the man is absolutely brilliant."

### 112 Years Old

Not having been in a studio for quite a few years, Newley commented in characteristically good humor, "I'd never worked that way before. As you know, I'm a hundred and twelve years old and when we used to make records, we'd all go in together and do three sides in an afternoon. But now you go in and lay down a track, then you lay over and lay over and lay over, like sandwiches, to produce the end product. It's absolutely fascinating."

When CB asked Newley about the new material's timeliness, he answered, "Yes, I guess you could say it's contemporary, inasmuch as this head is at the moment." He continued, "I was much more interested in the words than the music this time around. I do hope something comes of it, because I feel it's something special. It's more than just a series of songs, it's a lot of little pieces of me — each song has something to do with my life. They're like little novels."

Commenting on the length of his "little novels," Newley said, "Not one song clocks in under five minutes, yet they didn't seem that long to me at the time I recorded them. Besides, a six minute tune is on top of the British hit parade right now. Take disco records for example, they're all six or seven minutes long. What they do is take the beginning and the end and stick them together and eliminate the eternal bridge. Yes, there have been some notable exceptions where long songs have gotten airplay."

### A Hobby

In an effort to explain just what brought about a recording project at this particular point in time, Newley said, "Music has always been a kind of hobby with me, never a mainline. So the album is not an end in itself, it's just a portion of an effort on my part to get back into the mainstream."

## Familiarity fr 12

have non-news hours or 'power hours.' We cannot do the amount of advertising, nor are we afforded the budgets for contests, etc. Naturally, the ratings are even more crucial for a black programmer than for a pop programmer. We are sent into the same arena to fight the battle for listeners, but do not have nearly any of the equipment a pop station has to fight the same battle."

What about an FM rocker's viewpoint? "We do absolutely nothing," Sharon Nelson, KIIS, Los Angeles md answered patly to our question of what music changes occur at ratings time.

### Familiarity Factor

But then consistency was stressed again by Rick Carroll, pd at KEZY-FM, Anaheim, Ca. "Most people tighten up because of the familiarity factor," he said, "we stress lots of recurrences and tighten up on currents during the period."

"Sure, I'd like to have a shot at my own song and I'd like to do more of it, but I guess a lot hinges on whether or not this project is a success. One has to be realistic, it's difficult to get a record label to stick around for long. You've got to be commercial — but what is 'commercial'? 'Nearer My God To Thee' could be commercial if it was treated right."

According to Newley, the importance of the connotation applied here to the term "commercial" is that of a hit record and, further, that "hit record" can be synonymous with carte blanche for the artist. "Once I had the record, I could have played Hamlet if I'd wanted to."

"Suddenly, you're viewed as a genius of some sort because you can reach all of those people. It provides you with a ticket to do what you like."

### Variety Show

And what would Anthony Newley do with such a ticket if it happened to come his way? "I like directing the odd play, the odd film, being a part of a film script or a theatrical piece. Performing? Cabaret has really been my main thing. I suppose. I think if I had my druthers, I would like to have a television show, yes, a variety show."

"Within the television idiom there lies the germ of so many ideas. I mean, I think there can't be any spot in this country that isn't reached by the 'blue eye.' I think that TV audiences are much brighter than we in the industry give them credit for. It would really be wonderful to have a television show that had really good humor. I'm sure that if someone offered them something with a little finesse and intelligence, they'd go for it in a big way. If I didn't think that, there'd really be no point in going on."

Anthony Newley is indeed a man of remarkably versatile talent — singer, songwriter, actor, director and human being. The real key to this man of many faces can be found in his own words: "Being an eclectic sort of individual, I must do what I do... and that's everything."

Generally, music playlists are not toyed with during ratings time. Most stations are anxious to keep the familiarity level of music during the rating period, being cautious not to play too many newer tunes to disorient the listeners from the typical sound of the station's "hit" record reputation.

Consistency is the important factor stressed by almost every programmer. It's important to have a built-up "hit" status with your listeners so that come rating time, you don't have to specifically do anything with music or playlists to garner new listeners or take the chance of losing old listeners.

Then, after that consistency in music philosophy is established, you can concentrate on station promotions, contests, and the like to add new audience during ratings, but care must be taken here, too, for the FCC has its own requirements as to how much a station can and can't do in that particular category around a rating period.



**Bill Withers  
Brecker Brothers**

THE ROXY THEATRE, L.A. — Bill Withers played a long, satisfying set to a sold-out Roxy crowd. Drawing on material from his last two Columbia LPs, Withers was relaxed and confident throughout the show, mixing up the tunes with humorous monologs about life on the road.

Withers' current band is a tight and powerful musical unit, particularly with the addition of "Wah-Wah" Washington on guitar. Washington and the others helped Withers breeze through some of his classic tunes, like "Ain't No Sunshine," "Grandma's Hands," and "Lean On Me." Other material was turned in with the same flair, in particular "I Wish You Well," and "Make Love To Your Mind."

Bill Withers has quite a remarkable stage presence, and more than once had the audience singing along with him.

The Brecker Brothers, a polished instrumental act on Arista Records, opened up the show with much success. Randy and Michael Brecker have been for years two of the most respected studio musicians in New York, and their musical integrity has carried over to their own band. The funk-styled horn work was nothing short of astounding, and Michael Brecker, with his saxophone, was a one-man argument for synthesized music. The band was at once personable and professional when they performed tunes like "Sneakin' Up Behind You" and "Cactus." The playing and showmanship were always top-notch.

j.m.

**Nancy Wilson**

DOROTHY CHANDLER PAVILION, L.A. — A lot of people sing, but few can equal the artistry of Miss Nancy Wilson. In a special one-woman show Nancy captivated and held the audience spellbound for nearly two hours. A full orchestra, six female background singers plus a rhythm section that included Lee Ritenour, Jerry Peters, Greg Mathieson, Mundell Lowe, Harold Jones, Rufus Reid and Joe Porcaro under the direction of Phil Wright made the perfect background for Nancy's clear crisp vocals.

The concert was a musical odyssey of Nancy's past works, a tribute to Cannonball Adderley and also featured material off her latest LP on Capitol Records, "This Mother's Daughter."

Very few singers today have the range and depth to do assorted material the way Nancy does a song. She adds a very special moving and personal touch to

**Weather Report  
Shakti w/ John McLaughlin**

BEACON THEATER, NYC — Weather Report began as one of the jazziest of the Miles Davis-germinated fusion groups. Their first two Columbia albums were far reaching explorations of sound impressionism, including experiments with pointed image pieces. From "Sweetnighter" on, the group began taking a "funkier" turn, using steadier, more danceable rhythms as a backdrop for their fragmented style of improvisation. After Joe Zawinul and Wayne Shorter had been through countless drummers, two bassists and a few percussionists, Weather Report's concert pieces began to take on the more standard head-instrumental solo-head form found in jazz-rock.

With a new group, including Jaco Pastorius on bass and Alejandro Acuna, the band's recent percussionist, on drums. Weather Report has discovered a

**Natalie Cole/Bill Cosby**

LAS VEGAS HILTON, L.V. — Bill Cosby has a new LP out for Capitol Records and a new single entitled "Yes, Yes, Yes"; however, Bill did not get into a music bag in his current stint at the Hilton. What he did do was put on some very funny sketches on children, driving, the Highway Patrol, visiting the dentist, and the favorite subject in Las Vegas — gambling. The magic of Bill Cosby is that he takes real-life situations and makes them genuinely funny. He sees life with all its humorous ramifications. His timing is impeccable and his faces and sound effects are always perfect and right on.

Bill Cosby is and will always be a very funny man.

The night was special for one lady who has zoomed up the ladder of success in a very short time. Natalie Cole, in her first Las Vegas appearance, was very good.

**Kool and the Gang**

CONCERTS AT THE GROVE, L.A. — Everybody was in the mood to get on down as Kool and the Gang came on stage and tore off the roof. Kool and the Gang's reputation is widely known in dance music circles for their highly rhythmic and pulsating party music. The lyrics are repetitious however, more in the vein of chants, rather than poetry.

Opening their show with "Spirit Of The Boogie," got things rolling as the four piece rhythm section, four piece horn section and three female singers got the boogie off the ground.

The show was hot and fast and really laid down a heavy groove. When the horn section started doing their steps and the guys started swinging their horns everybody got excited. Another

Backed by a full orchestra plus her two female singers and her back-up band Trance, Natalie layed a little gospel on the Vegas crowd. The tempo of the show was good, with Natalie mixing up her selection of tunes to keep the show tight and solid. "This Will Be," and "Inseparable" were especially well-received plus she did her latest single on Capitol Records, "Sophisticated Lady." As with every show Natalie paid a special tribute to her father Nat by doing "Love." With every performance Natalie is getting to be more seasoned and polished on stage. Her ability to control the audience and use it to her advantage greatly adds to the emotion she carries on stage. Her range and depth as a vocalist are expanding so much it probably won't be long before she is headlining her shows.

j.l.

hot selection in their set included "Love And Understanding," their latest single and the title of their current LP on DeLite. Other show stoppers were "Hollywood Swinging," "Jungle Boogie," "Mother Earth" and their closing number, "Party."

To vary the frantic disco dancing pace the group did the beautiful "Summer Madness." This is another side of Kool and the Gang that people are not really familiar with and should be because this is where the group gets into some very creative and moving music. More of this type of material should be included in their show because it shows their versatility not only as performers but more importantly as artists.

j.l.

**Ashford & Simpson**

ROXY, L.A. — Ashford & Simpson are a songwriting team primarily. ("Ain't No Mountain High Enough," "Let's Go Get Stoned"), taking aim on a recording/performing career in their own right. They still have a ways to go, but based on sheer energy, they're bound to lift you right up out of your fried beans.

Nick Ashford and Valerie Simpson certainly have the looks and stage presence to go a long way, Nick, an animated Sphinx, tall and lean with a lion's mane and piercing eyes, Valerie looking like 99 pounds of sexual assault with her knotted hair in tight strings similar to, but scads more tantalizing than, Bob Marley's.

Individually the two take firm command of the house, urging howls from the patrons or charging absolute silence at their discretion. Together they get carried away at times and could probably use a bit more counter-range. Their duets were most effective when Nick dropped into the lower registers. Any vocal shortcomings are balanced nicely, however, by the team's superb, confident use of costuming, lighting and choreography.

Ashford and Simpson's musical roots are gospel and visible remnants of that influence appeared in the form of a back-up trio which deserves some more effective wardrobe. Nick and Valerie clearly upstaged the three in this respect. The disparity was overwhelming to the eye. Dressed as they were, the trio looked as if they didn't belong on the same stage.

Nat Adderley Jr. conducted a tight studio band including a brass section which punctuated the show throughout. Valerie also demonstrated remarkable prowess at the keyboards, delivering "Look What Man Has Done" and accompanying Nick on his encore, "Steal Away."

Other highlights occurred with "Tell It All" and "It'll Come" — both dangerous material as far as chart potential is concerned.

s.f.

**Bloodstone  
D.J. Rogers**

TOTAL EXPERIENCE, L.A. — Bloodstone exploded on stage at the Total with a new show, a new band and some great new material. "Shake The Building" which is on their forthcoming LP on London got things cooking. Bloodstone is one of the few groups that sing, rock out with their guitars, and boogie with the best.

The show was well-paced with the Bloodstone interspersing ballads in between rockers. The tempo of the show was smooth, but it still retained the down-home funky feel.

Big Harry Williams' fiery voice also tore the roof off when he wailed on their latest single "Do You Wanna Do A Thing." It was bad. Other fine selections in the set included "Just Like In The Movies," "Never Let You Go," "Outside Woman," and their monster hit of a few years back "Natural High." The sound of the show was greatly enhanced by the addition of a horn section which gave a much richer fuller sound.

Adding a spice of comedy to their show the guys paid tribute to all the grease palaces around in a satirical parody concerning hamburgers.

The guys closed their fine performance with another selection from their forthcoming LP entitled "Stand Up." It's a party song that had everybody on their feet shouting and swaying to the riff.

D.J. Rogers who has recently surfaced to the top of the charts with "Say You Love Me," had his whole revue on stage rockin' and reelin' in a very enjoyable and funky set. D.J. cooks on the clavinet, as does his whole band. With more performances like this, D.J. is going to be headed straight for the concert halls pronto.

j.l.

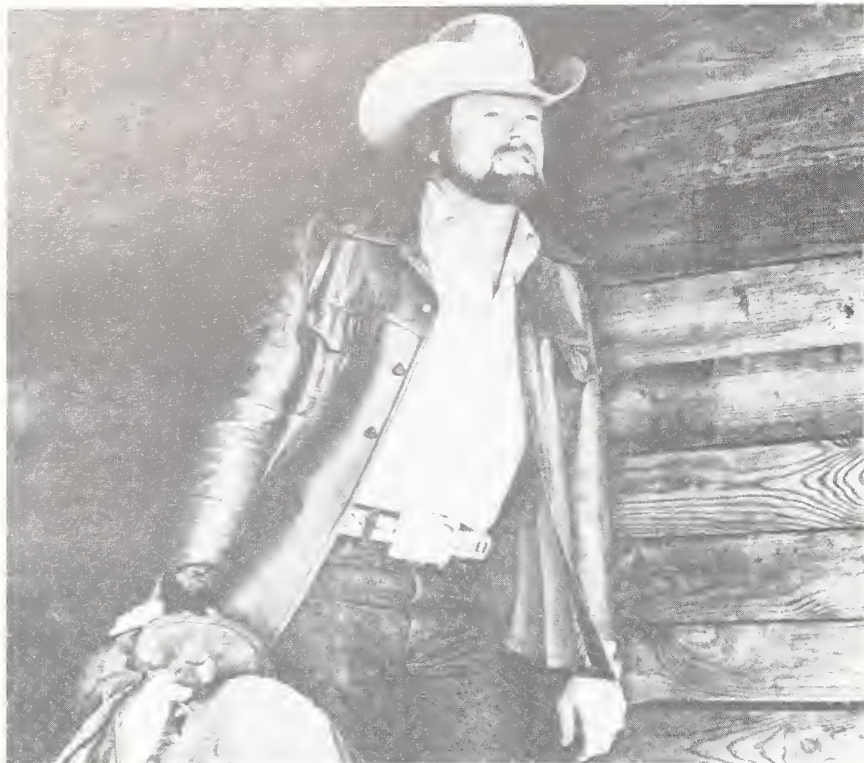
**Cathy Chamberlain  
Franklin Micare**

TRAMPS, NYC — Cathy Chamberlain's Rag 'N' Roll Revue presented their brand of ragtime, dixieland and rock & roll to Tramps, New York's newest supper/cabaret club. Ms. Chamberlain, clad in the garb of the thirties, proceeded to tantalize everyone with songs from the past, mixed in with her originals. Great versions of "Brother Can You Spare A Dime" and Hoagy Carmichael's "Baltimore Oriole" overshadowed most of Ms. Chamberlain's material, with the exception of "Rag 'N' Roll" and "Back Seat Baby," certainly her most accessible self-penned tune. The highlight of the Rag 'N' Roll Revue is 75 year old Freddie Moore, longtime dixieland jazz drummer whose career dates back to the days of Sidney Bechet and the King Oliver Band. Moore treated the crowd to some of his past hits, most notably "St. James Infirmary" and "Bill Bailey." Other members of the Revue included Howard Johnson on tuba, Peter Ecklund on cornet, Norris Turney on reeds and Rich Look on piano.

Few opening acts express magnitude and presence as Franklin Micare does. With acoustic guitar and Panama hat, Franklin blends styles of jazz, reggae, blues and pop into a very pleasant set of unique original material. "Day-o's" Jamaican flavor set the mood for his well-executed songs, while "So Nice," a melodic pop tune, and "Now That She Loves Me," a sensitive torch ballad, were strong entries in his show. High points of Micare's evening were his steam-filled "Hot Jazz," complete with mouth trumpet, and "Delectable Love," one of the freshest pop offerings heard in a while. We hope more will be heard from Micare, as he is truly a consummate artist.

s.y.s.

## Country Artist Of The Week Red Steagall



**"Big Red"** — A graduate from West Texas University with a degree in animal husbandry and agronomy, Red Steagall learned early to go to the source and study the basic foundation on which to build.

The first few years of his career were devoted to the development of his songwriting and the formation of a publishing organization of which he is still an active partner. His success as a writer started with "Here We Go Again," which was recorded by Ray Charles. Songs recorded by other artists are "Beer Drinkin' Music," "A Dozen Pairs Of Boots" and "Walk All Over Georgia," and have been recorded by such artists as Ray Charles, Dean Martin, Glen Campbell, Roy Clark, Bobby Goldsboro, Charley Pride and Eddy Arnold. Red's recording career started with a song called "Party Dolls And Wine." Other records which have done well are "Somewhere My Love," "I Gave Up Good Morning Darling," "Fiddle Man" and "Someone Cares For You." In all, he has had more than seventeen chart records.

Red's permanent band was formed in 1975 and named "The Coleman Country Cowboys." All five are Texans and have agricultural or cowboy backgrounds.

During college, and for a few years later, Red contested on more than bulls in rodeos and played countless rodeo dances throughout the west, both of which gave him a deep love of the spirit of the west and reflect in his present road show. In addition to heavy fair, rodeo and concert bookings, Red and the Coleman Country Cowboys have TV credits which include 16 weeks on the NBC show "Music Country USA," "The Porter Wagoner Show," "The Wilburn Brothers Show," "Hank Thompson Show" and "Hee Haw."

Red's current single titled "Lone Star Beer And Bob Wills Music" is #8 bullet on the **Cash Box** country chart and is his first on ABC's Dot label with Bud Logan producing. Booking is by the Jim Halsey Co., Inc.

### RCA Releases Two New Sacred Albums

NASHVILLE — "Live From Evangel Temple" by Hank Snow, and Charley Pride's "Sunday Morning With Charley Pride" are the first two sacred albums released by RCA's Nashville studios in almost two years. Snow's album was recorded at a service in the church pastored by his son, Jimmy Snow. Pride's second religious LP featured recently written material and is a follow-up to his highly successful 1971 album, "Did You Think To Pray."



**ROBINSON CATALOG TO TREE** — Betty Jean Robinson is shown presenting her gospel catalog to Tree's Jack Stapp. Aaron Brown (left) will represent the catalog with Cannanland Music for all gospel outlets.

### Fan Fair To Host CMA Reunion Show

NASHVILLE — CMA's Fifth Annual Reunion Show will be held during Fan Fair in Nashville. This year's festivities will include a dinner hosted by the Country Music Foundation on Friday evening, June 11. All of the Reunionaires will be guests of the Grand Ole Opry on Saturday, June 12. The guest list of artists, who have been performing country music for over a quarter century, includes: Little Jimmy Dickens, Patsy Montana, Pee Wee King, Lula Bell and Scotty, The Duke of Paducah (Whitey Ford), Minnie Pearl, Martha Carson and Leon McAuliffe.

Ben Smathers is coordinating all reunion activities. Fred Carter, Jr. will be musical director and the Jordanaires will provide vocal background.

### Ashworth Opens Studio

NASHVILLE — Audie Ashworth has opened Crazy Mamas Recording Studio, which is located at 3501 Belmont Boulevard in Nashville.

The studio is equipped with AMPEX 16-track recording equipment and an audiotronics mixing console. 24-track equipment will be ready for use in the near future.

## CMA Board Meets In Austin

NASHVILLE — The Country Music Association held its second quarterly meeting in Austin, Texas, on April 14 and 15. Subjects covered included the upcoming Fan Fair, the new CMA Speakers Bureau, the CMA banquet, anti-piracy, the DJ awards and country music radio, the Music City U.S.A. Pro-Celebrity Golf Tournament, the Country Music Foundation, and the CMA's future participation in various industry expositions, shows and meetings. While in Austin, many board members were interviewed by radio, television, newspaper and magazine reporters.

### Music Seminar

A special CMA music seminar called "Everything You Wanted To Know About The Record Business But Were Afraid To Ask" was held on April 13. The seminar covered such subjects as: the discovery of talent, negotiating contracts, royalties, record marketing and merchandising, artist-press relations and radio and TV promotion. Panelists included Ron Bledsoe, CBS Records; Chic Doherty, MCA Records; Jim Foglesong, ABC/Dot Records; Dick Frank, CMA counsel; Frank Jones, Capitol Records; Grelun Landon, RCA Records; Frank Mancini, RCA Records; Mike Milom, CMA asst. counsel; and Norm Zeigler, CBS Records.

The Austin advisory committee members were Laura Dupuy, manager of Asleep At The Wheel; Townsend Miller, "Austin American-Statesman"; Willie Nelson, artist; Mike Tolleson, Armadillo World Headquarters; Larry Watkins and

Tommy White, MoonHill Management. A steering committee for the event included Ron Bledsoe, Frances Preston and Roger Sovine.

### CMA Luncheon

On April 14, a luncheon and live country music show were presented at the Hilton Hotel. On hand were radio station representatives, publishers, songwriters, artists, promoters, musicians, record merchandisers, dignitaries and members of the news media.

During the luncheon, Austin Mayor Jeff Friedman, presented CMA board chairman Jim Foglesong with a certificate proclaiming April 12-18 as Country Music Week in Austin.

After the luncheon, all were entertained in fine style by Moe Bandy, Dottie and Asleep At The Wheel. CMA director Ric Libby emceed the show which was put together by directors Tandy Rice and Bob Neal.

### The Austin Scene

A Texas barbecue supper was hosted by Carlyne and George Majewski at the Soap Creek Saloon, where entertainment was provided by Marcia Ball and the Misery Brothers and Willie Nelson and his band. The next evening a cocktail reception was hosted by CMA director Sam Marmaduke at the Hilton, with entertainment provided by Alvin Crow and the Pleasant Valley Boys.

The third quarterly board meeting of the CMA is set for July 14 and 15 at the Fairmont Hotel in San Francisco, California.

## Country Kingdom Records Opens

HOUSTON — Country Kingdom Records, a division of Country Kingdom Productions, is being established in Houston. The Cenikor Foundation, Inc., a non-profit organization which serves as a rehabilitation center for alcoholics, drug addicts and ex-convicts will contribute members to work in promotion and sales. Cenikor head Luke Austin, a former convict, who had his career cut short by imprisonment in Colorado, is the first artist on the label. Austin's latest release is Hank Williams' "My Heart Would Know." The company will be directed by the Charlie Lamb Agency of Nashville, and its product will be distributed by Commercial Distributing Corp., under the direction of Joe Lucas. The Houston staff of Country Kingdom Records is headed by Dottie Austin, president, and Craig Ballard, head of promotion.

### NSA Adds Int'l. To Assn. Name

NASHVILLE — The Nashville Songwriters Association, at its monthly board of directors meeting in April, decided unanimously to add 'International' to the organization's name. Since its formation in 1967 the NSA has gained members in every state in the United States, Canada, and in several foreign countries, making the addition of 'International' appropriate for the association.

All songwriters, both published and non-published are eligible for membership, and may obtain applications by contacting the Nashville Songwriters Association International at 25 Music Square West in Nashville 37203.

### Chappell Has Third #1 Hit in Three Mo.

NASHVILLE — Eddie Rabbitt's "Drinkin' My Baby (Off My Mind)" on Elektra Records is the third Chappell Music song to claim the #1 spot on the country charts in the last three months. The song written by Eddie Rabbitt and Even Stevens and published by Unichappell/SPR follows "The White Knight" by Cledus Maggard And The Citizen's Band (Phonogram) and Billy "Crash" Craddock's "Easy As Pie" written by Rory Bourke, Johnny Wilson and Gene Dobbins. "Knight" is currently a top five LP. All selections were written by Jay Hugueley and producer of the LP, Jerry Kennedy, and published by Unichappell Music.



**STATLERS RE-SIGN WITH PHONOGRAM/MERCURY** — Harold Reid of the Statler Brothers is presented with a one dollar "advance" by Phonogram, Inc./Mercury Records president Irwin H. Steinberg upon the group's re-signing with the Mercury label. Present at the signing were (left to right) Harold Reid, Don Reid of the Statler's Jerry Kennedy, vice president a&R in Nashville and the Statler's producer, Lew DeWitt and Phil Balsey of the group.





# additions to country playlists

## additions to country playlist

**WAME — CHARLOTTE**  
Forever Lovers — Mac Davis — Columbia  
Stranger — Johnny Duncan — Columbia  
Ashes Of Love — Jody Miller — Epic  
Let Me Be Your Friend — Mack White — Commercial  
Yesterday Just Passed My Way Again — Don Everly — Hickory  
Mercy — Jean Sheppard — United Artists  
Living Proof — Hank Williams Jr. — MGM  
Suspicious Minds — Waylon & Jessi — RCA

**WJLD — CHICAGO**  
Lonely Teardrops — Narvel Felts — ABC/Dot  
America The Beautiful — Charlie Rich — Epic  
Walk Softly — Billy "Crash" Craddock — ABC/Dot

**WHK — CLEVELAND**  
Red, White And Blue — Loretta Lynn — MCA  
Homemade Love — Tom Bresh — Farr  
That's What Made Me Love You — Bill Anderson & Mary Lou Turner — MCA  
You Are So Beautiful — Ray Stevens — Warner Brothers  
The Littlest Cowboy Rides Again — Ed Bruce — United Artists

**KYAL — DALLAS**  
Negatory Romance — Tom T. Hall — Mercury  
On The Rebound — Del Reeves & Billie Jo Spears — United Artists  
The Man From Bowling Green — Bob Luman — Epic  
That's What Friends Are For — Barbara Mandrell — ABC/Dot  
Please Tell Him That I Said Hello — Sue Richards — ABC/Dot  
God Loves Us — Sammi Jo — Polydor  
Flash Of Fire — Hoyt Axton — MGM  
Suspicious Minds — Waylon & Jessi — RCA  
Sleeping With A Memory — Kathy Barnes — Republic

**KBOX — DALLAS**  
The Littlest Cowboy Rides Again — Ed Bruce — United Artists  
Ashes Of Love — Jody Miller — Epic

**WBAP — FT. WORTH**  
America The Beautiful — Charlie Rich — Epic  
I'd Be Just Fool Enough — Faron Young — Mercury  
I Have To Be Crazy — Willie Nelson — Columbia  
Your Picture In The Paper — Statler Brothers — Mercury  
Without You — Jessi Colter — Capitol  
The Biggest Airport In The World — Stoney Edwards — Capitol

**KENR — HOUSTON**  
Suspicious Minds — Waylon & Jessi — RCA  
You Are So Beautiful — Ray Stevens — Warner Brothers  
Can You Hear Those Pioneers — Rex Allen Jr. — Warner Brothers  
America The Beautiful — Charlie Rich — Epic

**WIRE — INDIANAPOLIS**  
Rollin' In My Sweet Baby's Arms — Maurey Finney — Soundwaves  
That's What Friends Are For — Barbara Mandrell — ABC/Dot  
Drinkin' My Baby — Eddie Rabbitt — Elektra  
All These Things — Joe Stampley — ABC/Dot  
I Had A Ball Last Night — Carmol Taylor — Elektra  
Living Proof — Hank Williams Jr. — MGM

**WVDJ — JACKSONVILLE**  
Think I Feel A Hitchhike — Larry Jon Wilson — Monument  
Homemade Love — Tom Bresh — Farr  
Tryin' Like The Devil — James Talley — Capitol  
America The Beautiful — Charlie Rich — Epic  
Ain't No Heartbreak — Dorsey Burnette — Melodyland  
Welcome Back — John Sebastian — Warner/Reprise  
Them Old Love Songs — Big Ben Atkins — GRT  
You Are So Beautiful — Ray Stevens — WB  
Kentucky Moonrunner — Cledus Maggard — Mercury  
Suspicious Minds — Waylon & Jessi — RCA  
Extra To 30 — Stranger — Johnny Duncan  
Extra To 29 — Rosalee's Boat — Nick Nixon  
Extra To 20 — Lonely Teardrops — Narvel Felts  
Extra To 27 — The Winner — Bobby Bare

**WVOJ — JACKSONVILLE**  
50 Ways To Leave Your Lover — Bob Yarborough — Music Mill  
Living Proof — Hank Williams Jr. — MGM  
I Have To Be Crazy — Willie Nelson — Columbia  
When She's Got Me Where She Wants Me — David Allan Coe — Columbia  
You Are So Beautiful — Ray Stevens — Warner Brothers  
Ain't No Heartbreak — Dorsey Burnette — Melodyland  
I Want Some — Ava Aldridge — MGM

**KCKN — KANSAS CITY**  
America The Beautiful — Charlie Rich — Epic  
Gone At Last — Johnny Paycheck — Epic  
On The Rebound — Billie Jo Spears And Del Reeves — United Artists  
Twilight Time — Carl Mann — ABC/Dot  
You Are So Beautiful — Ray Stevens — Warner Brothers  
Can You Hear Those Pioneers — Rex Allen Jr. — Warner Brothers  
God Loves Us — Sammi Jo — Polydor  
It's Enough — Ronnie Prophet — RCA  
T For Texas — Tompall — Polydor  
Sugar Blue — Megan — Mercury  
Please Tell Him That I Said Hello — Sue Richards — ABC/Dot  
I Don't Want To Be A One Night Stand — Reba McEntire — Mercury  
It Takes All Day To Get Over Night — Doug Kershaw — Warner Brothers  
Have A Dream On Me — Mel McDaniels — Capitol

## country radio active most added singles

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

1. America The Beautiful — Charlie Rich — Epic
2. You Are So Beautiful — Ray Stevens — Warner Brothers
3. That's What Friends Are For — Barbara Mandrell — ABC/Dot
4. Suspicious Minds — Waylon Jennings & Jessi Colter — RCA
5. Your Picture In The Paper — Statler Brothers — Mercury
6. El Paso City — Marty Robbins — Columbia
7. Can You Hear Those Pioneers — Rex Allen Jr. — Warner Bros.
8. On The Rebound — Del Reeves & Billie Jo Spears — U.A.
9. I'd Have To Be Crazy — Willie Nelson — Columbia
10. The Door Is Always Open — Dave & Sugar — RCA

## most active singles

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

1. Don't Pull Your Love — Glen Campbell — Capitol
2. One Piece At A Time — Johnny Cash — Columbia
3. Nothin' Takes The Place Of You — Asleep At The Wheel — Capitol
4. The Biggest Airport In The World — Moe Bandy — Columbia
5. That's What Made Me Love You — Bill Anderson & Mary Lou Turner — MCA
6. What Goes On When The Sun Goes Down — Ronnie Milsap — RCA
7. Don't The Girls All Get Prettier — Mickey Gilley — Playboy
8. After All The Good Is Gone — Conway Twitty — MCA
9. Yesterday Just Passed My Way Again — Don Everly — Hickory
10. Love Still Makes The World Go Round — Stoney Edwards — Capitol

**WXU — LEXINGTON**  
El Paso City — Marty Robbins — Columbia  
The Door Is Always Open — Dave & Sugar — RCA  
Forever Lovers — Mac Davis — Columbia  
That's All She Wrote — Ray Price — ABC/Dot  
What I've Got In Mind — Billie Jo Spears — United Artists  
Drinkin' My Baby — Eddie Rabbitt — Elektra

**KKYX — SAN ANTONIO**  
It's Enough — Ronnie Prophet — RCA  
It Takes All Day To Get Over Night — Doug Kershaw — Warner Brothers  
I Have To Be Crazy — Willie Nelson — Columbia  
Homemade Love — Tom Bresh — Farr  
The Leavin' Was Easy — Mike Boyd — Claridge  
Have A Dream On Me — Mel McDaniels — Capitol

**KLAC — LOS ANGELES**  
Forever Lovers — Mac Davis — Columbia  
Red, White And Blue — Loretta Lynn — MCA  
Stranger — Johnny Duncan — Columbia  
El Paso City — Marty Robbins — Columbia  
The Door Is Always Open — Dave & Sugar — RCA

**WIL — ST. LOUIS**  
Stranger — Johnny Duncan — Columbia  
Suspicious Minds — Waylon & Jessi — RCA  
That's What Friends Are For — Barbara Mandrell — ABC/Dot  
Your Picture In The Paper — Statler Brothers — Mercury

**WWOK — MIAMI**  
On The Rebound — Del Reeves & Billie Jo Spears — United Artists  
All These Things — Joe Stampley — ABC/Dot  
You Are So Beautiful — Ray Stevens — Warner Brothers  
Can You Hear Those Pioneers — Rex Allen Jr. — Warner Brothers

**WWVA — WHEELING W. VA**  
That's All She Wrote — Ray Price — ABC/Dot  
Mr. Doodles — Donna Fargo — Warner Brothers  
Nothin' Takes The Place Of You — Asleep At The Wheel — Capitol  
The Littlest Cowboy Rides Again — Ed Bruce — United Artists  
Forever Lovers — Mac Davis — Columbia  
All These Things — Joe Stampley — ABC/Dot  
Ashes Of Love — Jody Miller — Epic  
El Paso City — Marty Robbins — Columbia  
Rocking In Rosalee's Boat — Nick Nixon — Mercury  
You've Got Me To Hold On To — Tanya Tucker — MCA  
She'll Throw Stones At You — Freddie Hart — Capitol

**WUNI — MOBILE**  
You've Got Me To Hold On To — Tanya Tucker — MCA  
Yesterday Just Passed My Way Again — Don Everly — Hickory  
I Have To Be Crazy — Willie Nelson — Columbia  
Welcome Back — John Sebastian — Warner Brothers  
You Are So Beautiful — Ray Stevens — Warner Brothers  
El Paso City — Marty Robbins — Columbia

**WHOO — ORLANDO**  
Suspicious Minds — Waylon & Jessi — RCA  
America The Beautiful — Charlie Rich — Epic  
I Really Had A Ball Last Night — Carmol Taylor — Elektra  
That's What Friends Are For — Barbara Mandrell — ABC/Dot

**WXCL — PEORIA**  
Here I Am Alone Again — Billy Walker — RCA  
Stranger — Johnny Duncan — Columbia  
I'd Be Just Fool Enough — Faron Young — Mercury  
That's What Friends Are For — Barbara Mandrell — ABC/Dot  
Homemade Love — Tom Bresh — MGM

**WRCP — PHILADELPHIA**  
Nothin' Takes The Place Of You — Asleep At The Wheel — Capitol  
Don't Pull Your Love — Glen Campbell — Capitol  
Walk Softly — Billy "Crash" Craddock — ABC/Dot  
Forever Lovers — Mac Davis — Columbia  
Mr. Doodles — Donna Fargo — Warner Brothers  
El Paso City — Marty Robbins — Columbia  
America The Beautiful — Charlie Rich — Epic

**KJJJ — PHOENIX**  
Your Picture In The Paper — Statler Brothers — Mercury  
T For Texas — Tompall — Polydor  
Please Tell Him That I Said Hello — Sue Richards — ABC/Dot  
Red, White And Blue — Loretta Lynn — MCA  
Nothin' Takes The Place Of You — Asleep At The Wheel — Capitol  
You Are So Beautiful — Warner Brothers  
The Door Is Always Open — Dave & Sugar — RCA

**KRAK — SACRAMENTO**  
America The Beautiful — Charlie Rich — Epic  
You've Got Me To Hold On To — Tanya Tucker — MCA  
Your Picture In The Paper — The Statler Brothers — Mercury  
I'll Get Over You — Crystal Gayle — United Artists  
Without You — Jessi Colter — Capitol  
Mercy — Jean Sheppard — United Artists  
Rocking In Rosalee's Boat — Nick Nixon — Mercury

**Tommy O'Day**  
sings  
"Frisco"  
NT-901  
and  
**Marvin Rainwater**  
sings  
"The Haircut"  
NT-9p2  
on Nu Trayl Records  
Dist. Nationally By  
**Nationwide Sound Dist.**

## THE LATE MURPHY BENNETT

Sings

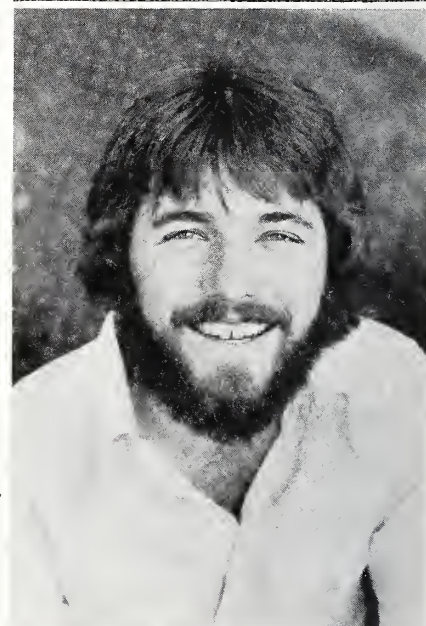
"Now You're Telling Me Goodbye"

(JB-1252)

J. B. Records International

WALLY COCHRAN PROMOTIONS

Dist: NSD



**CBS A&R TAPS MALLOY** — David Malloy has been appointed to the new position of staff producer, CBS Records, Nashville. Malloy will be responsible for the a&r supervision of a number of CBS artists, and will report directly to Billy Sherrill, vice president, a&r, CBS Records, Nashville. Malloy joined the Columbia Recording Studio staff in June of 1975.



## singles

**TOM T. HALL** (Mercury 73795)

**Negatory Romance** (2:57) (Hallnote — BMI) (Tom T. Hall)

From his album "Faster Horses," Tom T. Hall gives us more than one example of a negatory romance. With a moderate beat and excellent guitar and harmonica in the background, it sounds like another big hit for the "storyteller." Flip: No info. available.

**CHARLEY PRIDE** (RCA PB 10643)

**I Don't Deserve A Mansion** (2:06) (Chess — ASCAP) (Winnie Simms, John Schweers)

Taken from the LP "Sunday Morning With Charley Pride," it's country gospel with the clear, deep tones that Pride is famous for. With background vocals by The Jordanaires, it's good spiritual listening. Flip: No info. available.

**RAY STEVENS** (Warner Bros. WBS 8198) (2:24)

**You Are So Beautiful** (Irving/Webb — BMI) (Almo/Preston — ASCAP) (Billy Preston, Bruce Fisher)

A lively and jubilant recording with a vivid Ray Stevens vocal. Taken from the album "Just For The Record," this one is self-produced, and the musical arrangement, also by Ray, is a brilliant accomplishment. Flip: No info. available.

**CHARLIE RICH** (Epic 8-50222)

**America, The Beautiful** (1976) (2:27) (Julep — BMI) (Kermit Goell, Billy Sherrill)

A glowing Charlie Rich rendition on this patriotic standard. A tinge of excitement will flow in the heart of every true American who hears it. Produced by Billy Sherrill, with strings arranged by Bill McElhiney, it's a fine record for the bicentennial year... or any time. Flip: No info. available.

**MEGAN** (Mercury 73790)

**Sugar Blue** (3:16) (Sarah Bell — BMI) (M. Eaton, R.C. Ramage)

It's Megan's first release for the Mercury label, and the Australian artist pours her soul into the words and music of this beautiful ballad. A Jerry Kennedy production, it's already getting airplay and is a heavy chart contender. Flip: No info. available.

**CARMOL TAYLOR** (Elektra E-45312-A)

**I Really Had A Ball Last Night** (2:27) (Glad/Blackjack — BMI) (Wayne Kemp)

A fast-moving quality country recording. Carmol sings a clever lyric about the price one pays the next day for a "good" night out on the town. A good box and chart bet. Flip: No info. available.

**REX ALLEN, JR.** (Warner Bros. WBS 8204)

**Can You Hear Those Pioneers** (2:29) (Boxer — BMI) (Rex Allen, Jr., Judy Maude)

Rex Allen, Jr. says here that it's time to "put western back in the country sound," and mentions great country/western stars in the lyric with a musical background to fit each artist's style. Produced by Larry Butler, watch for heavy charting on this one. Flip: No info. available.

**BOB LUMAN** (Epic 8-50216)

**The Man From Bowling Green** (3:11) (Danor/Pax House — BMI) (T. Seals, M.D. Barnes)

Taken from the LP "Satisfied Mind," Bob Luman satisfies the listener with his musical story about a guitar-pickin' man from Bowling Green who "loves 'em and leaves 'em." With an outstanding musical backing, watch for heavy charting. Flip: No info. available.

**JOHNNY PAYCHECK WITH CHARNISSA** (Epic 8-50215)

**Gone At Last** (3:05) (Paul Simon — BMI) (Paul Simon)

It's fast-moving and Johnny and Charnissa vocalize with full intensity as they tell that "that long streak of bad luck is gone at last." It was a streak of good luck when these two got together, and should be a "big" one for both. Flip: No info. available.

**KATHY BARNES** (Republic IRDA R-223-A)

**Sleeping With A Memory** (2:58) (Singletree — BMI) (Don Pfrimmer, Rick Klang)

A strong, clear vocal by petite Kathy Barnes. In her exciting, unique vocal style Kathy expresses the lyric with appealing emotion and gets full support musically. Produced by Dave Burgess, it's a winner! Flip: No info. available.

**DAVE LOGGINS** (Epic 8-50221)

**Saviour Of My Natural Life** (3:34) (Leeds/Antique — ASCAP) (Dave Loggins)

From the LP "Country Suite," Dave Loggins keeps this fast moving country/gospel song in its proper perspective with an entertaining balance of good vocal and music. Flip: No info. available.

**CARL SMITH** (Hickory H-371)

**If You Don't Somebody Else Will** (1:42) (Acuff-Rose — BMI) (J. Mathis, J. Fourtheree, G. Hamilton)

It's fine, fast-movin' country music all the way. Smith's vocal style is perfect for the lyric content. Produced by Wesley Rose, it's a goodie! Flip: No info. available.

**RANDY BARLOW** (IRDA 2170A)

**Goodnight My Love** (2:39) (Quinte5/Unichappell — BMI) (G. Mattola, J. Marascalco)

An extremely listenable musical outing. Randy kinda takes you back to the dance stand days as he keeps this all-time favorite going in the right direction. Request lines should light up for this one and charting is predicted. Flip: No info. available.

**SAMMI JO AND FRIENDS** (Polydor PD 14315)

**God Loves Us (When We All Sing Together)** (3:29) (Lowery — BMI) (Larry Bowie, Sonny Limbo)

A hand-clapping tune with a message. It's a nice one that makes you want to sing along with Sammi Jo and her friends. Spin it, it makes you feel good all over. Flip: No info. available.

**NINO** (Epic 8-50213)

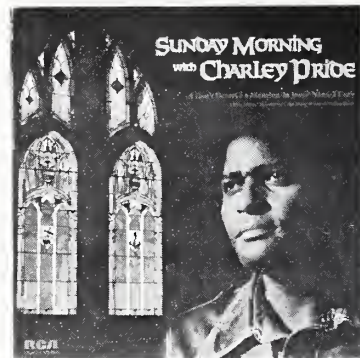
**We Made Love** (3:25) (Silver Blue/Calello — ASCAP) (N. DeLeon)

An outstanding musical production on a very beautiful ballad. Nino's vocal range makes this exceptionally pleasing and requests will be heavy and charting is predicted. Flip: No info. available.

## LPs

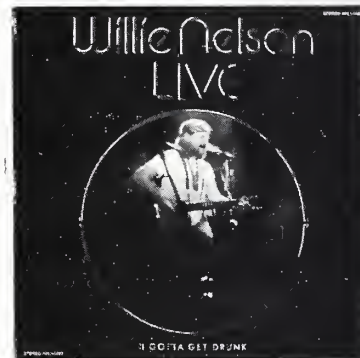
**SUNDAY MORNING WITH CHARLEY PRIDE** — RCA APL1-1359

Charley Pride's natural talent and his versatility are shown on this, his second gospel album. A superb country artist and entertainer, his unique vocal style gives this collection of gospel songs soulful sounds that touch the heart. Selections: "I Don't Deserve A Mansion," "Be Grateful," "He's The Man," "In Jesus' Name I Pray," "Without Mama Here," "Little Delta Church," "Next Year Finally Came," "Jesus Is Your Saviour, Child," "He Took My Place," and "Brush Arbor Meeting."



**WILLIE NELSON LIVE** — RCA APL1-1487

"Willie Nelson Live" ... and the listener comes alive ... from his introduction at the famous southwestern Panther Hall Ballroom and his first number, "I Gotta Get Drunk," his current single ... all the way through three medleys and other selections ... Willie holds with power. It's a tremendous recorded performance! Selections: "I Gotta Get Drunk," "Mr. Record Man," "Hello Walls," "One Day At A Time," "The Last Letter," "Half A Man," "I Never Cared For You," "Yesterday," "Touch Me," "Something To Think About," "I Just Can't Let You Say Goodbye," "How Long Is Forever," "Opportunity To Cry," "Permanently Lonely" and "My Own Peculiar Way."



**TEXAS — DANNY DAVIS AND THE NASHVILLE BRASS** — RCA APL1-1578

It's a prize collection of country/western songs favored not only by Texans, but by music lovers everywhere ... and with the special treatment by Danny Davis and The Nashville Brass, it's a musical journey you'll never forget. Included are such greats as "El Rancho Grande," "Yellow Rose Of Texas," and "Cimarron (Roll On)." Other selections are: "Roly Poly," "Blue Eyes Crying In The Rain," "Rose Of Ol' Pawnee," "Cotton Eyed Joe," "Texas Plains," "In The Mood" and "Paloma Blanca."



**MEL STREET'S GREATEST HITS** — GRT 8010

Mel Street puts together in this package the string of musical hits which made him one of today's top country music artists. From the first selection, "Borrowed Angel," to the last, "Forbidden Angel," this recording brings to the listener Mel Street, "the entertainer" ... it's a pleasure to hear. Other selections: "The Town Where You Live," "Walk Softly On The Bridges," "Lovin' On Borrowed Time," "You Make Me Feel More Like A Man," "This Ain't Just Another Lust Affair," "Smokey Mountain Memories," "The Devil In Your Kisses (And The Angel In Your Eyes)," "Even If I Have To Steal" and "Lovin' On Back Streets."



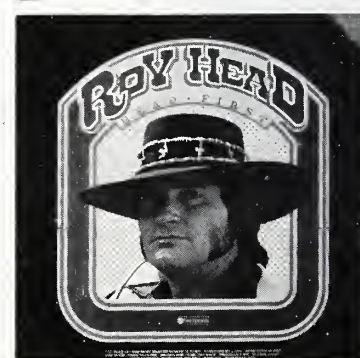
**AS LONG AS THERE'S A SUNDAY** — SAMMI SMITH — Electra 7E-1058

The style and quality of a Sammi Smith vocal is unequalled, and once she sings "to you" the sound seems to linger in your mind. This album, featuring "As Long As There's A Sunday," tops anything we've heard before ... and "as long as there's a Sammi Smith" we'll be hearing pretty music. Produced by Jim Malloy, other selections are "I'll Get Better," "Dreams (Pete's Song)," "Virginia's Real," "No One Will Ever Know," "Children," "Good Mornin' Sunshine, Goodbye," "Got To Have That Man," "Rabbit Tracks" and "A Reason To Go Home."



**HEAD FIRST** — ROY HEAD — ABC/Dot D0SD 2051

"Head First" is Roy Head's first album for ABC/Dot, and judging from what is heard here, it's the first of many more to come. The former rock 'n' roll singer proves he's a dynamic and versatile country artist on this LP, which includes the beautiful ballad, "Precious Time," and the funky blues, "Please James." Other selections are: "The Door I Used To Close," "The Most Wanted Woman In Town," "Pledging My Love," "Deep Elem Blues," "I'll Take It," "Bridge For Crawling Back," "Ain't It Funny" and "Remember Her."



## RIAA Report fr 7

strumental in developing data on the annual industry sales of recorded product, figures which are widely used by press and public in measuring the industry's sales performance.

### Sound Alikes

• The Federal Trade Commission struck a blow at producers of "sound-alike" recordings when, in October, 1975, it announced the issuance of a consent decree and cease and desist order which prohibits a producer of sound-alike tapes from deceiving the public into believing that the tapes had been recorded by the original artists who made the recordings popular.

The FTC complaint alleged that labels of the firm's tapes deceived purchasers into believing that they were the recordings by the original artists. Certain labels allegedly featured the names or likenesses of the original artists, or contained drawings similar to those that appeared on the album cover of the original recording.

The consent order requires that the firm stop using any labels, packaging, catalog, or any form of advertising or promotional materials that contains the likeness of the original artist or any illustration similar to the one used in the original recording, or implies in any manner that the tape had been recorded by the original artist. The order furthermore requires that sound-alike packages shall clearly and conspicuously disclose the name of the actual recording artist on the tape, and the warning: "THIS IS NOT AN ORIGINAL ARTIST RECORDING."

### Copyright

• Shortly after the 94th session of Congress convened in January, 1975, the chairmen of the Senate and the House Copyright Subcommittee reintroduced copyright revision bills.

The two bills, S.22 and H.R.2223, were identical, and mirrored the changes that had been made in the Senate where a revision bill was passed in late 1974. Of significance to the recording industry was the provision raising the mechanical royalty rate to 3 cents per selection or 3/4 cents per minute of playing time, whichever is greater, and the deletion of the section granting performance fees to recording companies and performing artists.

Senator Hugh Scott introduced separate legislation (S.1111) that would amend the copyright act of 1909 to grant a copyright in recorded performances to record companies and performers. A similar bill (H.R.5345) was introduced in the House by Rep. George Danielson. Both bills provided for a schedule of payments for the use of recorded music by radio and TV stations, background music services and jukebox operators. Both bills drew the immediate opposition of the broadcasters and jukebox operators.

### The Unions' View

• Hearings on the performance copyright bills were held by the Senate and House Subcommittees on consecutive days in late July. This time it was the unions — the American Federation of Musicians, the American Federation of Television and Radio Artists, the AFL-CIO — that were in the forefront in testifying in support of the bills. Strong opposition to the measure was, of course, expressed by the National Association of Broadcasters and by jukebox interests.

The House Subcommittee began its hearings on H.R.2223 in May, but it was not until September that hearings were held on the issue of the mechanical royalty rate. Buttressed by a comprehensive economic report on the industry prepared by the Cambridge Research Institute, RIAA presented evidence

demonstrating that there was no economic justification for increasing the statutory mechanical royalty rate; that publishers' income from mechanical royalties had more than doubled in the past ten years; that the increase to 3 cents per selection could result in a price rise of as much as \$100 million to consumers; that record manufacturers' profits would be under grave pressures; that the incentive to record and release new and experimental music, as well as performances by unknown artists, could be impaired; and that employment in the recording industry might fall, adversely affecting performers, technicians and production workers.

The Consumer Federation of America, NARM, AFM and AFTRA also filed testimony opposing the increase of the mechanical royalty rate to three cents.

### 2½ Cents

• The publishers and composers pressed for an even higher mechanical rate than contained in the bill, arguing that inflation had made necessary a rate even higher than 4 cents per selection. The Senate Judiciary Committee took up S.22 in October and, by a vote of 8 to 4, recommended that the statutory mechanical royalty rate be set at 2½ cents per selection. The bill was expected to go before the full Senate for a vote early in 1976.

### Freight Rates

• After having prevailed upon the trucking industry to grant reduced rates on less-than-truckload shipments of blank and pre-recorded tapes in 1974, RIAA's Traffic Committee made a similar application to the Rail Classification Committee. Effective February 28, 1975, the RCC approved rate reductions of about 7½% for less-than-carload shipments of pre-recorded tapes and about 15% of LCL shipments of blank tapes. The RCC also approved an RIAA request that the declared value on rail shipments of scrap records be increased from 10 cents to 16 cents per pound to take into account the higher prices of vinyl.

RIAA's traffic consultant and members of the committee then turned their attention toward attempts to develop a program of consolidated shipments via truck and air in the hope that this would make possible further cost savings for participating member companies.

### Compensation

• In a response to a number of requests by company members, the association embarked upon developing a questionnaire that would yield data on compensation and other fringe benefits prevalent in the industry for those in middle and lower management. A number of committee meetings finally brought agreement on a questionnaire and arrangements were made just before year's end for the Merchants & Manufacturers Association in Los Angeles to edit the questionnaire, collate the data and present the report.

### New Membership Category

• In order to accommodate small recording companies in the industry whose volume of sales was below \$100,000 a year, the board amended the association's by-laws to create a Class "G" membership category, with annual dues of \$100, for companies with annual sales of between \$50,000 and \$100,000, and a Class "H" category, with annual dues of \$50, for companies with annual sales below \$50,000.

## Interior Mus. Catalog Goes To Irving/Almo

LOS ANGELES — Irving/Almo Music, Inc. has acquired administrative rights to the Interior Music catalog featuring the songs of Bill Withers, Dennis Coffey, Van McCoy and Ralph Graham.



**FIFTH ON SIXTH** — Fifth Avenue meets Sixth Avenue as Carol Townes and Fifth Avenue, a new group, are signed to RCA's newly formed Sixth Avenue label. Surrounding Ms. Townes are (l to r): Fifth Avenue's Roger Mimms, Sam Credell, Herb Duncombe and Jimmy Solomon; August Simms, the group's manager; and Bob Rifici, RCA's manager of field marketing for custom labels. Standing is Ron Mosely, division vice president of rhythm & blues a&r.

## Executives On The Move fr 12

promotion out of Houston for the past year before joining Private Stock. Prior to that he was southwest regional promotion manager for GRC.

**Richbourg Named To A&R Post At Sound Stage Seven** — John Richbourg has been named to head up talent acquisition and a&r for the newly reactivated Sound Stage Seven label. He is a former producer of r&b artists. The label is being reactivated by Monument Records and will be distributed under the Epic/CBS custom label setup.

**Julio Aiello Named To Marketing Post At Creative World** — Julio Aiello has been named director of marketing for Stan Kenton's Creative World record label. He was formerly manager of the Los Angeles district outlet for Liberty Records and director of west coast operations for both Epic and Metromedia Records.

**Levinson Taps Bloom** — Appointment of Howard Bloom as national director of client development for Levinson Associates, Inc., international public relations organization, has been announced by the firm's president, Bob Levinson. Bloom will headquarter at the company's New York offices, working with Mark Stern, Levinson Associates' senior vice president in charge of eastern operations.

**Williams To Paragon** — James L. (Buck) Williams has joined Paragon Agency as an administrative assistant. He will serve in this capacity temporarily and will later assume the title, agent.

## soul waves fr 24

music cannot be classified and you shouldn't put artists into categories.

**Wynn Rosenberg**, program director at WYLT-FM feels that the rise in crossover is due to the r&b influence in all kinds of music. "More and more songs are reflecting an r&b flavor and that is why they are being played."

**Robert L. Scott**, program director at KYAC feels that uptempo, more danceable records will cross because they are compatible to r&b sound the station is trying to project. "However I also feel that if r&b stations want to remain competitive in the marketplace they have to be aware of cross-over records to fill the specific needs of the general market audience."

jess levitt

## RIAA Honors Stevens

NEW YORK — Roger L. Stevens, chairman of the board of trustees of the John F. Kennedy Center for the Performing Arts, was cited by the Recording Industry Association of America for his work in making the Center a reality. Present at the Association's eighth annual Cultural Award dinner were a number of industry executives including RIAA president Stanley M. Gortikov, who presented the Cultural Award.

## Russ Thyret fr 9

ease into the position slowly. In the past five years I've worked very closely with our promotion staff. My goal is to overcome the criticism that Warners doesn't get as much radio play as sales. We'll be realigning our staff at home, making some subtle changes in day to day operating procedures. I'll spend about a month tightening up my staff here and then spend most of the summer on the road getting to know as many radio people as I can. My style is straight ahead and I feel that to grow in this or any business you have to know more than one area. My experience as national sales manager and vice president for the last five years has been invaluable and I'm looking forward to the challenge of promotion with great enthusiasm. We're in a comfortable hot streak right now and I hope I can help perpetuate it."

## Anti-Piracy Report fr 12

seven counts of manufacturing illegal tapes following a raid by FBI agents in January of this year. The FBI seized more than 5,000 illegally duplicated tapes as well as some duplicating equipment. The alleged assault on the witness took place sometime since that raid.

Under federal law, Wallin was charged with a felony in view of his previous conviction. He faces a fine of up to \$50,000 and/or imprisonment of up to seven years on each count.

CHICAGO — FBI agents, led by assistant U.S. attorney Ted Scudder, raided W.H. Wholesale here, allegedly owned by William E. Hagglund, and seized 16,000 pirated tape recordings.

Among the illegal duplications were Al Greene's "Full Of Fire," the O'Jays' "Family Reunion," and "Get Up And Boogie" by the Silver Convention.

## Monument To Resume Sound Stage Seven

NEW YORK — Monument Records is reactivating the Sound Stage 7 label, to be distributed by Epic/CBS custom labels. Sound Stage 7 will center its energies on developing progressive talent and will be overseen by Fred Foster, president of Monument Records and Rick Blackburn, vice president and general manager.



## Full Attendance MOA Board Mtg.; Association To Vote On New Name

CHICAGO — Because the name Music Operators of America is no longer considered to be fully representative of the entire industry it serves, the association's officers and board of directors have elected to change the name, so that, in addition to music, emphasis may also be placed on the "amusement" aspects and the "international" scope of the association. The issue was debated quite extensively during the recent MOA board meeting at the Hilton Hawaiian Village in Honolulu, Hawaii (March 25-27) and several new names were suggested, subsequently reviewed and ultimately narrowed down to about four, to be voted upon by the entire membership. Although the final decision on a new name will be made by the Board of directors, a full membership mailing is being issued requesting that members vote on the four new selections and submit recommendations as well.

"We have been frequently approached in the past few years by members of the industry who felt the name Music Operators of America, which sufficed back in the late '40s when the association's principal concern was the jukebox royalty issue, is not presently suitable or representative, especially with the rapid growth of the amusement games part of the industry and the notable increase in foreign interest," said MOA's Fred Granger. He indicated that it would take several months before the change is ratified.

Inasmuch as a review of the previously held annual convention is a prime purpose of the association's board meeting each year, this topic was fully covered and the appropriate committees for the 1976 exposition were elected. Expo '76 will carry a bicentennial theme.

Other business on the agenda included a review of exhibit and registration fees. No actual exhibit fee increase was established; however, the cost of additional booths will be slightly higher this year. A special committee, composed of Wayne Hesch (Ill.), John Trucano (S.D.) and Neil Crenshaw (N.C.), was selected to review and update the jukebox story, which is circulated by the association. Fred Granger gave a briefing on the copyright situation and also reported on the April 30-May 1 MOA regional seminar to be held at the O'Hare Hilton in Chicago. About 60 persons had already registered for the event, which was limited to an attendance of 70.

The MOA board rejected a proposal to periodically move the site of the annual convention from Chicago to other major cities, and to hold an additional regional show each year on a smaller scale. "First of all," Granger said, "Chicago is an excellent convention city, with very ample exhibit and housing facilities and, what's more, it is equally accessible to visitors from within the U.S. as well as from foreign countries. Our annual convention is getting bigger and better each year, so why fight success!" Addressing himself to the possibility of a regional convention, Granger added, "The board was doubtful that a regional show would be successful and felt it might be detrimental to the progress of the many currently prospering state associations. MOA has long encouraged the formation of state associations and has worked very hard assisting in their development, so the last thing we'd want to do is compete with them, which is very likely what would happen if we chose to hold regional shows."

## Atlantic-Boston Appointed Seeburg New England Dist.

CHICAGO — William F. Adair, vice president of sales and marketing for The Seeburg Products Division (Chicago), recently announced the appointment of Atlantic-Boston Corporation as Seeburg distributor for the New England states of Maine, New Hampshire, Vermont, Rhode Island and Massachusetts (with the exception of Berkshire County in Mass.).

Edward Claffey, president of Atlantic-Boston, is no newcomer to the coin operated industry, as Adair noted. His business experience covers an impressive 27 year tenure which has touched base in many areas of manufacturing, sales and distributorship operations.

The modern 20,000 sq. ft. Atlantic-Boston facility offers the New England market full Seeburg service and parts inventory, and will showcase Seeburg phonograph products, vending equipment and Williams games in the New England area.

In making the announcement, Adair stated, "Ed Claffey has been associated with the Seeburg family of products for a good many years. We're pleased to have his expertise in our equipment implanted now in the New England territory. I am confident he will represent Seeburg well."

Claffey resides in the Boston area with his wife and children.

## \$1,000 Rene Pierre Tournament

VIRGINIA — On May 1 and 2, Peabody's Inc. of Virginia Beach, Virginia, exclusive U.S. distributor for the Rene Pierre foosball tables, will hold a foosball tournament in co-sponsorship with Hot Foots (R), Orlando, Florida based foosball centers chain. The tournament will take place at the Hot Foots location at North Gate Plaza and Lee Road in Orlando.

A total prize purse of \$1000 will be awarded as follows: men's singles — \$225; women's singles — \$125; mixed doubles — \$200; men's doubles — \$225; jr. mixed doubles (16 years and under) — \$100; and a \$25 second place award in each event.

Peabody's advised that an entry fee of \$2.50 per person per event will be charged and the deadline to register for play is April 27.

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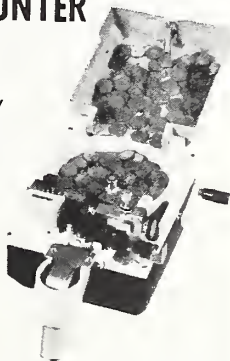
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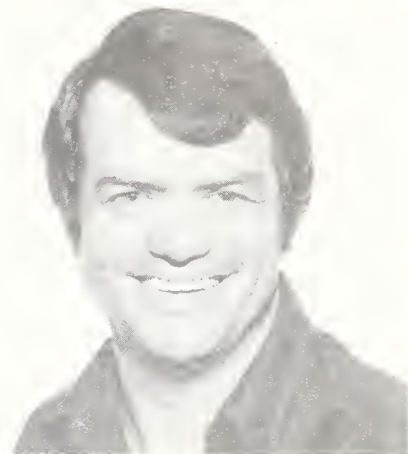


## Burke To Head Arcade Dept. At Mirco Games

PHOENIX — Patrick Burke, formerly director of the midwest region for Mirco Games, has been appointed to the position of sales manager for arcade products. He was recently transferred to the firm's home office in Phoenix.

In his new position, Burke will be dealing primarily with arcade products covering coin-operated soccer, video and pinball. One of his most important immediate assignments will be administering to Mirco's recent distributor contract program.

Burke joined Mirco in September of 1975. Prior to this period he served as vice president and general manager of Bunker Ramo's Banking Systems and president of Teltronics Communications.



Patrick Burke

## Edgell Named Mirco's Dir. of Marketing

PHOENIX — Bob Edgell, formerly promotion director for Mirco Games, has been named as new head of the firm's retail market. The position will entail marketing of all consumer products as well as administering to the new accounts generated by Mirco's recent joint venture with Fairchild Camera and Instrument Corp. The recently signed agreement provides for the joint production and marketing of video games for the home.

Edgell joined Mirco in January of 1975 as marketing manager for the soccer division. He has also held the position of promotion director for the games division. Prior to joining Mirco, he authored the book "Table Soccer Rules and Strategy," which is reportedly the only known book on the subject.

Edgell holds a B.A. degree from the University of Minnesota.



Bob Edgell

## Playmatic's Intro's New 'Fiesta' 4-Pl.

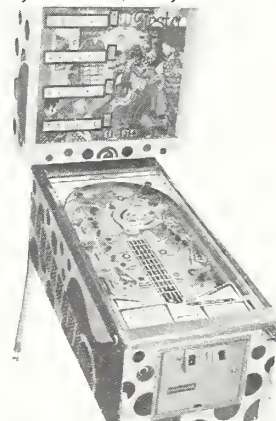
UNION, N.J. — A new 4-player flipper called "Fiesta," produced by Playmatic of Barcelona, Spain, is currently being introduced by Universe Affiliated International, Inc., the firm's U.S. representative.

The model is colorfully designed in gala "fiesta" fashion with backglass illustrations depicting Spanish dancers and guitarists in native attire, as well as a couple of very American looking tourists observing the festivities. In addition, the game is equipped with all of the playfield action necessary to attract players. Rollovers and targets assist in double and triple bonus scoring; bonuses score up to 270,000 points and a scoring potential of up to 999,990 points provides added challenge.

The model is available in 3 or 5 ball play and there are four ways to score a replay.

Fiesta's other outstanding features include: a polyurethane coated playfield,

six reel scoring, power adjustment regulation for the flippers and bumpers and heavy duty contacts, relays and coils.



Barry Feinblatt, president of Universe Affiliated, expressed his personal enthusiasm for the new model and noted that a single player companion piece, "Fandango" (which has the same playfield motif), is also available.

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## Profile: A Cash Box Interview With Clinton Pierce Wisconsin Operator



Clinton Pierce

During a recent **Cash Box** interview, Clinton Pierce, whose longevity as an operator is well-known in the coin machine industry, revealed his thoughts and personal observations on the industry's status, past and present, as experienced during his lengthy tenure as proprietor of C.S. Pierce Music Co. in Brodhead, Wis.

Pierce actually started in business in the year 1914, with a contract from Victor Talking Machine Co., the firm which later produced the Victrola. In 1922, he purchased his first Link player piano (at that time player pianos were among the relatively few types of coin operated amusement machines available). Clint admittedly has a personal knowledge of music, attributable to the influence of his mother, who was a music teacher.

The early Pierce route (consisting entirely of pianos) encompassed the territory of Wisconsin, Illinois and parts of Iowa. With the emergence of other types of amusement equipment, however, the route was ultimately limited to a 75 mile radius. Clint maintained that in order to continue his policy of good service, extensive travel time had to be curtailed.

A driving force in the operation of Pierce Music is Marie Pierce, who has worked side by side with Clint since the couple's marriage in the 1930s. She is as well-known as her husband in coin machine circles, and has been of invaluable assistance in the growth and success of the company.

In the following dialog Clint Pierce discusses some of the early games in the industry and the overall changes experienced in his own operation over the past few decades.

**CB:** How would you compare your route size in the early days to your present operation?

**Clint:** Back in 1920 we had more locations but the only piece of equipment was the piano. The route spread out a little later when cigarette vending and games became popular. I'd sometimes travel to Davenport, Iowa, which was 160 miles one way, to repair a piano and then return the next day. Today we don't travel as far, but I have much more

equipment than I did then.

**CB:** Of what type were most of your early locations and which games were most popular at the time?

**Clint:** During most of the early days, prohibition was in effect, so our early locations were restaurants and speakeasys. After prohibition was lifted we started going into taverns. In the beginning it was all player pianos, it wasn't until the 1930s that you started seeing jukeboxes and pingames. Some of the first phonographs in the early '30s were the 4 Record Dailey, which wasn't amplified, the Seeburg ferris wheel types, the 12 selection Rock-Ola's and Wurlitzer's and AMI was also in existence then along

with the 28 non-selective Capehart. Capehart was a U.S. senator who played an important part in early Wurlitzer development. I distributed for Seeburg in 1936 and for Capehart in 1941. During World War II it was very difficult to get phonographs. We started getting requests for cigarette vending machines in the early 1930s, equipment like the seven and nine column Stewart-McGuire, the Dugrenier and the National, which is still in existence today. Player pianos eventually left the market in the early '30s because they were non-selective. The pingames of the time were made by the same companies producing them today: Bally, Gottlieb,

Williams/United and Chi-Coin. Some of the early games were called Bagatelle, Pigeon Hole and Shuffleboard.

**CB:** What types of service problems did you have then and where was the equipment repaired?

**Clint:** Since we didn't have much electrical equipment, the types of service problems we ran into were much different than they are today. Usually it was a broken back or playfield glass, jammed coins or a ball stuck in the mechanism. The equipment was repaired at the location and if it couldn't be repaired there, it was brought into the shop. Pingames didn't even have bumpers then, so there wasn't much electrical work that had to be done.

**CB:** Would you make a comparison for us, of past and present equipment, in terms of durability, ease of repair and game concept and style?

**Clint:** That's a difficult comparison to make. The older machines were not as sophisticated as the ones today. Of course they broke down, but they were easier to repair since they didn't have many electronic parts. The games that are on the market now are much more exciting to play than the old ones and the factories are constantly adding new features to them. I'd say most games become obsolete before they wear out. When any of the newer models break down though, it is much more difficult to have them repaired. The new logic boards and electronic devices make it very difficult for the average operator or service man to repair unless he attends a service school or does extensive study on the boards himself.

**CB:** What are your views on pricing and how it has changed through the years? Do you believe it will continue to rise?

**Clint:** It's like anything else, take automobiles for example. You don't know what the price will be next year, but you know people will still be buying them. Much of our pricing though continues to depend a great deal on the type and area of a location. In urban areas, one play per quarter seems to be standard, but you'll still find two or even three plays per quarter in some rural locations. I personally see prices as continuing to rise, however.

**CB:** In the early days, were there any legal restrictions with respect to equipment or route operation, which were subsequently erased? How was this accomplished?

**Clint:** The most common, I suppose, were taxes. Anytime legislature saw a chance to add revenue to the state, of course they were going to try. Each time a new piece of equipment was introduced there was a new piece of legislation trying to tax it. We fought by lobbying and going to the state legislature ourselves to argue our case against it. We were association-minded as far back as 1930, and Wisconsin Music Merchants Assn. was formed in 1946. I believe that the state and local associations have made it easier to accomplish our goals and I recommend that every operator belong to his local state operators' association, as well as national Music Operators of America. Pierce Music Co., I am proud to say, is a member of Wisconsin Music Merchants Association, Inc., Wisconsin Automatic Merchandising Council, Illinois Coin Machine Operators Association, Music Operators of America and National Automatic Merchandising Association.

**CB:** Do you have any route management techniques which may make you more successful than the next guy?

**Clint:** Service. That is the one thing that will make anyone a success. You absolutely have to give good service. If you

*continued on pg. 48*

## Aloha! MOA Directors

This happy gathering of MOA directors and guests, clad in the appropriate leisure attire befitting the Hawaiian atmosphere, were in attendance at the March 25-27 board meeting at the Hilton Hawaiian Village in Honolulu. They are (l to r, front row, kneeling): Robert E. Nims, Al Ptacek Jr., Russell J. Dougherty, Norman Pink, Neil Crenshaw, Charles Tashima, Harold Heyer, A.L. Witt, P.J. Storino. Second row, seated: James I. Mullins, John Emick, Walter Bohrer Jr., Leoma Ballard, Russell Mawdsley, John R. Trucano, Gariand Garrett Sr., president Ted Nichols, Don Van Brackel, Fred Collins Jr., James Stevens, Millie McCarthy, Eimer Boyce and Wesley Lawson. Back row, standing: Fred Granger, Dorothy Christensen, Dexter Joyner, Dock Ringo, Claude Smith, Clayton Norberg, Maynard Hopkins, John Strong, Gabriel Oriand, D. Ronnie DeHaven, Neis Cheney, Peter J. Geritz, Hal Shinn, Jack Hackett, Roland Ton-



neil, Kem Thom, Donald Anderson, Wayne Hesch and Ted Grant



MOA's executive vice president Fred Granger (l to r), board member Charles Tashima and MOA president Ted Nichols are pictured here at the gala reception hosted during the three-day conviave for attending members and guests.

## Midwest Amusement Association Tournament



The Midwest Amusement Association, comprised of operators from the five-state area of Iowa, Nebraska, Kansas, Missouri and South Dakota who have joined forces in a program to promote tournament play on operator owned coin-operated tables, recently held a successful Pinball Wizard Tournament and Foosball Tourney at Peony Park in Omaha.

Top left: A top prize in the foosball event was \$800, awarded to Tom and Jerry Luth (sponsored by Stan's Music of Lincoln, Neb.), who won 1st place in the doubles division. Pair is being congratuated by foosball pro Bill Sumption of Hanson Dist.

Top right: Second place prize in the doubles category was \$500, awarded to Terry Stromberg and Jim Hakei (sponsored by Kort Amusement of North Bend). Midwest Amusement president Kelly Goins (left) of Carroll, Iowa poses with the winners and Bob Savage of Fort Dodge, Iowa who presented the check.

Bottom left: First place trophy and a cash prize of \$400 went to Marshall Kohtz (sponsored by Ray's Music of Crete, Neb.), who placed first in the singles match, and is photographed here with Bob Savage and Bill Sumption.

Bottom right: Second place singles winner John Adair (sponsored by Jeffrey's Amusement of Osceola, Iowa) is surrounded by Bob Savage, Kelly Goins, Bill Sumption and tournament director Randy Jensen, to receive his award.

See  
**MIDWAY'S**  
**'GUN FIGHT'**  
upright  
and  
cocktail table  
also  
**'SEA WOLF'**



## Ebonite Billiards' New Play-Mate Line, Rugged, Durable & Economically Priced

MIAMI LAKES, FLA. — "Play-Mate" is the new line of coin-operated pocket billiard tables currently being introduced by Ebonite Billiards. The series is produced in 5, 6, 7 and 8 foot models, which contain virtually all of the features of the deluxe Ebonite "Play-Right" coin-op line, according to Aaron Goldsmith, sales manager of the firm's coin-op division.

"We have designed into the Play-Mate the solid construction, playability and maintenance-free features an operator must have in a coin-op pool table, and at the same time, avoided the penalties of inflation," Goldsmith said. "As an example, Ebonite has replaced the expensive corner casting used in the Play-Right with a more economical means of connecting the rail assembly in the Play-Mate," he explained.

The 5-foot model, which is a good profit-maker where space is limited, as Goldsmith further pointed out, is scaled down from the 8-foot model (including smaller pockets and balls) but still gives the same playing challenge.

The new Ebonite Billiards Play-Mate line is endorsed by 15-time world billiard champion, Willie Mosconi.



The accompanying photograph of the 5, 6, 7 and 8 foot models, stacked upon each other, serves to dramatize the durability and rugged construction of the new line.

## Letters To The Editor

(Editors note: On April 3, 1976 *Cash Box* printed a news release concerning the litigation that had taken place between Atari and Fun Games. We have since received the following letter from the attorney representing Fun Games. Since this case is of historical importance to the coin industry, we feel obligated to print it and offer the opportunity for others to express their viewpoints.)

Dear Sir:

This office represents Fun Games, Inc. Fun Games manufactures and sells video amusement games. As such, it is in competition with Atari, Incorporated.

In the summer of 1975, Atari sued Fun Games. The complaint sought to restrain Fun Games from using any of Atari's alleged trade secrets. In October of 1975, just before the Music Operators of America Show in Chicago, Atari obtained a temporary restraining order which by its terms would prohibit Fun Games from manufacturing or selling the game of "Tankers" or "Bi-Plane." Fun Games claimed that the restraining order was void.

In December of 1975 and January of

1976, Atari applied to the honorable John M. Brenner, judge of the Santa Clara Superior Court, for an order holding Fun Games in contempt and for a preliminary injunction. The trial on that matter was thorough and took 20 court days. Thereafter, on March 17, 1976, Judge Brenner rendered his opinion.

The court held that a temporary restraining order should not have been issued in favor of Atari, dissolved the order, and further denied Atari's request for a preliminary injunction. Accordingly, *Cash Box* was in error when it reported on April 3, 1976 that "Atari Wins Fun Games Litigation." The only issues which were before Judge Brenner were requests for injunctive relief. Atari lost on all of those issues.

Whether or not Fun Games is guilty of unfair competition or whether Fun Games should be liable for damages, and if so, in what amount, was not decided. The court specifically refrained from deciding any issues as to liability. The court held: "Since the court is concerned as to whether or not to issue a preliminary injunction, but not concerned with assessing damages, the court will not decide whether Fun Games and its officers should be responsible for its damages."

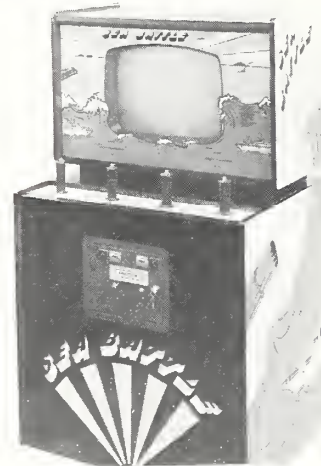
The litigation is continuing and there are money damages asserted by both Fun Games and Atari; the issues of liability have not been decided.

Pursuant to Civil Code Section 48(a), Fun Games hereby demands a correction be published substantially and conspicuously, as set forth in the April 3, 1976 edition of *Cash Box*.

Michael J. Flynn  
Burd, Friedman & Bartko  
San Francisco, California

## Ramtek Debuts Sea Battle

LOS ANGELES — Ramtek Corporation announced the release of a new

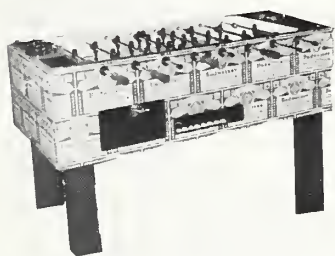


video upright called "Sea Battle." The model is contained in a colorful cabinet measuring 63" high by 36" wide by 29" deep. All of the action takes place on a

*continued on pg. 48*

## Over 5000 To Compete In Leisure's Budweiser Int'l. Fussball Tourn.

GARLAND, TEX. — The American '76 "Budweiser" fussball table, produced by Leisure Sports Systems Inc., is the subject of an international fussball tournament, the first of its kind, under the sponsorship of Leisure Sports Systems, Inc., to be held June 10-12 at the Stauffer Inn in St. Louis, Missouri. Although the firm also offers the American '76 in rosewood grained laminate, the specif-



ically designed Budweiser (featured in the accompanying photo) has gained international popularity as a result of heavy tournament related publicity and recent network television exposure on NBC's Johnny Carson Show, when the model was featured in a Budweiser commercial with the show's co-stars Ed McMahon and Doc Severinsen.

Leisure Sports' vice president Jerry Monday noted that since the telecast the firm has been besieged with an outpouring of tournament entries from all over the country, which has more than rectified the deterrent effects of the Budweiser strike which had slightly hampered circulation of the hundreds of thousands of point of sale entries handled through Budweiser distributors. He said about 5,000 young people are expected to compete in the tournament for prizes totaling \$25,000. Advance Distributing in St. Louis is supplying 50 tables for play, which will take place in the lower level area of the Stauffer Inn.

Monday said a professional tournament agency is being retained to handle the big event and, on the strength of Leisure's own efforts as well as the superb cooperation of the Budweiser people and their extensive back-up promotion campaign, the tournament will be a resounding success!

## MAA Conv.-Trade Show May 14-16

NEW YORK — The upcoming Annual Regional Convention & Trade Show being sponsored by the Music and Amusement Association of New York is off to a rousing start, according to MAA executive director Ben Chicofsky. The event, using a new, exciting concept tied in with the 1976 bicentennial as a theme will be held at the Stevensville Country Club in Swan Lake (Catskills), New York on Friday, May 14 through Sunday, May 16.

"Most of the convention's exhibit booth space for the trade show is practically gone," said Chicofsky. "A lot of it has been reserved by out-of-town, out-of-state operators, distributors, manufacturers, jobbers, and wholesalers, who see this meeting as an excellent means of breaking into the greater New York area regional market."

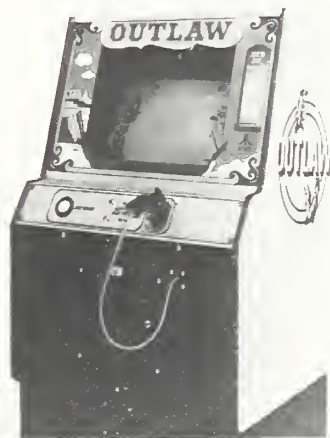
Chicofsky indicated that there are some remaining booths available on a first-come, first-serve basis. He said the event will attract operators and representatives from the states of New Jersey, Connecticut, Pennsylvania and the New England area besides New York and a capacity crowd is expected.

The association has made available a specially prepared informational guide and kit about the convention, which can be obtained by calling (212) 245-7550.

## Fast Draw Action In Atari's New 'Outlaw'

LOS GATOS, CA. — Among the latest in a "string of innovative winners" from Atari, Inc. is an exciting new fast draw shootout game called "Outlaw," which offers the player the opportunity to match fast draw skill against a video gun-fighter.

"Because it is a game that physically involves the player in one of America's most traditional good guy, bad guy con-



tests and offers new player and operator options, we think that Outlaw will be the next big video winner," stated to Frank Ballouz, Atari's national sales manager.

The game abounds in realism and attention-getting features including audio footsteps, gunfire and video "outlaw" animation. A gunfighter is portrayed swaggering out from behind buildings in an authentic Western town (graphically illustrated on the monitor); he turns, waits and fires, unless shot first by the player.

Operators can adjust Outlaw for the number of "hits" needed to achieve "Dude," "Greenhorn" or "Top Gun" ratings and the panels displaying the ratings light up according to the number of hits scored. Extended play can be awarded to "Top Gun" scorer at operator's selection.

Two selectable fast-draw times, "Half-Fast Pete" and "Billy-the-Kid," are included in new player options.

Illuminated warning panels flash if the gun is drawn early or is not returned to the holster before the next shootout sequence. The game automatically shuts off if the pistol is left out of the holster for an extended time. The gun is a full-scale replica of a Colt .45.

Outlaw's standard features include a 23" monitor, locking cash-box, hinged cash door and Durastress (tm) tested solid-state electronics. The game has a tempered glass front panel to avoid damage and the pistol is made of tough, long-wearing material that will not scratch the cabinet.

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## CHICAGO CHATTER

Among new equipment in the spotlight this week is the Atari "Outlaw"; two pingames produced by Playmatic and introduced by Universe Affiliated, one being a 4-player called "Fiesta" and the other is a single player companion piece "Fandango"; also, a new coin-operated pocket billiard table line from Ebonite called "Play-Mate." And there's more to come, as we get deeper into the lucrative spring and arcade season!

AT THE END OF THIS WEEK (4/30-5/1), the MOA regional seminar will be in session at the O'Hare Hilton Hotel in Chicago. Program will be coordinated by **Dr. Gerry Sequin** of Notre Dame University, with individual sessions conducted by faculty colleagues **Dr. John Malone**, **Dr. William Sexton** and **Dr. Salvatore Bella**. This is the fourth such series sponsored by MOA and indications are it will be as highly rated as the previous sessions. Although more than 60 persons had signed up by mid-April, the association planned to maintain its attendance limit of 70.

DATELINE MOUNTAIN VIEW, CALIF. — Soon to be the new base of operations for Exidy, Inc. The firm will be moving from its present site in Sunnyvale and all settled in to the considerably larger new facilities at 2599 Garcia Ave. in Mtn. View by about May 5! Meanwhile, we understand they're doing just beautifully with their newly released "Death Race" driving game!

"SEA WOLF," THE POPULAR "GUN FIGHT" UPRIGHT GAME and the recently debuted "Gun Fight" cocktail table are in extremely big demand at Midway Mfg. Co. — much to the delight of all concerned, especially director of sales **Larry Berke!**

RECENTLY ARRIVED, AND ON DISPLAY, at Empire Dist. Inc. is a sample model of the new "Garlando Convertible" foosball table. It is similar in size to the previous unit but a departure in design and accessories. The playfield is reversible and the new factory has incorporated numerous innovations into the new model — which should certainly please the many customers who'll be stopping by to see it!

CENTER OF EXCITEMENT AT Chicago Dynamic Industries these days is the "Cinema" pingame as well as the recently released "Lo-Boy Demolition Derby." They're heavily backlogged on orders, according to **Bob Sherwood**, and don't anticipate a let-up at the present time!

## EASTERN FLASHES

American Shuffleboard Co.'s **Nick Melone** and **Sol Lipkin** are practically glued to the phones these days answering inquiries about the planned bicentennial tournament coming up in the near future. National interest is very high, as Sol pointed out, and although a definite date has not as yet been determined, people are calling in from all over the country requesting tournament particulars. As further evidence, Sol mentioned the tremendous success of the recently held pre-bicentennial tourney in Philly, which drew heavy player/spectator attendance and a considerably increased number of women participants! Added to all this good news is the fact that American's shuffleboards and pool tables are selling like crazy and the factory is trying its best to keep up with present orders — so, if you're awaiting delivery, just be a little patient!

... Shaffer Dist. (Columbus) is finalizing details for a late April service school, on the new Rowe R-80 photograph, to be held in Charleston, W. Va. As for present business, **Dick Gilger** said it's excellent and he noted a rather significant rise in vending sales! ... Looks like the upcoming Music and Amusement Association of New York annual convention and trade show will be a record event, according to executive director **Ben Chicofsky**. At presstime, booth space was about completely sold out and the association was preparing for a capacity attendance! Dates are May 14-16 at the Stevensville Country Club in Swan Lake (Catskills).

## MILWAUKEE MENTIONS

Spring is arriving, and with it scads of new equipment is hitting the market just in time for the summer vacationers. The next few months will no doubt prove to be profitable ones for many operators as well as manufacturers and distributors.

SPOKE WITH **Leonard Roulier**, executive director of WMMA, who told us he was very pleased by the exceptional turnout for this year's WMMA Spring Convention & Show. In fact, response was so good that the Music Operators of Minnesota, which Leonard's firm also represents, has decided to add another day to their annual meeting and also include a show comparable to the one in Wisconsin. The new dates for the Minnesota convention are June 4-6, at Radisson South in Minneapolis. This will be the first major convention and show for Minnesota, and also the first year they will initiate their own annual directory. Also, Leonard told us that everyone enjoyed the Scotsland Resort in Oconomowoc so much that they voted to hold next year's convention and show there, too.

UNDERSTAND OUR RESIDENT SPORTSMAN, **Jim Stansfield** of Stansfield Vending, Inc. in LaCrosse, is waiting impatiently for news of the smelts that should be running any day now. We talked to Jim's wife, **Belle**, who told us that Jim had been waiting all day for a very important call telling him smelt were ready to be caught in Ashland, Wisc. where he's planning to spend a few days during the week "smelting." Hope the catch is a big one!

ON THE SINGLES SCENE: **John Jankowski** of Radio Doctors in Milw., tells us the following singles are receiving much operator attention: "Hurt" by **Elvis Presley** (RCA), "Love In The Shadows" by **Neil Sedaka** (Rocket), "Anytime (I'll Be There)" by **Paul Anka** (United Artists), "I Want You" by **Marvin Gaye** (Tamla/Motown) and "Welcome Back" by **John Sebastian** (Warner Bros.).

## State Association Calendar 1976

May 7-8: Ohio Music & Amusement Assn. annual conv., Carrousel Inn, Columbus  
 May 14-16: Music and Amusement Assn. (New York) annual conv., Stevensville Country Club, Swan Lake  
 May 21-23: Music Operators of Texas, annual conv., Rice Rittenhouse Hotel, Houston  
 June 4-6: Music Operators of Minnesota annual conv., Radisson South, Minneapolis  
 June 11-13: Illinois Coin Machine Ops. Assn. annual meeting, French Lick Sheraton, French Lick, Ind.

July 23-25: Montana Coin Mach. Ops. Assn. annual conv., West Yellowstone  
 August 27-29: No. Carolina Coin Ops. Assn. annual conv., Sheraton Motel, Charlotte  
 September 9-12: Florida Amusement Merchandising Assn. annual conv., Sheraton Towers, Orlando  
 September 16-18: Music Operators of Virginia annual conv., Hyatt House, Richmond  
 October 14-16: West Virginia Music & Vending Assn. annual conv., Sheraton Inn, Clarksburg

## CALIFORNIA CLIPPINGS

Warmest congratulations to **Linda** and **Chris Loumakis** for the latest addition to their family, **Lorika**, a 7 lb. 2 oz. baby girl born on Saturday April 17. Mother, daughter, and father are all doing fine. Pico Indoor Sports is currently expanding its quarters and Chris is awaiting a new shipment of "Sharks," "Jai Lai Air Hockey," and Chicago Coin's "Cinema" sometime this week.

**Bob Portale** was recently presented with a beautiful plaque from Elektra. The inscription reads: "The Elektra Award, presented to Portale Automatic Sales in deep appreciation for outstanding performance in the sale of 'Avenger.'" "That really says it all and as an additional compliment, only two such awards were presented, the other going to a distributor in Japan. Have you had a look at Exidy's "Death Race" yet? This new game appears to be a winner so watch for it.

Nice speaking with **Stephanie Demos** of Innovative Coin Corp. Everyone at ICC is currently excited about their new cocktail table "Sky-Tack."

**Don Smith** who heads customer service at Atari, reported that the first in a series of technicians seminars was held last week for their distributors at the Ramada Inn in Santa Clara.

Rowe International, Inc. has planned a grand opening and open house for their new Los Angeles quarters for Friday, April 30. There will be a buffet and door prizes will be given away. The location is 1433 West Pico Blvd. in L.A.

**Pat Karns** and **Ken Anderson** from Fun Games, Inc. said Bi-Plane is still shipping on a regular basis and Bi-Plane 4 is now shipping and income reports are respectable.

C.A. Robinson & Co. will be hosting an Atari two day seminar on May 6 and 7. **Hank Tronick** of C.A. said they are expecting such a large turnout, that even the accommodating C.A. showroom may not be big enough to hold everyone. **Ira Bettelman** traveling to Miami at the end of the month to attend the Allied meetings there. He is looking forward to some exciting new product. **Leah** and **Al Bettelman** are relaxing and working at Murietta Hot Springs. Keeping a strict regimen of diet and exercise. Al reports that after only two days they've lost five pounds. ... Very happy anniversary wishes to **Aldene** and **Bill Gordon**, vet operators from Brawley, California, who just recently celebrated their golden 50th anniversary on April 10.

## HOUSTON HAPPENINGS

New addition to the Big State Vending Co. (6201 Gulf Fwy.) executive management staff is **Jerry M. Kaler**, who joined the firm in early April. Former vice president **Bob Barger**, who had 11 years' continuous service with the firm, was put on semi-retirement. A well known and popular figure here, Bob moved to his farm in Silsbee, Texas area and comes in to work on Monday and Friday of each week. Prior to joining Big State, which is among the largest vending companies in Texas, Bob served for many years with the Houston Music Co. ... **Joe Baine**, dean of out-of-town operators, moved into his large, beautiful new home in Beaumont, Texas. He is in partial retirement and son, **Donald**, is currently the main cog in the wheels that keep the firm rolling. ... Enjoyed chatting with **Lloyd Wells** who with son **Lloyd Jr.** owns and operates Boyd's Repair Service, which was founded here about 28 years ago. ... Haven't seen veteran local operator **E.S. (Diz) Dean** around for quite a while and assumed he might have retired. Learned last week that it's not so, however, and he's still in there pitching. ... Sound Warehouse (Northtown Plaza), one of the largest record and tape retail outlets in Texas, is reporting excellent sales these days. Firm's home-base operation is in Oklahoma City, Okla. ... **Don Park**, sole owner of Bluebonnet Music & Cigarette Service, Inc., was not in when we stopped by last week, so we'll extend our greeting through this column! ... **Sam E. Ayo**, truly an old timer in local coin machine circles, retired some months ago as a rouman for Bluebonnet Music and Cigarette Service. We wish him well. ... Being marvelously well informed on coinmatic operations in most of the southwest and almost everywhere else for that matter, **Hans Von Reydt** of the H.A. Franz & Co. office is considering writing a novel on the subject — which should be interesting, considering his obvious qualifications and background. ... Have no reports as yet on the progress of once super record authority **Joe Zimmerman**, who's on the comeback trail. ... **Pee-wee Fleshner**, since becoming a salesman for International Billiards, Inc. (2311 Washington), apparently has dissolved his coin machine service and repair company. ... Have written much recently on the physical endurance of **Billy Rider**, owner of South Texas Music Co. (2621 Milam). Latest episode involves his leaving the office before daybreak, driving through two states and returning to Houston by 5 a.m. the next day — admittedly a little pooped!

## Ramtek: Sea Battle fr 47

Operators can adjust this 2, 3, or 4 player model with regard to length of play, coinage, and sound level. Sound effects play a very important role in Sea Battle. Featured are exploding shells, grinding hulls and rumbling engines. In addition, players have full control to maneuver ships across the entire screen, hide in coves and blow away islands with rapid fire action. Eight moving mines further test a player's skill.

Chuck Arnold, vice president of marketing for Ramtek, told **Cash Box** that Sea Battle has been thoroughly tested and that samples will be shipped to distributors when full scale production begins in about two weeks. For further information contact Ramtek Corporation at 292 Commercial Street, Sunnyvale, Calif., 94086, or call (408) 735-8400.

## Interview fr 46

have a machine that's down, repair it that day, not a day or two later. To delay is one sure way to lose money, and I don't know of anyone who can afford to!

**CB:** Are there any major difficulties that new operators must overcome?

**Clint:** You always have the cost of getting started in any business and the coin machine industry is no different, the new equipment is very expensive. But, there is always a need for new blood in any industry. The only advice I would give is: be prepared to put a lot of time and work into it. You have to give good service, as I said before, in order to be successful. If someone calls at 11 p.m. and says a machine isn't working, you must go and repair it. If a person is prepared for this type of work then he should be successful.

**CB:** Do you feel the small operator has an extended future in the business?

**Clint:** As long as we can remain competitive with other types of entertainment and recreational facilities, I don't know why not. Many of the locations are rural and you have to be close to those locations to give service, so I don't foresee any danger of the small guy being phased out.

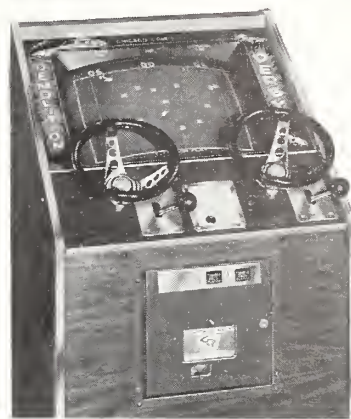
**IN REVIEW:** Following is a photographic lineup of some of the new amusement machines recently introduced by the various games manufacturers and dated according to their exposure in Cash Box.



**ATARI "STUNT CYCLE."** 1-2 player video motorcycle game. Riders try to jump over line of buses (that increases after each pass) without crashing. (3/13/76).



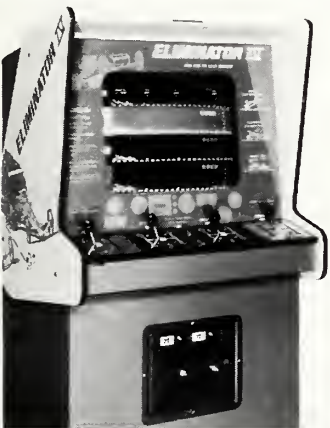
**CHICAGO COIN "CINEMA."** 4-player flipper. Features ChiCoin's new S-T-A-R action hole play. High scores are made by rollover buttons, advance bonus lanes and power bumpers. (3/20/76).



**CHICAGO COIN "LO-BOY DEMOLITION DERBY."** 1-2 player compact version of popular upright game. Fast moving, superskill play with realistic car crash sounds. (4/10/76).



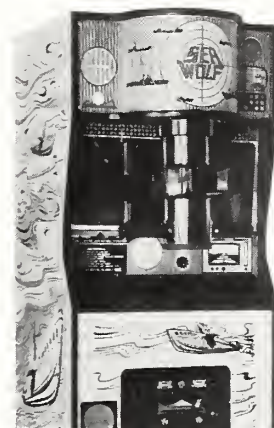
**EDCOE "COMPUTE TAC TOE."** Upright version of successful cocktail table game; no monitor and players compete directly against each other. Solid state. (3/20/76).



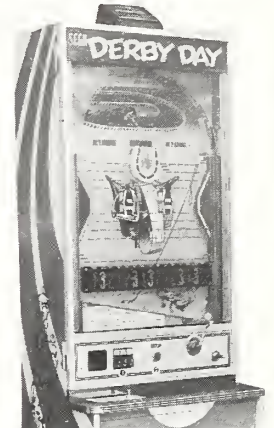
**ELECTRA GAMES "ELIMINATOR IV."** 1-4 player video drag racing game; 4 cars, 4 'heats' (ops option). Realistic "H" pattern gear shift, 3 speed shift points. High score wins. (4/24/76).



**D. GOTTLIEB & CO. "SURE SHOT."** Single player flipper; pool theme featuring top center rollover and two kickout holes. Big bonus scores make this an exciting game. (3/27/76).



**MIDWAY "SEA WOLF."** Video upright unit offers challenging play and scoring features to generate player excitement and induce repeat play. Periscope lens and rapid torpedo fire! (4/17/76).



**SEGA "DERBY DAY."** Exciting pinball action; also vends prizes to winners. Features three horses racing in competition with one another; original race track sounds. (4/10/76).



**UNITED "SEVILLE."** 6-player shuffle alley offers five choices of play. Sixth frame game is special fast play with increasing strike and spare score values. (3/27/76).



**WILLIAMS "SPACE MISSION."** 4-player flipper offers special match and bonus features. Advance scoring options such as double entry turn-around, bonus step-up, and extra ball. (3/20/76).



**BALLY "HOKUS POKUS."** 2-player pingame. 37 different ways to build up to an 'over the top' score. Thumper bumpers and slingshot kicker for extra strong scoring energy. (3/20/76).



**INNOVATIVE COIN CORP. "SKY-TACK."** Cocktail version of upright 'Spitfire' unit. Handsome wood grained cabinet, clear plex top; controls flushed into side for easy maneuverability. (4/17/76).



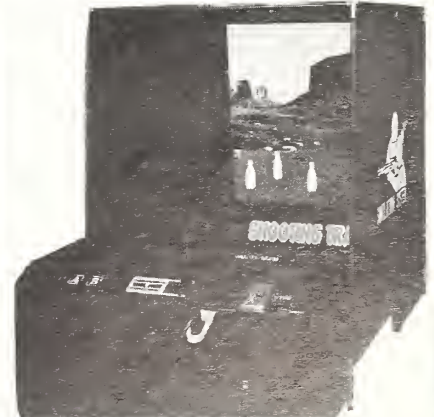
**MIDWAY "GUN FIGHT."** Video cocktail table featuring 19" solid state TV monitor, anti-static, smoke glass top and easy to read, lit up instructions. (4/17/76).



**FUN GAMES "BI-PLANE 4."** Object is to seek and destroy enemy aircraft while skillfully maintaining teamwork, speed, and maneuverability. Three or four player competition. (4/3/76).



**SEGA "WILD GUNMAN."** Player fights quick shooting gunmen that appear on screen. As gunmen's eyes flash, player draws and shoots — fastest draw wins. (4/24/76).



**SEGA "SHOOTING TRAINER."** Bottles appear on the screen and explode into bits if shot is accurate. Game utilizes 16mm film, and operates on an electronic optical system. (4/24/76).



## Canadian Notes

TORONTO — Bobby Curtola has been signed to RCA Ltd. in Canada by Ed Preston, general manager and vice president of RCA's record division here. Regularly appearing in Las Vegas, Curtola hit international prominence in the mid-sixties with the single, "Fortune Teller." An album has already been recorded at Phase One Studios in Toronto, to be released in the U.S. by American Artists.

**Ronnie Hawkins** has left Canada for an undetermined period of time to scout for song material and to secure an international record contract for himself. At one time signed to Roulette, the legendary rock 'n' roller cut two big hits in 1959 following one hour of rehearsal in New York: "Forty Days" and "Mary Lou." His backup band, then The Hawks, were later to leave him and rename themselves The Band. His present location is in the Malibu Beach area of California where sources say he is working out with members of The Band, Bob Dylan, Leon Russell and Kris Kristofferson.

**David Clayton Thomas** is winding up sessions with Blood, Sweat and Tears in New York. He is presently considering offers to record a solo album, meanwhile all members of Blood, Sweat and Tears are scheduled at Ontario Place, June 22, in Toronto. Thomas recently finished production on an album for GRT Records with a Toronto-based reggae band, Ishan People. Recorded at Thunder Sound, the LP is skedded for May release in Canada.

**Former Guess Who** member Domenic Troiano has formed a new band and has just played a select number of dates in southern Ontario. The whirlwind tour culminated in Toronto on April 24 where CHUM-FM broadcast a one hour set, live. Plans are underway to edit the tapes from the broadcast and issue a limited number of albums from them. Following the Mocambo date, The Domenic Troiano Band leaves for the U.S. to secure a recording contract for international release.

## Bergeret Pubbery Busy Business

BUENOS AIRES — Bernardo Bergeret, manager of Trompos Publishing, associated with TV Globo of Brazil, reported extreme happiness to **CB** about the fact that four tunes in Argentina's top twenty belong to the pubbery. Bernardo is also director of Vozing Records, which produces recordings through other labels, and has eighteen LPs scheduled for release on several labels during April and May.

**Producer Fabian Ross** is traveling to the states to get in touch with the music scene in Los Angeles and New York. He will also stop at Rio de Janeiro before returning to Buenos Aires in about two months. In the meantime, RCA is releasing one of his latest productions, a new volume of "Pato C Special," the hit discotheque series.

**EMI-Odeon** has given another "award to artist outstanding in sales." In this case it was to two Spanish chanters, Dyango and Manolo Otero, who received the awards for sales of their singles during 1975. Dyango taped also a successful TV show, and promoted his new single, "Senor Munoz."

**CB's group Los de Siempre** is having a new strong single, "Crepusculo Perdido," which appears as a sure chart rider. The tune is receiving strong promotion on radio and the group is appearing on TV and shows. Their music is a mixture of folk, rock and pop, which makes it strongly appealing to the teen market.

## Ringo, Ex-Mates On Polydor Soon

PARIS — Ringo Starr has signed with Polydor for European distribution of his next album, due to be released at the beginning of June. The LP will feature material written by Elton John, George Harrison, Paul McCartney and John Lennon, which should make it an historical issue, of sorts.

The Oyster label, which is handling Deep Purple catalog, is also handling ex-members of that band through Polydor. First offering, to be released soon, is Richie Blackmore's next album, "Rainbow Rising."

Polydor France has also organized a tour of France later this month for the Ian Gillan (also former Deep Purple singer) Band. The tour will play one dozen dates including Paris' specialized pop club, Bataclan April 26.



**FRESH AND FORMER ROLLERS** — Ian Mitchell (left), newest member of Scotland's Bay City Rollers, is pictured with Alan Longmuir (the man in the suit) whom he replaces. Longmuir, who founded the band with brother Derek in the late sixties, will continue to act in the Rollers' behalf as a director of the Bay City Music publishing company. Longmuir gave exhausting tour schedules and adverse personal publicity as his reasons for stepping out of the performing role. Mitchell has already joined the band, in the wake of Longmuir's departure, as guitarist/keyboardist/vocalist.

## BBC, Teichiku Pact

TOKYO — Teichiku Record Co. Ltd. has concluded an exclusive agreement with BBC Records of England, representing a step forward in Teichiku's intended expansion of international repertoire. Prior to this, the company had acquired two other British labels, Bradley and Contempo, at the beginning of this year. The BBC label operates under the umbrella of BBC broadcasting and concentrates on easy-listening material.

## Rex Barry Named Astor Records' Nat'l. Sales Mgr.

MELBOURNE — Rex Barry, who joined Astor Records four years ago as a sales representative and was promoted to Victorian sales manager within three months, has been appointed national sales manager for the company by Neville Smith, general manager.

Bob Millar, originally a sales representative and most recently involved in national promotions, takes over the Victorian sales post vacated by Barry.

## Midani Selected WEA Brazil Discos Managing Director

LOS ANGELES — Andre Midani has been appointed managing director of Discos WEA Brazil by Nesuhi Ertegun, president of WEA International. Midani joins WEA Brazil after an eight year stay with Phonogram. Under Midani's managerial direction, Phonogram grew to be the biggest company in Latin America. Prior to Phonogram Midani was general manager of Capitol Records in Mexico. He opened that company for EMI in 1964. Aside from his executive abilities, Midani has a reputation for being able to recognize talent, having discovered Joao Gilberto, Jorge Ben, Caetano, Gilberto Gil, Gal Costa and Maria Bethania, and signing them all to recording contracts.

Midani came to the record business in 1952 as a stock clerk for Decca in France and soon became a salesman for the firm. In 1955 he went to Africa to make ethnic recordings and in 1956 he joined EMI Brazil to work as label chief and promotion man. Before going to Mexico Midani opened a Latin America record company for EMI which sold records on a successful door-to-door basis.

Nesuhi Ertegun, referring to Midani's appointment, said "I am extremely happy that WEA International will now have on its team a record executive of his importance and his talents. With Midani as head of our Brazilian company, the incredible catalog we have from our companies all over the world will get full and total exposure in the Brazilian market. Also I know he will come up with important Brazilian music that will be significant not only in Brazil, but to our companies throughout the world. I feel that this is one of the most important appointments in the history of WEA International."

Discos WEA Brazil will start operations July 1, with offices in Rio de Janeiro and Sao Paulo.

## Hill Heads EMI Appointments

LONDON — EMI Limited has appointed a number of new divisional directors. Leslie Hill has become director of UK record operations and managing director of EMI Records; William E. Ingham shifts to director of central research laboratories; Graham J. Powell is now president of EMI (North America) Inc. and EMI Technology Inc.; Bryan C.W. Semain assumes the role of director of public relations; and Rex F. Thorne is now director of industrial electronics. In other announcements, Neil Sarsfield has been named managing director of EMI Singapore Pte Ltd., continuing his duties as head of EMI Thailand; Paul Ewing, formerly sales manager has been made director and general manager of EMI Hong Kong Ltd.; and David Allen and John Keat have been promoted to the board of SE (EMI) Labs Ltd.

### Other U.K. News

**Independant producer Tom Newman** has signed a deal with Decca Records for independent production and acquisition of new product by Newman for the Decca label. Newman was responsible for the production of the Mike Oldfield album, "Tubular Bells," and the design and building of Manor Studios for Virgin Records. He is currently constructing his own studio complex on a barge moored at London's Little Venice. The Decca deal was negotiated by Hugh Mendl and Frank Rogers of Decca and Mick McDonagh for Newman.

**Johnny Mathis** has just completed his third successful tour of the UK in four years, playing a total of 35 engagements including three at the London Palladium, grossing half a million dollars in total. While in the UK, CBS Records presented him four silver disks for albums he has released over the last eighteen months. The tour was promoted by Derek Block, who is bringing in Al Martino in June and

Chuck Berry in May for a series of UK concerts.

**DJM has announced** that David MacDougal and Frank Neilson have joined the firm as tape product manager and assistant tape product manager respectively. Both were previously with Precision Tapes. Former Power Exchange creative services director Trisha O'Keefe has also joined the firm as international product manager and Mike Allen, former field promotion man for the Midlands area, has been appointed head of field promotions. On the international front, Barry Saich has been made UK creative services coordinator, previously being general administrator of Dick James Music, artist agency division.

**Roland Kommell**, vice president of Polydor International has celebrated his 25th anniversary in the Polydor organization. Kommell originally joined the Siemens Company in 1951 and, after three years, went to Deutsche Grammophon. He has worked in all areas of the record company including a&r and marketing to his present position of vice president.

**For the first time ever** in his 50-year career, Bing Crosby is to appear live on a London stage. Commencing June 21 for two weeks Crosby will play the London Palladium with legendary jazz pianist Joe Bushkin and English comedian Ted Rogers and his family. Special guest star will be Rosemary Clooney. This engagement will mark Crosby's 50th anniversary in show business, and all proceeds from the event will go to the National Society for Cancer Relief and the Duke of Edinburgh Playing Field Association charities. Crosby's last appearance in the UK was in 1944 entertaining the allied troops. When asked by the promoter why he consented to returning to England he replied, "Otherwise where would I go to play golf?"

## Tokuma Reflects Strong Fiscal Half

TOKYO — Tokuma Music Industries Co., Ltd., under the direction of president Tasuyoshi Tokuma, has brought together branch managers from throughout Japan in order to confirm business results of fiscal year 1975 (Mar. 21, 1975 to Mar. 20, 1976) and to discuss plans for the first half-term of the fiscal year 1976 (Mar. 21, 1976 to Sept. 20, 1976).

At the meeting it was disclosed that fiscal 1975 sales showed an increase in comparison with the previous year. Prime contributors were popular singers Hiroshi Itsuki and Masako Mori. Aside from them, Junko Ogawa, a female artist was prominent, having been named new artist of 1976. Together with some established singers, Midori Nishizaki, Masao Sen and Kaoru Yumi, Tokuma sales were heavily boosted.

A sales target for the first half-term of fiscal 1976 was set at 20% more than the same term of the previous year. The company is expected to carry out this target through the promotion of jazz and classics as well as new music. At the same time, Tokuma is to lay emphasis on new artists of the Minoruphone label.

# MARLEY

**"BOB MARLEY AND THE WAILERS BAND OF THE YEAR 1975" . . . .** Rolling Stone Music Awards

**"BOB MARLEY AND THE WAILERS . . . Reggae at it's sinuously, sexily, rocking best" . . . .**  
—John Rockwell, New York Times

**"BOB MARLEY represents the artistic and socio-logical heart of Reggae . . . a music that is the most compelling and exciting to arrive here in years"**  
—Robert Hilburn, Los Angeles Times

**"MARLEY IS FANTASTIC, INCREDIBLE, HIS LYRICS SHOULD BE PRINTED ON THE FRONT PAGE OF EVERY NEWSPAPER" . . . .** —Dr. John

**"BEST THING I HAVE SEEN IN TEN YEARS . . . I COULD WATCH THE WAILERS ALL NIGHT" . . . .**  
—George Harrison



**A Brand New Album by the Most Talked About Star in Music.**

ILPS-9383

**Produced By Bob Marley**

**Also available on 8 Track and Cassettes**

Personal Management: Don Taylor

Photo: Neville Garrick



Island records









**Japan**

- 1 **Beautiful Sunday** — Daniel Boon — Discmate
- 2 **Momen No Handkerchief** — Hiromi Oota — CBS-Sony
- 3 **Oyoge Tayiyakikun** — Masato Shimon — Canyon
- 4 **Ai Ni Hasshitte** — Momoe Yamaguchi — CBS-Sony
- 5 **Haru Ichiban** — Candies — CBS-Sony
- 6 **Kimiyo Dakarete Atsukunare** — Hideki Saijo — RVC
- 7 **Nagoriyuki** — Iruka — Panamu/Crown
- 8 **Oretachi No Tabi** — Masatoshi Nakamura — Columbia
- 9 **Oh Mariana** — Seiji Tanaka — Victor
- 10 **Nakanayawa** — Junko Sakurada — Victor
- 11 **Wakatte Kudasayi** — Akira Inaba — Discmate
- 12 **Asu Ni Mukatte Hashire** — Takuro Yoshida — For Life
- 13 **Biba America** — Banzayi — Overseas/Teichiku
- 14 **Ai No Shihatsu** — Hiroshi Itsuki — Minoruphone/Tokuma
- 15 **Kageriyuku Heya** — Yumi Arayi — Express/Toshiba
- 16 **Fantasy** — Hiromi Iwazaki — Victor
- 17 **Nijissayi No Meguriayi** — Signal — Polydor
- 18 **Muenzaka** — Grape — Elektra/Warner-Pioneer
- 19 **Mitsumeawu Koyi** — Carpenters — A&M/King
- 20 **GINZA Red Oui Oui** — Deep — Epic/CBS-Sony

**TOP TEN LPs**

- 1 **Shootayijoo No Nayi Show** — Yoosuyi Inouye — For Life
- 2 **Sannenzaka** — Grape Live — Warner-Pioneer
- 3 **Negayi** — Koosetsu Minami Album 2 — Crown
- 4 **Cobalt Hour** — Yumi Arayi — Toshiba
- 5 **Amigos** — Santana — CBS-Sony
- 6 **Oyoge Tayiyakikun** — Canyon
- 7 **Carpenters Golden Prize 3rd** — King
- 8 **Tokiwa Nagarete** — Kaze Second Album — Crown
- 9 **Kokoro Ga Kazewo Hiyitahi** — Hiromi Oota — CBS-Sony
- 10 **Goro & Hiroshi** — Toori Sugita Monotachi/Goro Noguchi — Polydor

**Holland**

- 1 **Fernando** — Abba — Polydor
- 2 **Save Your Kisses** — Brotherhood Of Man — Pye
- 3 **December 1963** — Four Seasons — Warner Bros.
- 4 **In Dulce Jubilo** — Mike Oldfield — Virgin
- 5 **I Love To Love** — Tina Charles — CBS
- 6 **Get Up And Boogie** — Silver Convention — Papillon
- 7 **Banapple Gas** — Cat Stevens — Island
- 8 **Baby I'll Give You Everything** — Saskia & Serge — Philips
- 9 **Love Is The Drug** — Roxy Music — Island
- 10 **Let Your Love Flow** — Bellamy Brothers — Warner Bros.

**TOP TEN LPs**

- 1 **Desire** — Bob Dylan — CBS
- 2 **Diana Ross** — Bovema
- 3 **At The Speed Of Sound** — Wings — Bovema
- 4 **Windsong** — John Denver — Inelco
- 5 **Amigos** — Santana — CBS
- 6 **Spin** — Arila
- 7 **Blue For You** — Status Quo — Phonogram
- 8 **Elite Hotel** — Emmylou Harris — WEA
- 9 **Back Home Again** — John Denver — Inelco
- 10 **First Of All** — Pussycat — Bovema

**Argentina**

- 1 **Dama De Azul** — Joe Dolan — Music Hall
- 2 **Si Te Agarro Con Otro Te Mato** — Cacho Castana — Polydor
- 3 **Semaforo Rojo** — Jose Augusto — EMI
- 4 **Jamas** — Camilo Sesto — RCA
- 5 **Hoy Tengo Ganas De Ti** — Miguel Gallardo — EMI
- 6 **Dama Del Amanecer** — Mario Echeverria — EMI
- 7 **Tu Te Vas** — Carlos Javier Beltran — Microfon
- 8 **Como Pretendes Que Te Quiera** — Los Iracundos — RCA
- 9 **La Nina** — Quique Villanueva — RCA
- 10 **Campesino** — Georgie Dann — CBS
- 11 **Champagne** — Peppino de Capri — CBS
- 12 **Nuestra Esquina De Amor** — Marcelo Dupre — Music Hall
- 13 **El Profesor De Violin** — Domenico Modugno — Microfon
- 14 **Tu Cuerpo** — Roberto Carlos — CBS
- 15 **Que Tiene La Otra** — Elianna — Microfon
- 16 **Hermana De Cabellos Dorados** — America — Music Hall
- 17 **Volvere** — Diego Verdaguer — Music Hall
- 18 **Chau Chau Adios** — Raul Abramson — CBS
- 19 **Quizas No Nos Amemos Nunca Mas Asi** — Maureen McGovern — Microfon
- 20 **Quiero Motir Por Tu Amor** — Sabu — Microfon

**TOP TEN LPs**

- 1 **Entre Gauchos Y Mariachis** — Cantores del Alba — Polydor
- 2 **Para Peil De Manzana** — Joan Manuel Serrat — RCA
- 3 **Argentinisima Vol. 9** — Selection — Microfon
- 4 **Musica Para Amar** — Selection — CBS
- 5 **El Ritmo De** — Katunga — RCA
- 6 **Amor Libre** — Camilo Sesto — RCA
- 7 **Contata Criolla** — Luis Landriscina — Philips
- 8 **Poemas De Amor Y Musica** — Edgardo Suarez — Cabal
- 9 **Inconfundibles** — Los Wawanco — EMI
- 10 **Roberto** — Roberto Carlos — CBS

**Great Britain**

- 1 **Save Your Kisses For Me** — Brotherhood Of Man — Pye
- 2 **Fernando** — Abba — Epic
- 3 **You See The Trouble With Me** — Barry White — 20th Century
- 4 **Music** — John Miles — Decca
- 5 **Love Really Hurts Without You** — Billy Ocean — GTO
- 6 **I'm Mandy Fly Me** — 10cc — Mercury
- 7 **Yesterday** — Beatles — Apple
- 8 **Jungle Rock** — Hank Mizell — Charley
- 9 **Pinball Wizard** — Elton John — DJM
- 10 **Falling Apart At The Seams** — Marmalade — Target
- 11 **I Wanna Stay With You** — Gallagher & Lyle — A&M
- 12 **Theme From Mahogany** — Diana Ross — Tamla Motown
- 13 **Girls Girls Girls** — Sailor — Epic
- 14 **Hello Happiness** — Drifters — Bell
- 15 **People Like You People Like Me** — Gary Glitter — Bell
- 16 **Hey Jude** — Beatles — Apple
- 17 **Take It To The Limit** — Eagles — Asylum
- 18 **Concrete & Clay** — Randy Edelman — 20th Century
- 19 **Don't Stop It Now** — Hot Chocolate — Rak
- 20 **I Love To Love** — Tina Charles — CBS

**TOP TWENTY LPs**

- 1 **Their Greatest Hits** — Eagles — Asylum
- 2 **Rock Follies** — Island
- 3 **Blue For You** — Status Quo — Vertigo
- 4 **Breakaway** — Gallagher & Lyle — A&M
- 5 **Rebel** — John Miles — Decca
- 6 **Diana Ross** — Tamla Motown
- 7 **Desire** — Bob Dylan — CBS
- 8 **Carnival** — Manuel & the Music of the Mountains — Studio Two
- 9 **A Trick Of The Tail** — Genesis — Charisma
- 10 **At The Speed Of Sound** — Wings — EMI
- 11 **The Best Of Gladys Knight & The Pips** — Buddah
- 12 **How Dare You** — 10cc — Mercury
- 13 **The Best Of Helen Reddy** — Capitol
- 14 **The Best Of John Denver** — RCA
- 15 **The Very Best Of Slim Whitman** — United Artists
- 16 **Run With The Pack** — Bad Company — Island
- 17 **Abba Greatest Hits** — Epic
- 18 **Juke Box Jive** — Various Artists — K-Tel
- 19 **Let The Music Play** — Barry White — 20th Century
- 20 **Walk Right Back With The Everlys** — Warner Brothers

**France**

- 1 **Requiem Pour Un Fou** — Johnny Hallyday
- 2 **Michele** — Gerard Lenorman
- 3 **Le Bougalou Du Loup-Garou** — Carlos
- 4 **Julia** — Rubettes
- 5 **Sorrow** — Mort Shuman
- 6 **Hafanana** — Afric Simone
- 7 **Malheur A Celui Qui Blesse Un Enfant** — Enrico Macias
- 8 **Qu'est ce Qui Fait Pleurer Les Blondes** — Sylvie Vartan
- 9 **Kiss Me, Kiss Your Baby** — Brotherhood of Man
- 10 **Cindy** — C. Jerome
- 11 **Big Jim Sullivan** — Pop Concerto Orchestra
- 12 **Faire Un Pont** — Dick Rivers
- 13 **Fly Robin Fly** — Silver Convention
- 14 **Le Matin Sur La Riviere** — Eve Brenner
- 15 **Viens Faire Un Tour Sous La Pluie** — Il Etait Une Fois
- 16 **La Ballade Du Bon Et Des Mechants** — Jacques Dutronc
- 17 **Telephone-Moi** — Nicole Croisille
- 18 **Toi, La Musique Et Moi** — Mary Cristy
- 19 **Let The Music Play** — Barry White
- 20 **Elle Sortait De L'ordinaire** — Eric Charden
- 21 **How High The Moon** — Gloria Gaynor
- 22 **Love Is All** — Roger Glover
- 23 **Je Suis De Toutes Les Couleurs** — Kricorian
- 24 **Can't Say How Much I Love You** — Demis Roussos
- 25 **Fernando** — Abba
- 26 **Ca Me Rappelle Les Vacances** — Jean-Noel Dupre
- 27 **Pour L'enfant** — Marc Charlan
- 28 **Les Oiseaux De Thaïlande** — Ringo
- 29 **Il N'y A Pas De Honte A Etre Heureux** — Dave
- 30 **La Photo** — Pierre Perret

**TOP TWENTY LPs**

- 1 **Hurricane** — Bob Dylan
- 2 **Je T'aime Tu Vois** — Daniel Guichard
- 3 **Entangled** — Genesis
- 4 **Comment Lui Dire** — France Gall
- 5 **Ce Lundi-la** — Michel Delpech
- 6 **Je T'aime A La Folie** — Serge Lama
- 7 **Rain** — Status Quo
- 8 **Vancouver** — Veronique Sanson
- 9 **This Melody** — Julien Clerc
- 10 **Le Printemps** — Michel Fugain
- 11 **Mississippi River** — Nicolas Peyrac
- 12 **La Philosophie** — Georges Moustaki
- 13 **Passionnement** — Danyel Gerard
- 14 **Merci John D'etre Venu** — Christophe
- 15 **Merci Madame La Vie** — Charles Aznavour
- 16 **L'annonce Faite A Odile** — Guy Bedos
- 17 **Ca Va Pas Changer Le Monde** — Joe Dassin
- 18 **Let Them In** — Wings
- 19 **Ile De Re** — Claude Nougaro
- 20 **Love Hangover** — Diana Ross

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