

# CASH BOX

March 13, 1976

NEWSPAPER

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## **PURE PRAIRIE LEAGUE/THE SHOE FIT**

*Simon, Capt. & Tennille, Ian, Sondheim — Grammy Winners  
WB Demonstrates R&B Credentials With California Soul Concerts In N.Y.  
Fire Destroys One-Stop In Chicago  
MCA Earnings And Sales Set Records In 1975  
Music & Dollars — The Happy Medium (Ed)*



# TGI O'Jays

“Livin’ for the Weekend” is the blistering new O’Jays single with “monster” written all over it. It’s the follow-up single to their million-seller, “I Love Music,” and it’s from their platinum-plus album, “Family Reunion.” “Livin’ for the Weekend” is hot off the presses, and it’s already hitbound on Top 40 stations all over.

“Livin’ for the Weekend.”  
Thank God it’s The O’Jays.  
On Philadelphia Records.



# CASH BOX

VOLUME XXXVII — NUMBER 43 — March 13, 1976

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## *cash box editorial*

### *Music & Dollars — The Happy Medium*

The sales and earnings reports of companies involved in the record industry are important news to everyone. For the record business, like any other business, is a money making enterprise.

Along those lines, the 1975 sales and earnings reports from CBS, Warner Communications, MCA and others were welcome news that the record industry has recovered from the doldrums of first quarter '75. Those three companies alone reflected sales increases of close to \$100 million in their "record divisions," and an earnings increase of \$16 million. The record business *needs* these profits to keep the corporations, their employees, boards of directors and stockholders happy. They also enable a company to plow back some of those profits to develop new talent, the lifeblood of the business.

Also contributing to the fiscal health of the industry in 1975 was the emergence of a number of labels, either new or established operations (whose success was long overdue), who took a greater share of the charts, sales and profits. It's been said that the more companies sharing in the overall business, the healthier the business overall. And it's a true statement.

There may have been a tendency in the past to swing too far to the financial side, and those companies that installed accountants as presidents most certainly suffered. But the record business is a complex equation: the records and the creative side versus the business, with the sales and marketing side. The successful companies seem to find the happy medium.



**NUMBER ONE  
SINGLE OF THE WEEK**  
ALL BY MYSELF  
ERIC CARMEN — Arista  
Writer: E. Carmen  
Pub: CAM-USA/BMI

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





# CASH BOX TOP 100 SINGLES

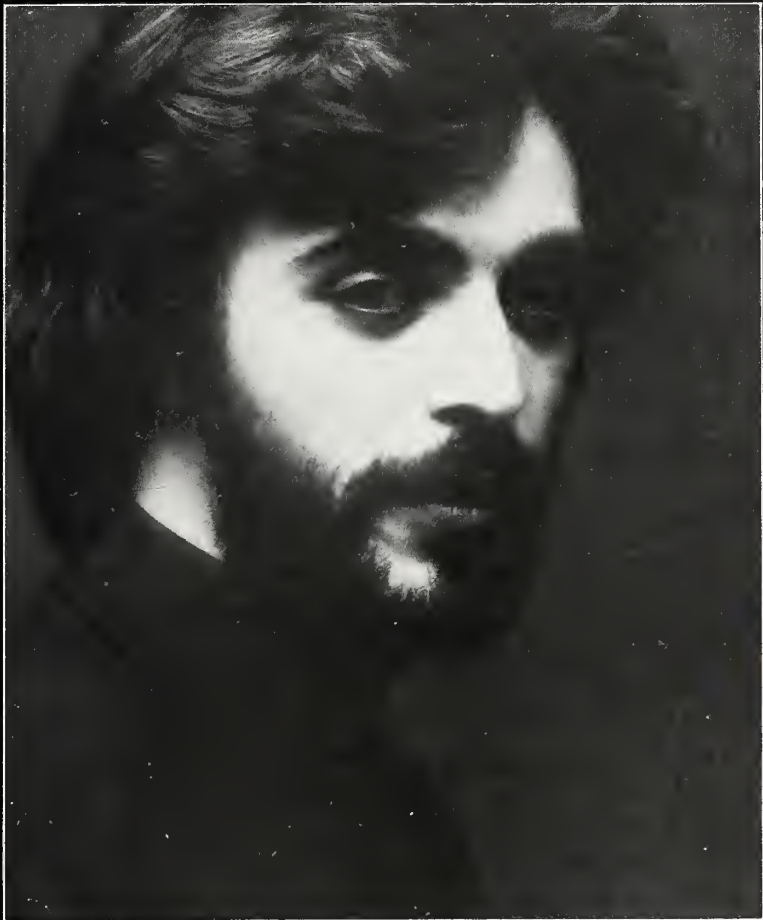
March 13, 1976

Rank	Artist	Label	Weeks	Peak
1	ALL BY MYSELF	Eric Carmen (Arista AS 0165)	2	3
2	DECEMBER 1963 (OH WHAT A NIGHT)	Four Seasons (Warner Bros./Curb WBS 8168)	8	14
3	DREAM WEAVER	Gary Wright (Warner Bros. WBS 8167)	7	8
4	LONELY NIGHT (ANGEL FACE)	Captain & Tennille (A&M 1782-S)	6	7
5	LOVE MACHINE	Miracles (Tamla 54262)	1	2
6	THEME FROM S.W.A.T.	Rhythm Heritage (ABC 12135)	3	1
7	SWEET THING	Rufus featuring Chaka Khan (ABC 12149)	11	15
8	DREAM ON	Aerosmith (Columbia 3-10278)	12	16
9	LOVE HURTS	Nazareth (A&M 1671)	10	12
10	DISCO LADY	Johnnie Taylor (Columbia 3-10281)	27	41
11	MONEY HONEY	Bay City Rollers (Arista AS 0170)	14	18
12	50 WAYS TO LEAVE YOUR LOVER	Paul Simon (Columbia 3-10270)	4	4
13	TAKE IT TO THE LIMIT	Eagles (Asylum 45293-A)	5	5
14	GOLDEN YEARS	David Bowie (RCA JH 10441)	16	19
15	ONLY 16	Dr. Hook (Capitol 4171)	19	27
16	FANNY (BE TENDER WITH MY LOVE)	Bee Gees (RSO SO 519)	9	10
17	RIGHT BACK WHERE WE STARTED FROM	Maxine Nightingale (United Artists XW 752)	26	32
18	I LOVE TO LOVE YOU BABY	Donna Summer (Oasis 401)	15	6
19	BOHEMIAN RHAPSODY	Queen (Elektra E45297)	21	24
20	GROW SOME FUNK OF YOUR OWN	Elton John (MCA 40505)	13	9
21	SLOW RIDE	Foghat (Bearsville BSS 0306)	22	23
22	JUNKFOOD JUNKIE	Larry Groce (Warner Bros./Curb 8165)	23	26
23	CUPID	Tony Orlando & Dawn (Elektra E45302-A)	24	28
24	LOVE IS THE DRUG	Roxy Music (Atco 7042)	25	29
25	THERE'S A KIND OF HUSH (ALL OVER THE WORLD)	Carpenters (A&M 1800-S)	45	74
26	BOOGIE FEVER	The Sylvers (Capitol 4179)	31	46
27	SWEET LOVE	Commodores (Motown M1381FA)	32	34
28	DEEP PURPLE	Donny & Marie Osmond (MGM M14840)	30	36
29	ACTION	Sweet (Capitol P4220)	38	53
30	ONLY LOVE IS REAL	Carole King (Ode 66119-S)	35	43
31	THE WHITE KNIGHT	Cledus Maggard & The Citizen's Band (Mercury 73751)	20	21
32	LET YOUR LOVE FLOW	Bellamy Brothers (Warner Bros./Curb 8169)	54	63
33	INSEPARABLE	Natalie Cole (Capitol 4193)	34	39
34	SQUEEZE BOX	The Who (MCA 40475)	17	11
35	I FEEL LIKE A BULLET (IN THE GUN OF ROBERT FORD)	Elton John (MCA 40505)	18	22
36	YOU SEXY THING	Hot Chocolate (Big Tree BT 16047)	29	17
37	VENUS	Frankie Avalon (DeLite 1578)	39	44
38	EVIL WOMAN	Electric Light Orchestra (UA XW 729-Y)	28	13
39	YOU'LL LOSE A GOOD THING	Freddy Fender (ABC/Dot DOA 17607)	43	51
40	BABY FACE	Wing & A Prayer Five & Drum Corps (Wing & A Prayer HS 103) (Dist: Atlantic)	36	37
41	GOOD HEARTED WOMAN	Waylon Jennings & Willie Nelson (RCA 10529)	46	55
42	I WRITE THE SONGS	Barry Manilow (Arista AS 0157)	33	20
43	WAKE UP EVERYBODY (PART 1)	Harold Melvin & The Blue Notes (Phila. Int'l. ZS 8-3579)	41	30
44	LOVE FIRE	Jigsaw (Chelsea CH 3037)	49	60
45	LOOKING FOR SPACE	John Denver (RCA JH 10586)	59	71
46	HOLD BACK THE NIGHT	Trammps (Buddah BDA 507)	44	45
47	I DO, I DO, I DO, I DO, I DO	Abba (Atlantic 3310)	57	68
48	JUST YOU AND I	Melissa Manchester (Arista 0168)	52	59
49	TANGERINE	Sal Soul Orchestra (Sal Soul 2004)	51	56
50	HIT THE ROAD JACK	Stampede (Quality OA 501)	58	65
51	SHOW ME THE WAY	Peter Frampton (A&M 1795)	64	75
52	TRACKS OF MY TEARS	Linda Ronstadt (Asylum 45295-A)	37	25
53	KEEP HOLDIN' ON	Temptations (Gordy G7146-F)	56	61
54	WITHOUT YOUR LOVE (MR. JORDAN)	Charlie Ross (Big Tree BT 16056)	62	72
55	LOVE ROLLERCOASTER	The Ohio Players (Mercury 436)	40	35
56	LORELEI	Styx (A&M 1786-S)	60	69
57	LIVING FOR THE WEEKEND	O'Jays (Phila. Int'l. ZS 8-3587-3)	82	-
58	HIGHFLY	John Miles (London 5N-20084)	61	70
59	FOOLED AROUND AND FELL IN LOVE	Elvin Bishop (Capricorn CPS 0252)	76	-
60	FOPP	Ohio Players (Mercury 73775)	67	82
61	NEW ORLEANS	Staple Singers (Curton CMS 0113)	65	73
62	I HEARD IT THROUGH THE GRAPEVINE	Creedence Clearwater Revival (Fantasy F759-A-M)	47	49
63	TAKE IT LIKE A MAN	Bachman-Turner Overdrive (Mercury 73766)	63	64
64	SHANNON	Henry Gross (Lifesong 45002)	75	-
65	WE CAN'T HIDE IT ANYMORE	Larry Santos (Casablanca MB 844)	69	80
66	STRANGE MUSIC	Electric Light Orchestra (UA XW770-Y)	77	-
67	UNION MAN	Cate Brothers (Asylum E45294-A)	70	78
68	BANAPPLE GAS	Cat Stevens (A&M 1785)	50	52
69	IF ONLY YOU BELIEVE (JESUS FOR TONIGHT)	Michel Polnareff (Atlantic 3314)	73	84
70	BREAKING UP IS HARD TO DO	Neil Sedaka (Rocket PIG 40500)	66	33
71	TRYIN' TO GET THE FEELING AGAIN	Barry Manilow (Arista AS 0172)	-	-
72	MOZAMBIQUE	Bob Dylan (Columbia 3-10298)	83	-
73	SARA SMILE	Hall & Oates (RCA JH 10530)	84	95
74	MISTY BLUE	Dorothy Moore (Malaco M1029) (Dist. TK)	88	-
75	THE HOMECOMING	Hagood Hardy (Capitol 4156)	53	50
76	THE GAME IS OVER (WHAT'S THE MATTER WITH YOU)	Brown Sugar (Capitol P4198)	80	89
77	SCOTCH ON THE ROCKS	The Band Of The Black Watch (PS 45055)	81	83
78	SING A SONG	Earth, Wind & Fire (Columbia 3-10251)	68	47
79	THE JAM	Graham Central Station (W.B. WBS 8175)	79	86
80	LOCOMOTIVE BREATH	Jethro Tull (Chrysalis CRS 2110)	90	93
81	COLORADO CALL	Shad O'Shea (Private Stock 45071)	85	87
82	HE'S A FRIEND	Eddie Kendricks (Tamla T54266)	86	90
83	COME ON OVER	Olivia Newton-John (MCA 40525)	-	-
84	YOUNG BLOOD	Bad Company (Swan Song 70108)	-	-
85	IN FRANCE THEY KISS ON MAIN STREET	Joni Mitchell (Asylum E45298-A)	55	57
86	RHIANNON	Fleetwood Mac (Reprise RPS 1345)	93	-
87	JANUARY	Pilot (EMI P4202)	87	88
88	GIVE ME AN INCH GIRL	Robert Palmer (Island IS 049A)	89	91
89	SHOUT IT OUT LOUD	Kiss (Casablanca NB 854)	-	-
90	SHE'S A DISCO QUEEN	Oliver Sain (Abet 9463)	94	96
91	YOU ARE BEAUTIFUL	Stylists (Avco AV 4664)	95	100
92	LOVE ME TONIGHT	Head East (A&M 1784)	97	98
93	HERE, THERE AND EVERYWHERE	Emmylou Harris (Reprise RPS 1346)	-	-
94	EH! CUMPARI	Gaylord & Holiday (Prodigal P0622F)	96	99
95	LET'S GROOVE	Archie Bell & The Drells (TSOP ZS 8-4775)	99	-
96	HAPPY MUSIC	Blackbyrds (Fantasy F762A-S)	100	-
97	THE CALL	Anne Murray (Capitol P4207)	91	94
98	(CALL ME) THE TRAVELING MAN	Masqueraders (Hot Buttered Soul ABC 12157)	98	97
99	STREET TALK (VAR. III)	Bob Crewe Generation (20 Cent. TC 2271)	-	-
100	ONCE A FOOL	Kiki Dee (Rocket PIG 40506)	-	-

## ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

Action (Sweet/WB - ASCAP) .....	29	Grow Some Funk (Big Pig/Leeds/	20	Lorelei (Almo/Stygan - ASCAP) .....	56	Strange Magic (Unart/Jet - BMI) .....	66
All By Myself (CAM-USA - BMI) .....	1	Yellow Dog - ASCAP) .....	20	Love Fire (Coral Rock/American Dream/	44	Street Talk (Heart's Delight/	66
Baby Face (WB Music - ASCAP) .....	40	Happy Music (Elyg - BMI) .....	96	Belsize - ASCAP) .....	44	Gooserock - BMI) .....	99
Banapple Gas (Ashtar B V - BMI) .....	68	Here, There, And Everywhere (Maclean - BMI) ..	93	Love Hurts (House of Bryant - BMI) .....	9	Sweet Love (Jobete/Commodores - ASCAP) ..	27
Bohemian (B. Feldman T/AS Trident - ASCAP) ..	19	He's A Friend (Stone Diamond/	82	Love Is The Drug (TRO Cheshire - BMI) .....	24	Sweet Thing (American Broadcasting - ASCAP) ..	7
Boogie Fever (Terren Vibes/	26	Mighty Three - BMI) .....	82	Love Machine (Jobete/Grimora - ASCAP) .....	5	Take It Like A Man (Ranbach/Top Soil - BMI) ..	63
Bullpen - ASCAP/BMI) .....	26	High Fly (Burlington - ASCAP) .....	58	Love Me Tonight (Zuckschank/Irving - BMI) .....	92	Take It To The Limit (Benchmark/	63
Breaking Up (Screen Gems-Col. - BMI) .....	70	Hit The Road Jack (Tangerine - BMI) .....	50	Unchappell - BMI) .....	55	Kicking Bear - ASCAP) .....	13
(Call Me) The Traveling (Incense - BMI) .....	98	Hold Back (Golden Fleece/Mured - BMI) .....	46	Misty Blue (Talmont - BMI) .....	74	Tangerine (Famous - ASCAP) .....	49
Colorado Call (Counterpoint - BMI) .....	81	I Do, I Do (Countless - BMI) .....	47	Money Honey (Hudson Bay - BMI) .....	11	The Call (Beechwood - BMI) .....	97
Come On Over (Casserole/Fiamm - BMI) .....	83	I Feel Like A Bullet (Big Pig/Leeds - ASCAP) ..	35	Mozambique (Ram's Horn - ASCAP) .....	72	The Game Is ('Bout Time/Missle - BMI) .....	76
Cupid (Kags - BMI) .....	23	If Only (Oxygen/W B/Maya - ASCAP) .....	69	New Orleans (Warner/Tamerlane - BMI) .....	61	The Homecoming (ATV - BMI) .....	75
December 63 (Seasons/Jobete - ASCAP) .....	2	I Heard It Through (Stone Agate - BMI) .....	62	Once A Fool (ABC/Dunhill/	61	The Jam (Nineteen Eighty Five - BMI) .....	79
Deep Purple (Robbins - ASCAP) .....	28	I Love To (Sunday/Cafe Americana - ASCAP) ..	18	One Of A Kind - BMI) .....	100	Theme From S W A T (Spellgold - BMI) .....	6
Disco Lady (Groovesville - BMI/	10	In France They Kiss (Crazy Cow - BMI) .....	85	Only Love Is Real (Colgems - ASCAP) .....	30	There's A Kind Of Hush (Glenwood - ASCAP) ..	25
Conquistador - ASCAP) .....	10	Inseparable (Jay's Ent./Chappell - ASCAP) ..	33	Only 16 (Kags - BMI) .....	15	The White Knight (Unchappell - BMI) .....	31
Dream On (Frank Connoly/Baksel - BMI) .....	8	I Write The Songs (Artists/Sunbury - ASCAP) ..	42	Rhiannon (Rockhopper - BMI) .....	86	Tracks Of My Tears (Jobete - ASCAP) .....	52
Dream Weaver (Warner Bros. - ASCAP) .....	3	January (Al Gallico - BMI) .....	87	Right Back Where (Unart/ATV - BMI) .....	17	Tryin' To Get The Feeling	52
Eh! Cumpari (Public Domain) .....	94	Junkfood (Peaceable Kingdom - ASCAP) .....	22	Sara Smile (Unchappell - BMI) .....	73	(Warner Tamberlane - BMI) .....	71
Evil Woman (Unart/Jet - BMI) .....	38	Just You And I (Rumanian Pickleworks/	28	Scotch On The Rocks (Peer Int'l - BMI) .....	77	Union Man (Flat River - BMI) .....	67
Fanny (Be Tender) (Casserole - BMI) .....	16	Screen Gems Col./N Y. Times - BMI) .....	22	Shannon (Blendinghead - ASCAP) .....	64	Venus (Kirshner/Welbeck - ASCAP) .....	37
50 Ways To Leave (Paul Simon - BMI) .....	12	Keep Holdin' On (Stone Diamond/	53	Shout It Out Loud (Cafe Americana/	90	Wake Up Everybody (Mighty Three - BMI) .....	43
Foiled Around (Crabshaw - ASCAP) .....	59	Gold Forever - BMI) .....	53	Rock Steady - ASCAP) .....	89	We Can't Hide (Groovesville - BMI) .....	65
Fopp (Play One - BMI) .....	60	Let's Groove (Mighty Three - BMI) .....	95	Show Me The Way (Almo/Fram-Dee - ASCAP) ..	51	Without Your Love (Music of the Time - ASCAP) ..	54
Give Me An Inch Girl (Ackee - ASCAP) .....	88	Let Your Love Flow (Loaves & Fishes - BMI) ..	32	Sing A Song (Sagfire - BMI) .....	78	You Are Beautiful (Avco Combrassy - ASCAP) ..	91
Golden Years (Bewlay BMI/	14	Living For The Weekend (Mighty Three - BMI) ..	57	Slow Ride (Knee Trembler - ASCAP) .....	21	You'll Lose A Good Thing (Crazy Cajun - BMI) ..	39
Chrysalis/MainMan - ASCAP) .....	14	Locomotive Breath (Ian Anderson - ASCAP) ..	80	Squeeze Box (Towser - BMI) .....	34	Young Blood (Quintet/Unchappell/	84
Good Hearted (Baron/Willie Nelson - BMI) .....	41	Lonely Night (Angel Face/Kirshner - BMI) .....	4			Freddy Bienstock - BMI) .....	84
		Looking For Space (Cherry Lane - ASCAP) .....	45			You Sexy Thing (Finchley - ASCAP) .....	36





# Phil Cody is:

- A. Singer.
- B. Songwriter.
- C. Co-author of "Bad Blood,"  
"The Immigrant,"  
"Laughter in the Rain"  
and "Solitaire."
- D. A new album (MS 2232) on  
Reprise records.
- E. All of the above. And  
everything you've been  
hearing about.

Phil Cody's **PHIL CODY**. Available now.

Produced by **Brooks Arthur** for Don Kirshner Productions



Lou for the masses.

# "Charlie's Girl"

PB-10573

The new single from the new Lou Reed album.

"'Coney Island Baby' returns Lou Reed to the height of his powers...There's little doubt that 'Coney Island Baby' is his best record."

—Dave Marsh **Rolling Stone**

"Reed is veering away from the rather depressing topics he has always been identified with and moving to basic fun rock...The album becomes one of the better rock sets of the past six months."

**Billboard**

"Let Asbury Park keep its rock 'n' roll champion, Bruce Springsteen...The title belongs on this side of the Hudson, and to a native son, Lou Reed."

—Stan Mises **New York Sunday News**

APL1/APS1/APK1-0915

**CONEY ISLAND BABY**

*Lou Reed*



**RCA**  
Records



# Simon, Capt. & Tennille, Ian, Sondheim — Grammy Winners

NEW YORK — "Send In The Clowns," a Stephen Sondheim song some five years old from the musical "A Little Night Music," was named song of the year at the 18th annual Grammy awards on Saturday, February 28.

Reason for the nomination was the current recording of the song by Judy Collins on Elektra.

Album of the year went to Paul Simon

and "Still Crazy After All These Years" with the Columbia artist winning another Grammy for best pop male performance with the title song from the album. Simon's awards underlined the strong showing that Columbia label made in the event, garnering some 13 Grammys, 30 percent of the total.

A&M Records artists Captain and Tennille walked away with the record of the

year, Neil Sedaka's "Love Will Keep Us Together."

The event was a success for both Natalie Cole and Janis Ian. Capitol's Ms. Cole was tabbed best new artist and earned a second award for best female r&b performance, "This Will Be." Ms. Ian won her first Grammy for best pop female performance — "At 17" and another for best engineered non-classi-

cal performance.

Two major artists were conspicuous by absence in the Grammy parade — Aretha Franklin and Stevie Wonder. Paul Simon in his acceptance speech publicly thanked Stevie Wonder "for not having an album out this year."

Results of the 18th Annual Grammy Awards held in Hollywood follow:

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## WB Demonstrates R&B Credentials With California Soul Concerts In N.Y.

by David Budge

LOS ANGELES — According to Bob Regehr, vice-president of artist development at Warner Brothers Records, the four night series of California Soul concerts that took place at the Beacon Theater in New York (Feb. 26-29) went a long way towards establishing the total credibility of the label's ever increasing r&b thrust. "When you're working with fourteen acts you've never worked with before, every night is opening night," Regehr told **Cash Box**. "We really went into the lion's den and came out successfully."

### Establish Credentials

The California Soul concert series (see talent on stage) was planned last November to establish Warner's r&b 'credentials' in the east. The artists who appeared at the Beacon were: First Choice, Ashford & Simpson, George Benson, Staple Singers, Leroy Hutson, Graham Central Station, Al Jarreau, Impressions, Dionne Warwick, Miroslav Vitous, David Sanborn, Pat Martino, David 'Fathead' Newman and Alice Coltrane.

Regehr analyzed the purpose of the four nights saying, "We've been a very successful pop label and we really didn't get into r&b till we signed the Curtom deal (with Curtis Mayfield). The Mayfield deal was the first step and we've signed several prestigious acts since. There was a certain amount of skepticism about the depth of our commitment. People said, 'Will they stay in it?' I think we proved that our commitment is very strong. We more or less said, 'here we are.'"

### Logistics

The logistics of the series, according to Regehr, were even more complex than the European tour which he arranged last year for several Warner acts. "I spent two weeks in New York getting everything together," Regehr said. Half of the time, we worked out of our New York office and on Monday (23) we set up command headquarters at the Waldorf. We needed the space. We had our own phone lines installed — it was sort of like campaign '76."

The major thrust of this campaign was to gain important r&b credibility in the strongest black market in the U.S. and Regehr was pleased with the results: "This show proved that we've got good r&b credentials. We've built a good r&b promotion staff which Tom Draper is in charge of and our immediate goal is to build a fine r&b a&r staff to go with it. We've always had an excellent pop a&r staff and we intend to compliment it in r&b. The California Soul experience makes me feel good. It was a lot of hard work, but it paid off handsomely for us and I'm looking forward to seeing the regional sales breakdowns on the artists who performed. I think all of them will show a healthy increase, but I'm really looking for Ashford & Simpson to finally bust wide open. I also feel that Al Jarreau, The First Choice and David Sanborn will break big as a result of their New York exposure."

Regehr emphasized the success of Jarreau: "I think New York is ready for him — perhaps a little more ready than the west coast. He got a standing ovation and when that audience hears his second LP (due for release in May) I think we'll establish him as a major artist. If he doesn't make it, there is no justice."

### Extra Support

In support of the festival of concerts, Warners distributed a free sampler to each paying customer at the Beacon. In addition, special t-shirts were sent to key retail and radio people with the same art that appeared on the sampler and a poster designed to commemorate the event. "Now when we bring our r&b product to a station, they're going to remember us a little better," Regehr remarked.

The Warners team, consisting of Regehr, Carl Scott, Benita Brazier, Anne Marie Micklow and Jo Bergman, was bolstered by key west coast personnel

and their combined effort demonstrated the spirit with which the label pursued this project. "Bob Herron who works in our accounting department, actually took his vacation so he could help us out. He directed our auto pool and drove the shuttle bus between the Waldorf and the Beacon," Regehr noted. "We worked literally around the clock," he continued, "and we had artist interviews scheduled from nine in the morning to six at night. The only time I left the hotel was for the shows themselves. There were a million details — a crisis a minute, but great satisfaction in working them all out. At one of our craziest moments, Henry Kissinger and his entourage moved into the Waldorf and everywhere you looked there were CIA, FBI, Secret Service and NYPD. In some cases we were pushed out of elevators. That was all we needed," Regehr laughed.

### Growth Essential

Regehr contends that a strong pop label, even a large successful one such

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## Fire Destroys One Stop In Chicago

by Gary Cohen

CHICAGO — A fire of suspicious origin, believed to be the work of arsonists, completely destroyed the offices and warehouse of Sound Unlimited, a major one-stop operation in Skokie, at 7:30 p.m. on March 2. One person, unidentified at presstime, was killed in the blast and fire, although it was believed he was neither an employee nor customer of Sound Unlimited.

The fire took place in a building Sound Unlimited purchased from MCA, when MCA closed their Chicago branch, opened a sales office instead and began shipping merchandise out of their Pinckneyville, Ill. plant. Initial news reports on television and radio in Chicago had indicated it was the MCA warehouse that had been destroyed.

### Plans To Resume

Sound Unlimited plans to resume operations out of a part of the CBS Records warehouse building, some five blocks away from Sound Unlimited's pre-

continued on pg. 53



**WEST MEETS EAST, THE ORANGE COMES TO THE APPLE** — Warner Brothers Records recently held a series of concerts in New York entitled "California Soul," featuring the label's soul and jazz roster. Above, in the upper left — Warner Bros. chairman of the board Mo Ostin pays a visit backstage to

Larry Graham of Graham Central Station following the group's performance at the Beacon Theatre; upper right — A get-together thrown by Warner Bros. exec. Tom Draper (far left) was attended by (l to r) WB artists Valerie Simpson, Lamont Dozier, Nick Ashford and promo men Eddie Pugh and Ron Ellison, among others;

bottom left — Curtom artists The Impressions sing some of their tunes to students at LaGuardia Community College as part of the California Soul shows — the group also performed at the Beacon Theatre; lower right — Warners artists Nick Ashford and Valerie Simpson sing out at the Beacon.



# Natalie

*We always said  
This Will Be your year!*

*Congratulations on your  
Two Grammy Awards  
and your Gold Album!*

*May we always be  
Inseparable-*

*Love,*

*Bhaskar Menon and  
The Capitol People*





FRONT COVER



The success that Pure Prairie League enjoys today is the result of more than just hit records. It is also because the group refused to read its own obituary. After falling apart for several months in 1972, PPL regrouped, and in spite of the fact that they had stopped recording, they embarked on an extraordinary concert tour which lasted over two years.

Booking themselves and playing any date they could get, Pure Prairie League attracted an audience and fans who could truly be termed "fanatic."

Through the touring and the fans, their single, "Amie," became a top 10 hit in 1974. "Amie" spread Pure Prairie League across the country, breaking them out of the huge regional success in the south and midwest to national attention.

In addition to the clamor which their fans mounted, RCA's field force amply augmented the demand by continually asking the home office to re-sign the group.

Demand built upon demand as RCA sold close to a 100,000 Pure Prairie League records, when, for all intents and purposes, there was no group.

Then, after an exhaustive search, one that saw RCA's home office people flying all over the south and midwest, PPL was found, and reunited with RCA. According to Pure Prairie Leaguer Mike Reilly: "We never felt we were not on RCA. In the time that we toured without a contract, we still had ourselves introduced as 'RCA recording artists.' We believed in ourselves and knew we'd be working again with RCA."

Reilly, Billy Hinds, Michael Connor, John David Call, Larry Goshorn and George Ed Powell compose Pure Prairie League.

Their fourth album for RCA, "If The Shoe Fits", and the recently released single from it "Sun Shone Lightly" have both picked up excellent airplay and sales for the group and have yet to hit

continued on pg. 53

# AGAC Sings 'Play Fair' To Copyright Legislators

by Rebecca Moore

WASHINGTON, D.C. — The record and jukebox industries were the targets of songwriter lobbying for copyright revision in Congress last week.

"We live under a ceiling of two cents and no more . . .

"What songwriters need is a two and a half cent floor."

So went the refrain, by songwriter Meredith Willson, that members of the American Guild of Authors and Composers (AGAC) and the Nashville Songwriters Association (NSA) brought to Congress. Representatives of the 3,000-member AGAC, and the 1,000-member NSA, an organization for country and western songwriters, descended on Washington to push for more royalties.

The copyright bill, passed 97-0 two weeks ago in the Senate, is currently in mark-up in the House Subcommittee on Courts, Civil Liberties and the Administration of Justice.

Composers from Nashville serenaded their concern at a reception held by their new representative in Congress, Clifford Allen. The packed audience of congressional representatives and staff enjoyed the singing of Don Wayne, Eddy Raven, Ron Petersen and others.

### Seeking Attention

"We want to zero in attention on copyright," said Wayne, writer of "Country Bumpkin" and "Saginaw, Michigan." "The Senate-passed bill is better by far than current law, but we'd like to see a 2½ cent minimum (in mechanical royalties), and also jukebox payment."

President of AGAC, and author of "It Was A Very Good Year," Ervin Drake said "music writers want to hold their heads up like the rest of the American citizenry." The life-plus-fifty extension of the term of copyright was a step in that direction, Drake added. "We're for the free enterprise system and have a stake in it."

The key concern of the songwriters, however, was the mechanical royalty and

the jukebox royalty," said Drake. "We're asking for a floor for the poor songwriters to negotiate up from."

"Jukeboxes should pay their fair share in the economy," Drake concluded, before reading Meredith Willson's specially-composed copyright song "Play Fair." The songwriters loudly applauded as Willson's song ended:

"The American Guild of Authors and Composers was born to protect our share.

"Mr. Record Maker, please "PLAY FAIR!"

## FTC Would Disallow Sound-Alike Look-Alike Disk, Tape Packaging

WASHINGTON, D.C. — The Federal Trade Commission has unanimously accepted an agreement containing a consent order prohibiting Sound Alike Music Corporation of Los Angeles, from misrepresenting that tapes of his own recordings have been recorded by the original artists. The consent order provides that in the future, all tapes recorded by a person other than the original artist, disclose conspicuously on the label, "This is not an original artist recording." The consent order also requires that the firm stop using any label, package, catalog or any form of advertisement or promotion material that carries any likeness of the original artist, or any illustration similar to that on the album cover or tape label, or implies that the tape has been recorded by the

original artist.

The complaint and consent order will remain on the public record from March 3-May 4, 1976. The FTC may withdraw its acceptance of the agreement after further consideration. Comments from the public are invited during the next two months.

## Cohen Named CB East Coast Ed.

NEW YORK — George Albert, president and publisher of *Cash Box*, has named Gary Cohen east coast editor of CB. Cohen joined the publication in December 1975 as a member of the editorial staff before being promoted to his present position.

## MCA Earnings And Sales Set Records In 1975

UNIVERSAL CITY, CALIF. — Despite a 24% decline in income in the fourth quarter of more than \$3½ million, the MCA Records division of MCA Inc. showed a 3.2% increase in operating income for the year 1975. Income rose from \$38,953,000 in 1974 to \$40,193,000 in 1975. Sales for the fourth quarter were down 3.2%, from \$40,283,000 to \$39,009,000 in 1975.

But sales for MCA Records were up 8.9% for the year, from \$126,687,000 to \$137,921,000 in 1975.

Overall, MCA Inc. reported the highest annual revenues and income in its history. Net income was \$95,513,000 for the year, 61% higher than last year's \$59,230,000. Earnings per share were \$11.01, up 60% from \$6.87 for the previous year. And revenues rose to

\$811,484,000 from \$663,173,000 in 1974, a 22% increase.

MCA board chairman Lew Wasserman, commenting on the results, said "four divisions of the company reported their historically highest revenues and earnings; theatrical, motion pictures, records and music publishing, Spencer Gifts and recreation services."

### MCA INC. AND SUBSIDIARIES FINANCIAL SUMMARY (\$ in thousands)

	Year Ended December 31			Three Months Ended December 31		
	1975	1974*	Change	1975	1974*	Change
Revenues						
Filmed entertainment	\$189,616	\$158,505	+ 19.6%	\$ 71,512	\$ 54,621	+ 30.9%
Television	289,131	205,087	+ 41.0	61,108	46,220	+ 32.2
Theatrical						
Related activities						
Studio tour and	19,315	14,114	+ 36.8	3,295	1,959	+ 68.2
Amphitheatre	11,807	9,781	+ 20.7	3,206	2,755	+ 16.4
Other	509,869	387,487	+ 31.6	139,121	105,555	+ 31.8
Records and music publishing	137,921	126,687	+ 8.9	39,009	40,283	- 3.2
Retail and mail order	105,488	94,861	+ 11.2	45,694	41,014	+ 11.4
Other operations	58,206	54,138	+ 7.5	12,038	9,900	+ 21.6
	<u>\$811,484</u>	<u>\$663,173</u>	+ 22.4%	<u>\$235,862</u>	<u>\$196,752</u>	+ 19.9%
Operating income						
Filmed entertainment	\$124,022	\$ 68,021	+ 82.3%	\$ 26,056	\$ 16,936	+ 53.8%
Records and music publishing	40,193	38,953	+ 3.2	11,477	15,120	- 24.1
Retail and mail order	10,972	5,770	+ 90.2	8,964	4,864	+ 84.3
Other operations	8,397	7,912	+ 6.1	1,931	(357)	N/A
	<u>183,584</u>	<u>120,656</u>	+ 52.2	<u>48,428</u>	<u>36,563</u>	+ 32.5
Not allocated to divisions						
Corporate general administration	10,870	9,190	+ 18.3	3,862	3,589	+ 7.6
Interest expense	1,444	9,410	- 84.7	(11)	1,441	N/A
Interest income	(3,243)	(2,304)	+ 40.8	(1,705)	(346)	+392.8
	<u>9,071</u>	<u>16,296</u>	- 44.3	<u>2,146</u>	<u>4,684</u>	- 54.2
Income before taxes	174,513	104,360	+ 67.2	46,282	31,879	+ 45.2
Income taxes	79,000	45,130	+ 75.0	22,231	14,532	+ 53.0
Net income	<u>\$ 95,513</u>	<u>\$ 59,230</u>	+ 61.3%	<u>\$ 24,051</u>	<u>\$ 17,347</u>	+ 38.6%
Earnings per share	<u>\$11.01</u>	<u>\$6.87</u>	+ 60.3%	<u>\$2.77</u>	<u>\$2.00</u>	+ 38.5%
Average shares outstanding	<u>8,672,196</u>	<u>8,617,822</u>	+ .6%	<u>8,681,300</u>	<u>8,654,224</u>	+ .3%

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To The Editor

I must take issue with your by-lined story in the February 28, 1976 issue of **Cash Box** headlined "How Large Is The Recording Industry? New Figures Indicate A \$2.2 Billion Myth."

It is known and accepted that if one starts out with an erroneous premise he can proceed with complete logic and still arrive at an erroneous conclusion. In your case, you looked at an orange and an apple, decided that one was orange and the other red, and it bothered you. You apparently concluded that, because of their dissimilarity, either the orange or the apple was unreal.

We discussed on the phone on three or four occasions the fact that the figures compiled and released by Price, Waterhouse as part of its 1975 "Survey of Financial Reporting and Accounting Developments in the Entertainment Industry" were at variance with the U.S. sales figures on phonograph records and pre-recorded tapes issued annually by RIAA.

You will recall that in our initial conversation on this matter, I suggested that you go back to Price, Waterhouse to ascertain the underlying basis for the figures they published, whether they merely included U.S. record and tape sales as ours did, or whether they also encompassed other areas of activity on the part of the companies that were included in the report. Apparently you did that and ascertained that the Price, Waterhouse report covered such additional operations as music publishing, manufacturing, distribution, retailing and, although you did not mention this in your story, it probably also included sales of recordings abroad. None of those activities is included in the statistics issued by RIAA. But you apparently deduced that either our figures or theirs must be wrong.

You furthermore took issue with the fact that our statistics are stated in terms of list price value, noting that "RIAA reflects industry sales at an unrealistic list price level, presumably to make the number larger than it should be." Bull. RIAA sales figures have been stated in terms of list price value since the inception of its statistical program shortly after RIAA was organized in 1952, a time when list price still meant something. As discounting became increasingly prevalent in this country, it became progressively difficult to chart the actual retail value of sales. As you know, discounts vary from market to market, from store to store, from item to item and from day to day. We recognize that our figures are inflated above the actual retail selling prices but we have found no suitable alternative. Moreover, we believe that the comparative data we issue on a year-

Letters To The Editor

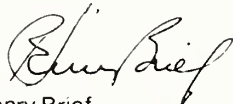
by-year basis, even though they are stated in terms of list price, are nevertheless an accurate reflection of industry sales trends.

In addition, starting with 1973, we began releasing unit sales figures to give those in and outside of the industry a more accurate picture of domestic sales of recordings.

I cite these facts to underline that the data which RIAA compiles and releases is not frivolous, is not mythical and is not designed to mislead or deliberately to inflate or understate the industry's volume. To the best of our knowledge, our figures are a true reflection of the industry's domestic record and tape sales. Were the situation otherwise, the companies that contribute their sales figures in order to get the composite results would be the first victims of delusion.

In summation, therefore, the fact that our figures differ from those of the Price, Waterhouse study does not mean that one of us is necessarily wrong and that one set of figures is a myth. We could both be right. It merely is a matter of what it was that each of us was measuring.

Sincerely,



Henry Brief  
Executive Director,

*Editor's Note: We applaud Mr. Brief, for recognizing RIAA's figures "are inflated above the actual retail selling prices but we have found no suitable alternative." One alternative might be to use the manufacturer's selling price, more commonly known as the wholesale or distributor prices, instead of the list price. If that were the case, total domestic record industry sales would be closer to \$800 million and not \$2.2 billion. Hence, the*

\$2.2 billion myth.

And Mr. Brief is similarly correct in noting, as we did in our original article, that the Price, Waterhouse figures include publishing, manufacturing and distribution, as part of a company's overall record division. But aren't music publishing and manufacturing just as much a part of the total record business picture as are phonograph records themselves? If so, a case can be made for including them in total record industry sales, which would lead to a still different "official record industry figure."

To The Editor

I was extremely distressed to read the misleading article on industry statistics in the **Cash Box** issue of Feb. 28, 1976. The inference that the figures issued by NARM of its own members' operations were inaccurate and incomplete is a total distortion of fact.

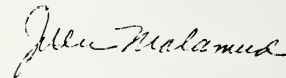
There is no professional research organization which can get an 85% reply to a mailed questionnaire, as NARM does when polling its regular membership. Their cooperation is fantastic. It is virtually impossible for the figures of 5 or 10 of the largest merchandisers to be missing, and for NARM "to be unaware of it," as your reporter writes. He says, "they don't know whom they've missed." It would be difficult for anyone with even a cursory knowledge of the record industry to "miss" the 5 to 10 largest merchandisers. Probably not even your reporter.

He should at least familiarize himself with the actual NARM study, so that when he indicates he is quoting from it, he is in fact doing that. Case in point: the NARM survey categories for gross dollar volume run from "under \$1 million" to "over \$40 million," not the \$5 to \$50 million the reporter quotes.

Just as the industry trade associations have a responsibility to their industry, so does the music business press. Your arti-

cle on industry statistics demonstrates a total lack of that responsibility, showing an unwarranted attempt to undermine a vital service of both NARM and RIAA to its member companies, to the industry and to the business community.

Very truly yours,



Jules Malamud  
Executive Director, NARM

*Editor's Note: As we indicated in our article, an 85% response to a questionnaire is good. But when you can't determine which 15% (40-50 members of NARM) did not return their questionnaires, it certainly is possible for the questionnaires of 5 or 10 of the largest merchandisers to be missing. But we took no issue with the NARM study in our article; we only mentioned it in passing. The fact is that NARM does not have accurate information or statistics indicating how large the record business is.*

RCA Forms Int'l. Services Group

NEW YORK — A new International Creative Services Group has been formed by RCA Records, aimed at broadening the growth of overseas operations. Stan Levine has been named manager of the new organization.

The group will consist of six persons, whose duties will include "promoting United States artists and product abroad,



Levine

and guiding career opportunities for foreign artists in the U.S.," according to Robert Summer, division vice president for RCA International.

The staff, organized by Levine, includes Janice L. Daidone, administrator for international releases; Ileana Ordonez, administrator for Latin America, who will specialize in Latin product; Sabine von Rogalla, administrator for Europe, who has coordinated international artists' tours; yet-to-be-named administrator for the Far East capable of bilingual functioning; and Sharyn Waters, coordinator of group activities.

The International Creative Services Group will set up itineraries, create and provide sales and promotional materials to promote international tours, and lay the groundwork for tours by working closely with artists and management.

Stan Levine joined RCA Records as senior advertising copywriter in 1971, and was promoted to manager of creative advertising a year later. He has been a senior writer at Columbia Records, winning an "Andy" for a Masterworks campaign he created. He has written and produced NET shows, been a staff writer for the Journal American and Argosy, and served in the NBC press department. He is leader of the Original Traditional Jazz Band.



**B.T.O. ON ICE** — Phonogram, Inc./Mercury Records recently hosted a gala event in New York in honor of Bachman-Turner Overdrive. Over 300 guests ate, drank, and skated (more or less) at the "BTO Ice Follies" held at the Rockefeller Center ice skating rink and Promenade Cafes. Shown above are: upper left — Irwin H. Steinberg, president of Polygram Record Group (Inc. Phonogram/Mercury) with Fred Turner, Robbie Bachman and Blair Thornton of BTO, upper right — Bruce Allen, BTO's manager, Blair Thornton, Charles Fach, executive vp and general manager of Phonogram/Mercury, and Robbie Bachman, lower left — Jules Abramson, senior vp of marketing for Phonogram/Mercury, Randy Bachman, Blair Thornton; Bruce Allen; and (center) Robbie Bachman; and lower right — The presentation of a telegram from prime minister Trudeau of Canada thanking BTO for their contributions to the Canadian music industry, presented by John Blackwood, acting consulate general, Canadian consulate. Shown are (l to r): Randy Bachman, Blair Thornton, Robbie Bachman, John Blackwood, Fred Turner and Bruce Allen.

**THIS WEEK**  
**CREEDENCE**  
**CLEARWATER REVIVAL**  
**CHRONICLE**  
**THE 20 GREATEST HITS**

★ 134 **Billboard**  
114 **Cashbox**  
97 **Record World**

Fantasy CCR-2



# "Heavy Love"

(M-1388)

The Smash  
Follow-Up To  
"Walk Away  
From Love"

By

# David Ruffin

From The Album:  
Who I Am



(M6-84951)

On Motown  
Records.

Motown Is  
Dedicated.





**Coury Plans Still In Doubt**

LOS ANGELES — In a release issued by former Capitol Records vice president, Al Coury, it was revealed that the eighteen-year record veteran was still in the process of negotiating a deal with Robert Stigwood. The release stated: "At the same time, he (Coury) continues to talk with other people" and closed with "Coury has made no final decision with respect to his professional future. That decision is subject to his attorneys developing the deal that most closely relates to Coury's personal objectives in the music industry."

The release did not specify what 'personal objectives' were in question, but Coury will probably announce the results of his negotiations soon. The release was issued to refute a previously published story which stated that Coury "... has reached tentative agreement to become president of Robert Stigwood's RSO Records."

**Buddah Into Distrib. Deal W/Pi Kappa**

NEW YORK — A distribution agreement has been signed between the Buddah Group and the Jersey City-based r&b label, Pi Kappa Records.

The label was founded two years ago and artists include Jimmy Briscoe and the Little Beavers, Calendar, Super Disco Band, and LaRosa Grier.

First releases include a single by Briscoe at the end of this month and albums from Calendar and the Super Disco Band in April.

The agreement was signed by Art Kass, Buddah Group president, and Paul Kyser, Pi Kappa's owner.

**La Seine Signs With Ariola America**

LOS ANGELES — La Seine, a new group managed by the Overland Direction Co., Inc., has been signed by Ariola America Records to an exclusive contract.

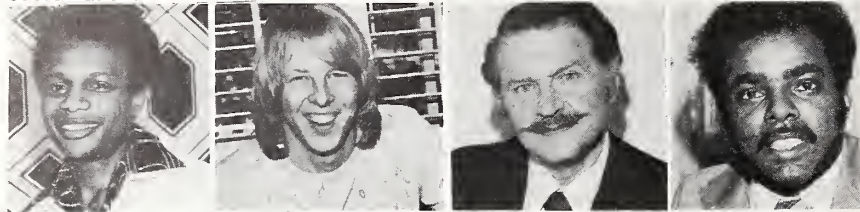
The four member group is currently working in the recording studio on their first album release, which is tentatively titled "La Seine."

Group members are: Thomas Charles Seufert, the principal writer, vocalist and founder of La Seine; keyboardman Steven Eric Hague; Donald Cornell Whaley Jr. on bass and keyboards; and Tristan Imboden on drums.

**Executives On The Move** fr 12

**Motown Restructures National Sales Staff** — Mike Lushka, Motown Records vp, sales, last week outlined a "strategic national restructuring" of the label's sales staff, encompassing nine different positions.

Miller London Jr., formerly national singles sales manager, has been promoted to national sales manager, additionally retaining his former title and functions. London, a seven year Motown veteran, will work directly with Lushka in all areas of sales coordination.



London

Pfordresher

Livert

Bates

Steve Jack, most recently Motown's southern regional sales manager, was promoted to national album and tape sales manager, working out of Motown's west coast headquarters.

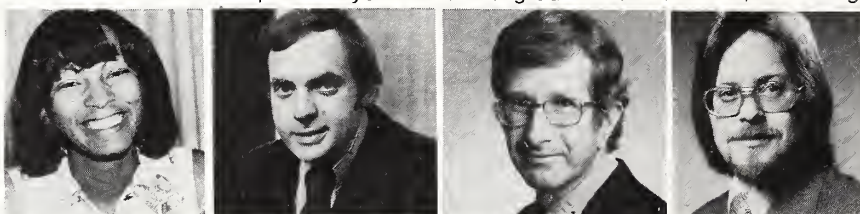
Charlie Salah has assumed the newly-created position of national accounts manager, keeping in communication with Motown's rack and retailers. Formerly the label's midwest sales manager, Salah will be headquartered in Motown's Detroit offices.

Motown veteran Dan Chasky will assume increased marketing responsibilities while maintaining his position as east coast sales manager.

Lushka simultaneously announced four new additions to Motown's regional sales staff. These appointments include: Wilson Lindsey, midwest sales manager; Phil Verolla, southern sales manager; Steve Ales, west coast sales manager; and Tony Przano, southeast sales manager.

**National Promotion Post For 20th's Pfordresher** — Bill Pfordresher has been named to the post of national promotion director for 20th Century Records. Pfordresher joined 20th in March of 1974 as a promotion staffer. Prior to assuming his new duties, he served the firm as assistant national promotion manager.

**Livert New Pickwick Sales Manager** — Paul Livert has been named sales manager for Pickwick International's economy-priced and children's record lines. Livert joined Pickwick as director of special products last June, after holding a similar position at London Records for the past ten years. His background includes sales, marketing,



Otey

Stollman

Barter

Rooks

a&r and promotion in the classical, pop and economy areas. He has also been a manager, agent and musician.

**RCA Adds Bates And Otey To R&B Staff** — RCA Records has named Wendell Bates and Ray Otey to its r&b staff. Bates will serve as a&r producer, coming to RCA from London Records, where he was national r&b promotion director. Previously he was west coast promotion manager for Polydor/MGM, coming from Sussex as national promotion manager. Before that he was east coast promotion manager for Capitol Records, rising from regional promotion director for the Midwest.

Ms. Otey, who will assist Bates, was west coast r&b promotion and publicity director for MGM.

**Spero Named Midland Promo Coordinator** — Harry Spero has been named national promotion coordinator for Midland International Records. Spero, who has performed various duties for Midland since its record label was formed, will supervise independent promotion men, and coordinate the field activities of promotion director Chuck Dembrak.

**CBS International Names Stollman And Barter** — Norman Stollman has been appointed senior director of CBS Records, U.K., relocating to the company's offices in London. Stollman, who has been with the division since 1973, has been vice president of business affairs, headquartered in New York. He previously served in the CBS law department and with Columbia Records in the U.S.

Stollman will supervise business affairs, April Music, U.K., and the March Artists Agency.

Christie Barter has been named to the newly created position of director of press and public information for CBS Records International. Barter joins CRI in New York from the American Broadcasting Companies' Los Angeles office where he was director of communications for ABC Records, and subsequently west coast public rela-



Paige

Sellers

Newman

Kragen

tions director for ABC Leisure Activities. He has held positions with Musical America and Cue Magazine and was contributing editor to Stereo Revue Magazine. He later became eastern publicity manager for Capitol Records, rising to director of press and public relations. He also has been affiliated with Cash Box as west coast editorial director.

continued on pg. 53

**Thomas Guy Cornyn II: Welcome To Our World**

LOS ANGELES — Stan Cornyn, Warner Bros. Records senior vice president, became the father of an 8 lb., 10½ oz. son last Saturday, Feb. 28, at 10:55 p.m. Cornyn's wife, Theodora, assisted.

"It was an uncomplicated delivery, actually," stated Cornyn. "I had prepared myself with the natural childbirth classes in the LaMaze method and was able to endure the pain, other than a spell of slight nausea, quite easily." The Warners executive named his son Thomas Guy Cornyn II, for his father.

"I would," continued Cornyn, "like to acknowledge the cooperation in this birth of Mrs. Cornyn, without whom this might not have been possible."

The new father is reported to be resting peacefully at home in Sherman Oaks. Informed medical sources indicated Cornyn's recuperation should be a full one, though Cornyn himself will not be rushing it. ("At my age, these things just take a little longer," he said.) It's expected it will take Cornyn's figure several months to return to normal.

**Trujillo Signs With Private Stock**

NEW YORK — Marc Allen Trujillo has signed a long-term, exclusive and worldwide recording contract with Private Stock Records. The label is rushing his debut record, "Hollywood," produced by Jerry Love and Michael Zager. Trujillo, a full blooded Mexican, has appeared in such N.Y. clubs as Reno Sweeney, The Grand Finale and Trude Heller's.

**Kirshner Radio Spots For Daily Broadcast**

NEW YORK — "Don Kirshner's Entertainment World," a 60 second radio report on music and entertainment, daily, will be distributed by Keystone Broadcasting System from April 5.

The program, featuring Kirshner, will be nationally and locally sponsored and is aimed at the 18-34 year old market. Concentration will be on music news.

**Arista Scores 3rd #1 In Eleven Weeks**

LOS ANGELES — For the third time in eleven weeks, Arista Records has the #1 pop single of the week. Eric Carmen's "All By Myself," which is #1 this week follows Barry Manilow's "I Write The Songs" (1/3) and the Bay City Rollers' "Saturday Night" (12/27/75) as chart toppers for Arista.

**Burton Cummings Inks Columbia Pact**

LOS ANGELES — Columbia Records has announced the signing of former leader of the now disbanded Guess Who, Burton Cummings, to an exclusive recording contract. His debut LP is scheduled for release in August, with a major tour planned for September.

**Dylan's 'Desire' Goes Platinum**

NEW YORK — Columbia's first platinum album of the year — under the new RIAA standards — is Bob Dylan's "Desire" album. Platinum awards are given for sales in excess of one million units.

**Bowie Gold No. 5**

NEW YORK — "Station To Station" becomes David Bowie's fifth RIAA-certified gold album. U.S. dates for the RCA artist's film, "The Man Who Fell To Earth," which opens in London on March 18, will be announced shortly.

Do You  
Wanna  
Do A  
Thing?





Agency  
Frank Barsalona  
Premier Talent  
888 7th Avenue  
NYC 10019

Direction  
Dee Anthony  
Bandana Enterprises Ltd.  
654 Madison Avenue  
NYC 10021

**Congratulations Peter!**  
**From everyone at A&M.**





# Breaking Nickey Barclay Key To Lasker's Philosophy

by David Budge

LOS ANGELES — Jay Lasker, president of Ariola America Records more than agreeing with last week's **Cash Box** editorial (Breaking New Acts — Key to The Future); is doing something about it. Lasker and his partner, Howard Stark founded Ariola on the premise that they would succeed primarily on building the careers of new artists rather than spending their money on 'established' acts.

Lasker told **Cash Box**, "I'd never buy an artist for Ariola. The philosophy in establishing this company has been to develop new artists. You can't make any money buying up artists." In pursuit of his goal, Lasker has already achieved some chart success with Fox, the Atlanta Disco Band, John Paul Young, The Sons of Champlin and, hopefully, Nicole Barclay Nickey, as her friends call her, is a well traveled veteran, having most notably been the creative force behind Fanny.

### Another Mama Cass?

Lasker said of Barclay, "Nickey reminds me a lot of the way Mama Cass was when I first met her — she was always a star. I think Nickey is one of the most exciting talents around today. I know that sounds prejudiced, but I believe it. She could be Ariola's first superstar. She has incredible talent."

Nicole Barclay and her Good News Band are showcasing at L.A.'s Roxy nightclub this week (9) and she told CB that Ariola has made a total commitment to breaking her LP, "Diamond In A Junkyard." "The label (Ariola) is really behind me on this LP and it's a great feeling. Bobby Applegate started a promotion in Denver involving the two top FM stations. They're sponsoring the 'Diamond In A Junkyard' contest. They're going to hide little diamond covered boxes in a river bed that's become sort of a garbage dump. The contest will be a cleanup program too since all the participants will be asked to carry away a little of the garbage from the river bed. That's just an example of the kind of promotion Ariola's involved with for my album. I love it."

### 80% For Promotion

Lasker, for his part, put the question of breaking a new act on the line when he said, "The structure of our company is such that 80% of our overhead is payroll to promotion people. At other record companies, the figure is closer to 20%.

That 20% is in direct personnel costs, not in advertising and other promotional expenses. We've weighted the company to having an 80% promotion expense by design. The record business is not a sales or merchandising business. It's a promotion business."

Whether established or just starting out, an artist cannot make it without heavy promotion. Obviously, in the case of new talent, the more promotion the better. Said Lasker, "All the in-store displays in the world don't mean a thing unless a person has heard a record on the radio. The breaking of new artists is absolutely critical. The public has to have different and new kinds of entertainment. Ariola is going to have three or four new acts exciting the public simultaneously."

### Top 20 Radio

Lasker faced up to the enormity of his and all of the record industry's task in breaking new acts via radio when he pointed out, "You're restricted in how much you can promote today. In the last ten years, top 40 radio has become top 20 radio. Radio is formatted much tighter today. It started getting that way after the 1959 payola scandals. Let's face it, the single is still the most vital promotional tool we have. 99% of all artists are developed by having a hit single rather than by having a hit LP. Despite what anyone says, you must have a hit single to break an act."

Whether Nickey Barclay has that necessary hit single, remains to be seen. **Cash Box** FM analysis reveals that as many as six cuts are receiving initial reaction and Ariola will make a single choice this week or early next. Barclay, concerned though she is with having a hit, is concentrating on the Roxy gig and an impressive string of one-niters contemplated for early spring. Her Good News Band features Bugs Pemberton (formerly with Britain's Undertakers) on drums, Ray McCarty on lead guitar, Billy Schwartz on keyboard and former John Phillips session man Jeff Eyrich on bass. Both Nickey and Ariola hope that it's a

continued on pg. 53



**SHEER GOLD ATTACK** — While in Boston to kick off Queen's 1976 world tour, Elektra/Asylum chairman Joe Smith presented Queen with a gold record for their third Elektra album, "Sheer Heart Attack." Pictured above are (l. to r.): bassist John Deacon; Mel Posner, Elektra/Asylum president; drummer Roger Taylor; Queen's manager John Reid; Connie Pappas from John Reid Enterprises; Joe Smith; lead singer Freddie Mercury; and guitarist Brian May.

## RCA, Labels, Issue 31 LP March Release

NEW YORK — Thirty-one albums comprise the March release from RCA Records and its affiliated labels. Included is product from Silver Convention, David Cassidy, Waylon Jennings, Lonnie Liston Smith, Phil Woods, and the Memphis Horns with a new recording of Handel's "Messiah" — in time for Easter sales — on Red Seal plus three rare albums, one (Beethoven Sonatas by German pianist, Artur Schnabel) never before released.

Debut acts on RCA and affiliated labels included the Memphis Horns, Kelly Garrett, Rosie, Terry Melcher, Randy Sharp, Charles Drain, the Brothers and Mike Wofford.

Additionally the label is stressing the catalog items of Flying Dutchman Records' organ player Lonnie Liston Smith.

Other March releases are by Carolyn Franklin, Hank and Jimmy Snow, Choice Four, Cedar Walton, Billy Walker, Floyd Cramer and the National Youth Jazz Orchestra.

The label is also releasing the soundtrack of the "Space 1999" TV series.

## War's Lee Oskar Solos For UA

LOS ANGELES — War member Lee Oskar will be the first of the group to do a solo album when his debut album is released by United Artists Records. Far Out Productions' Jerry Goldstein will produce the concept album chronicling Oskar's life in Europe, his subsequent move to the states and his ultimate meeting with Goldstein, Eric Burdon and War.

The album features Oskar's harmoica sound and guest appearances by several other members of War.

## Seven New Jazz LPs Due For Warner Bros.

LOS ANGELES — Warner Bros. Records' plans for March release albums by seven contemporary jazz artists, including Rahsaan Roland Kirk, Alice Coltrane, David "Fathead" Newman, Miroslav Vitous, George Benson and Pat Martino and Antonio Carlos Jobim.

Of the seven albums, two — Rahsaan Roland Kirk's "Return Of the 5,000 Lb. Man" and David "Fathead" Newman's "Mr. Fathead" — were produced in New York by Joel Dorn. Alice Coltrane's LP, "Eternity," was produced by Ed Michel and contains Ms. Coltrane's interpretation of "Spring Rounds" from Stravinsky's "Rite Of Spring," while guitarist Miroslav Vitous worked on his new "Magical Shepherd" set with producer David Rubinson.

An important part of the March jazz release is the first Warners album by guitarist George Benson; both Benson's guitar and voice are featured on "Breezin'," which was recorded in California and Germany by Claus Ogerman and Warners staff producer Tommy LiPuma. Antonio Carlos Jobim's "Urubu" represents a return to Warners for the Brazilian guitarist, and "Starbright" signals the Warners debut of jazz guitarist Pat Martino, who recorded his LP in New York with Ed Freeman producing.



**ATLANTIC'S FIREFALL** — Atlantic Records has signed Firefall, the Colorado-based band, to a long-term exclusive contract with the label. "Firefall," the debut album from the group, is set for release on Atlantic in late March. Produced at Criteria Studios in Miami by Jim Mason (of Poco fame), the LP consists entirely of original material. The group, performing together since late-'74, includes: Rick Roberts on acoustic rhythm guitar and lead vocals (ex-Flying Burrito Brothers, Steve Stills and Chris Hillman bands, with two solo albums to his credit), Jock Bartley on lead guitar and vocals (ex-Gram Parsons and Chris Hillman bands, and Colorado's Zephyr), Mark Andes on bass and vocals (ex-original Spirit and Jo Jo Gunne), drummer Michael Clarke (of the original Byrds and Flying Burrito Brothers), and Washington, D.C.'s Larry Burnett on rhythm guitar and lead vocals. Shown above in Boulder are (l. to r.): Burnett, Bartley, Roberts (seated), Clarke, and Andes.

## 2nd LP Gold For Capt. & Tennille

LOS ANGELES — "Song Of Joy," the second album by the Grammy-winning A&M recording duo, the Captain and Tennille, has been shipped gold.

Do You  
Wanna  
Do A  
Thing?



# AUSTRALIA'S BANNED BAND...

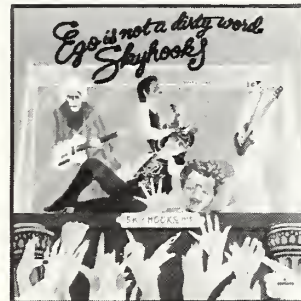


## ..HEADS FOR AMERICA'S BANDSTANDS.

Skyhooks, Australia's number 1 group, even though six of their songs have been banned from Australian radio, launches their long awaited debut American tour. They'll be singing the hot new single "Mercedes Ladies" (#73776) from their first American album "Ego Is Not A Dirty Word"—plus all the other songs that made them infamous.

### "EGO IS NOT A DIRTY WORD"

Mercury SRM-1-1066 8-Track MC8-1-1066  
Musicassette MCR4-1-1066



# Skyhooks

## ON TOUR

2/18-21 Atlanta, Ga.  
2/25 Austin, Tx.  
2/26 Galveston, Tx.  
2/27 New Orleans, La.  
2/28 Houston, Tx.  
2/29 Dallas, Tx.  
3/3 Fayetteville, N.C. w/Joe Cocker  
3/4 Charleston, S.C. w/Joe Cocker  
3/5 Greenville, N.C. w/Joe Cocker  
3/6 Augusta, Ga. w/Joe Cocker  
3/7 Greenville, S.C. w/Joe Cocker

3/12 Cleveland, Ohio  
3/18 Springfield, Il. w/Uriah Heep  
3/19 Louisville, Ky. w/Uriah Heep  
3/20 Ann Arbor, Mi. w/Uriah Heep  
3/21 Evansville, In. w/Uriah Heep  
3/24 Green Bay, Wi. w/Uriah Heep  
3/25 Marquette, Mi. w/Uriah Heep  
3/28 South Bend, In. w/Uriah Heep  
3/29 Muskegon, Mi. w/Uriah Heep  
3/31 Flint, Mi. w/Uriah Heep

4/1 Dayton, Oh. w/Uriah Heep  
4/2 Huntington, W. Va. w/Uriah Heep  
4/3 Niagara Falls, N.Y. w/Uriah Heep  
4/4 Baltimore, Md. w/Uriah Heep  
4/7 Erie, Pa. w/Uriah Heep  
4/8 Toledo, Oh. w/Uriah Heep  
4/10 Passaic, N.J. w/Uriah Heep  
4/11 Lewiston, Me. w/Uriah Heep  
4/14 Cherry Hill, N.J. w/Uriah Heep  
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4/17 Boston, Ma. w/Uriah Heep

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**HER SONG'S ON ATLANTIC NOW** — Melanie has been signed to a long-term, exclusive recording contract with Atlantic Records. She has begun recording her debut album for the label at Fidelity Recording in L.A., produced by Peter Schekeryk, who also produced all of Melanie's previous gold albums and singles. Currently engaged on a 5-week, sold-out tour of Australia and New Zealand, Melanie returns to the U.S. next month to complete the LP. Personal appearances are planned for the U.S. to coincide with the album's release in June. Artie Ripp, who, as founder and president of Buddah/Kama Sutra Records first signed Melanie a decade ago, will now be representing her and Peter Schekeryk in recording, music publishing and film matters. Ripp negotiated and finalized Melanie's new contract with Atlantic chairman Ahmet Ertegun. Shown above after the signing are (l. to r.): Artie Ripp, Melanie, Ahmet Ertegun and Peter Schekeryk.

## UA Names Smith To Black Promo Post To Sustain Growth

LOS ANGELES — John Smith has been named to the post of director of black promotion and artist development for United Artists Records in a move the label executives feel essential to overall growth.

Smith was most recently vice president of Osiris Records in Memphis, Tenn. He had previously been vice president of the custom label division of Stax Records, also in Memphis, a post he held after six years with Stax. Smith started in Stax's statistical department, and then

moved to assistant director of promotion, director of promotion, administrative assistant to the chairman of the board, and then to vice president during his tenure at Stax.

While at Stax, Smith was instrumental in the development of the careers of such artists as Richard Pryor and Shirley Brown, and was also coordinator of Wattstax '72, both the album and the resulting David Wolper film. Smith coordinated all activities in relation to Wattstax, including public relations and promotion plus the merchandising and marketing of the film.

Smith's appointment highlights UA's awareness of the necessity for specialized personnel to promote and develop black artists. The label's goal is to be recognized as a strong force in all areas of music and it is felt that Smith will help establish credibility in that field much as Tom Draper is doing at Warner Brothers.

With acts such as Mandrill, War, Brass Construction and a number of Blue Note acts such as Ronnie Laws, Bobbi Humphrey and Donald Byrd, UA already has gained a foothold in the black marketplace and it is Smith's goal to increase progress and productivity on every level.



Al Teller, Smith, Ray Anderson

Do You  
Wanna  
Do A  
Thing?



**SWEET, SWEET GOLD** — Sweet collect their first Capitol gold single, "Fox On The Run," from national sales manager, Walter Lee. Pictured (l. to r.): Capitol's national artist relations manager, Bob Dombrowski; Sweet's Steve Priest, Andy Scott and Mick Tucker; WWW-FM dj Karen Savelly; Lee and Sweet's manager Ed Leffler.

## Old Songwriters Never Die

They Become Producers Who Win Grammys

by Stephen Fuchs

LOS ANGELES — Buddy Kaye is a songwriter. He had his first hit, "Till The End Of Time," in 1945. To date, that song, which was introduced by Perry Como, has sold a smattering more than ten million records. Add to that three million sheets.

Buddy Kaye is also a publisher. As such, he's handled creative administration of his works on a worldwide basis since 1959 operating out of New York, London and Los Angeles.

### Track Record

All told, Buddy has had over four hundred of his songs published for a total of nearly sixty million records sold. He's written such tunes as "A — You're Adorable," "Speedy Gonzales" and "Quiet Nights." He also wrote the lyrics to the last two Elvis Presley films, "Change Of Habit" (UA) and "The Trouble With Girls" (MGM). He's spanned some years in this industry and he's made some success for himself.

Most recently, Buddy decided to be a producer. And, since the only thing that really makes a story worth reading is conflict, this is where the "dramatic" Buddy Kaye story begins.

When Buddy chose his first project in 1973, he was certain he'd found a winner. It had taken a few months to land spoken-word rights and a bit longer to line up an all-star cast including Richard Burton, Jonathan Winters, John Caradine, Jim Backus, Claudine Longet and Billy Simpson, but from where Kaye stood it looked like a sure thing.

### Concentration

So in the true fashion of the profession, Buddy took calculated aim and confidently spent a good deal of time (two years), money (\$60,000), travel (15,000 miles around the world) and effort (200 studio hours) in order to finance and pull his work together.

He went to painstaking ends to perfect the musical portions of the album via synthesizer in collaboration with Mort Garson.

And when it was finished...

When it was finished, Kaye had a piece of product that "everybody loved... but nobody wanted."

"Too esoteric," said one label. "Too arty," said another. And twenty-one stops later Buddy had a perfect score: negative at each encounter. Until he stumbled onto Ira Moss and Bugs Bower at PIP through Pickwick. They recognized the value of "The Little Prince" as a classic. They also paid homage to the

fact that the work, by Saint Exupery, had sold some forty million copies around the globe in book form.

### Sweet And Sour

Fanfares, handshakes, contracts and toasts later, the album was pressed with a projected release date of Christmas, 1974.

Then, as suddenly as the laughter began, a chill set in again. Problems at the pressing plant, something to do with sleeves, held up shipping until right after Christmas, Ingh January '75. In the pits of the recession.

And that was Buddy Kaye's lucky break. Because of timing problems, "The Little Prince" was bumped right into consideration for the 1976 Grammy Awards.

We hope you aren't let down by someone else's success story. Because if you haven't guessed by now, and if you didn't catch the presentations, "The Little Prince," PIP and Buddy Kaye won that Grammy — Kaye's first — for best recording for children.

"There's nothing you can't do with tremendous determination," says Kaye. "After eight months of turndowns, in the end the recognition was there, which was really beautiful. Especially since it was not a rock and roll album, but something more 'offbeat'."

### Credit To NARAS

This story is also an endorsement of NARAS. All concerned. Because the people who turned down the project during those eight months of disappointment for Buddy Kaye weren't entirely wrong. While the album won the award, it hasn't yet swept the marketplace in terms of sales, although it's still plugging away steadily. The point is, NARAS doesn't judge works on sales. The academy didn't prune the title from its list of nominations and the members at large didn't consider sales as a factor in their voting.

Which all leads Buddy to spout an old but true adage having to do with pride, confidence and aggressiveness: "It's easier by far to stand in the shadow and be unseen than to stand full square in the sun and be judged."

If you think that's cornball, tell it to Buddy Kaye. You can reach him at UCLA where he's teaching the Al Kasha songwriting course on Tuesday nights at Schoenberg Hall.

## Windchime Signs With Chappell

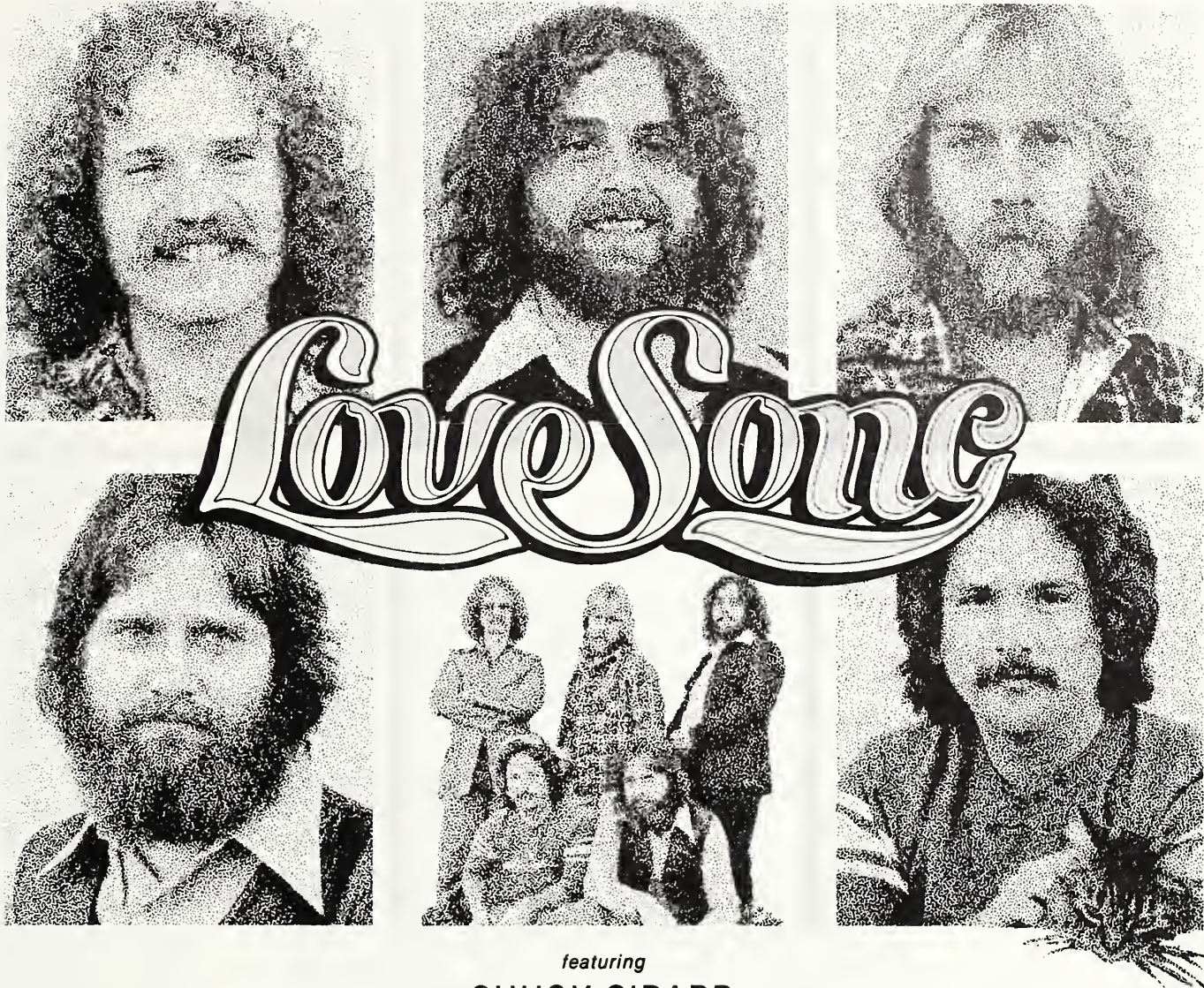
NEW YORK — Nashville-based pop and rock publishing and production company Windchime Music has signed an administration agreement with Chappell Music. The exclusive worldwide publishing and publication agreement will cover the catalogs of Windchime Music/BMI and Sandstorm Music/ASCAP.

Originally formed as a production company, now producing Blue Jug, Bobby Harden and Fallenrock among others, Windchime was formed by Larry Henley, formerly of the Newbeats, and writer/producer Johnny Slate. Their active roster now includes Henley, Slate, Steve Pippin and Larry Keith, members of Capricorn's Fallenrock, Ed Raetzloff and Bill Little of Capricorn's Blue Jug, Tom McKeon, UA recording artists and Jim Hurt.

Songs in the Windchime/Sandstorm catalog have been recorded by The Carpenters, Vickie Carr, Bobby Harden, Tom Jones, Charlie Rich, Austin Roberts, Billie Jo Spears, B.J. Thomas and Tanya Tucker among others in the last year.



# REUNION TOUR



featuring

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**JAY TRUAX**

**BOB WALL**

**JOHN MEHLER**

**TOM COOMES**

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**St. Louis, MO** - March 10  
Kiel Opera House

**Atlanta, GA** - March 11  
Atlanta Municipal Auditorium

**Tampa, FL** - March 12  
Fort Hesterly Armory

**Jacksonville Beach, FL** - March 13  
Flag Pavillion Auditorium

**Norfolk, VA** - March 14  
Scope Convention Center

**Washington D. C.** - March 17  
DAR Constitution Hall

**Lancaster, PA** - March 18  
Pucillo Gym  
Millersville State College

**New York** - March 19 and 20  
Lams Club

**Buffalo, NY** - March 21  
Century Theatre

**Pittsburg, PA** - March 22  
Soldiers & Sailors Memorial Auditorium

**Ft. Wayne, IN** - March 24  
Embassy Theatre

**Akron, OH** - March 25  
E. J. Thomas Perf. Arts Hall

**Detroit, MI** - March 26  
Masonic Auditorium

**Holland, MI** - March 27  
Dimnent Chapel  
Hope College

**Chicago, IL** - March 28  
Auditorium Theatre

**Cincinnati, OH** - March 29  
Cincinnati Music Hall

**Kansas City, KS** - March 30  
Uptown Theatre

**Wichita, KS** - March 31  
Century II Concert Hall

**Denver, CO** - April 1  
First Church of Nazarene

**Portland, OR** - April 3  
Portland Civic Auditorium

**Seattle, WA** - April 4  
Paramount Northwest Theatre

**Eugene, OR** - April 5  
S. Eugene High School Auditorium

**Sacramento, CA** - April 7  
Earl Warren Com. Conv. Center

**San Jose, CA** - April 8  
Civic Auditorium

**Fresno, CA** - April 9  
Warnors Theatre

**San Diego, CA** - April 10  
El Cortez Hotel

**Long Beach, CA** - April 11  
Long Beach Arena





pop picks

**COME ON OVER** — Olivia Newton-John — MCA 2186 — Producer: John Farrar — List: 6.98

The constantly maturing vocals of Olivia Newton-John continue their musical growth on "Come On Over." Ms. Newton-John puts effective emotion into every song and, when played off against clear instrumentals, strikes an effective tone on ballad and uptempo numbers alike. AM adds are a cinch while easy listening and middle of the road lists should do the same. Top cuts include "Who Are You Now?" "Blue Eyes Crying In The Rain" and a moving cover of "Jolene."



**ROCK 'N' ROLL LOVE LETTER** — Bay City Rollers — Arista AL 4071 — Producers: Phil Wainman and Colin Frechter — List: 6.98

On "Rock 'N' Roll Love Letter" the Bay City Rollers prove skilled practitioners of the pop and rock arts. Clear intentioned vocals and tight instrumentation make for a series of rockers and ballads that hit at the pop heart. AM lists are virtually locked in while easy listening might want to try a ballad cut. Top listens include "Rock 'N' Roll Love Letter," "I Only Wanna Dance With You," "Maybe I'm A Fool To Love It" and "Too Young To Rock And Roll."



**LOCKED IN** — Wishbone Ash — Atlantic SD 18164 — Producer: Tom Dowd — List: 6.98

It's rock and blues in a constant subtle vein on "Locked In" by Wishbone Ash. The band, noted for its early use of the twin guitar assault, stands slightly muted but more melodic on uptempo cuts while mellower moments work on the strength of natural vocals and overall tight instrumentation. A ton of FM possibilities here while AM outlets stand equally likely. Top listens include "She Was My Best Friend," "Half Past Lovin'" and a hill tainted workout on "Rest In Peace."



**FEARLESS** — Hoyt Axton — A&M SP 4571 — Producer: David Kershbaum — List: 6.98

"Fearless," the latest by Hoyt Axton, is an ode to the subtleties that lie in the meeting of country, pop and folk influences. Axton's potent storytelling approach to lyrics and sparse taut instrumentals form the perfect counter to a classic vocal delivery. Country, AM and easy listening stations should have a field day with all songs. Top cuts include "Beyond These Walls," "Idol Of The Band," "Paid In Advance" and a powerful singing assignment on "Lay Lady Lay."



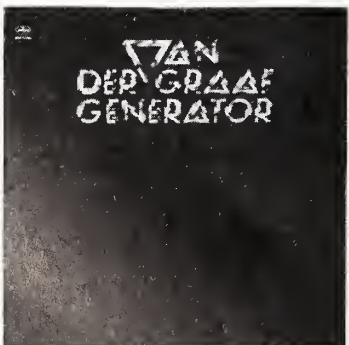
**ANY ROAD UP** — The Steve Gibbons Band — MCA 2187 — Producers: Ken Laguna, Anton Matthews, The Steve Gibbons Band — List: 6.98

"Any Road Up" is the cross pollination of rock and ballad elements with both sides more than holding up their end. Slight pop shadings reinforce the mixture on an instrumental level while smooth flowing, tight vocals counter the musical weight. All songs benefit from deep, partially hidden roots that add dimension and body. AM and FM possibilities abound here. Top listens include "Standing On The Bridge," "Spark Of Love," "Speed Kills" and a rough-house workout on "Take Me Home."



**GODBLUFF** — Van Der Graf Generator — Mercury SRM 11069 — Producer: Van Der Graf Generator — List: 6.98

Progressive music with more than a touch of melody and substance are the telling points of "Godbluff" by Van Der Graf Generator. Distorted, exotic jazz progressions and a bluesy sense of majesty carry both the instrumental and vocal movements while an overall even flow aids in the comprehension and listenability of the disk. FM stations and late at night progressives are where this album is at. Top cuts include "The Sleepwalkers" and a moving "The Undercover Man."



**SONG OF JOY** — Captain & Tennille — A&M SP 4570 — Producers: Captain & Tennille — List: 6.98

"Song Of Joy" by the Captain & Tennille is characterized by a clear and entertaining balance of music. Soulful ballads as well as uptempo movers benefit equally from Toni Tennille's vocals and an overall clear production. Of particular note this outing is the depth of each piece of music. Hats off to arrangement. AM chances are assured while easy listening outlets will also be there. Top cuts include "Smile For Me One More Time," "Thank You Baby" and a rousing cover of "Shop Around."



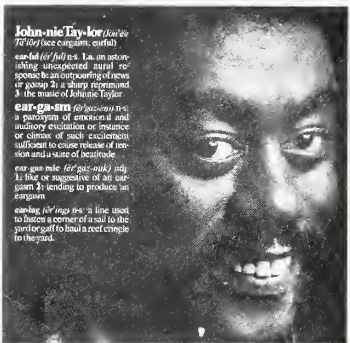
**A TRICK OF THE TAIL** — Genesis — Atco SD 36129 — Producers: David Hentschel and Genesis — List: 6.98

Musical references and influences prove entertaining and recognizable on "A Trick Of The Tail" by Genesis. Lifting ballad forms and spacey instrumental and vocal passages, all touched slightly by progressive elements, make for a striking balance and the over-all listenability of the album. FM shots all over the board while easy listening outlets might want to try a cut or two. Top cuts include "Dance On A Volcano," "A Trick Of The Tail" and "Mad Man Moon."



**STONE ALONE** — Bill Wyman — Rolling Stone COC 79103 — Producer: Bill Wyman — List: 6.98

Musical identity is the key factor in the working of "Stone Alone" by Bill Wyman. The elements of pop and reggae are valid ones in Wyman's hands as taut instrumentals and subtle vocal shadings make for a series of cuts that are successful by virtue of their individuality. Good AM possibilities while more progressive outings stand a chance at FM homes. Top listens include "If You Wanna Be Happy," "Every Sixty Seconds," "Peanut Butter Time" and "Gimmie Just One Chance."



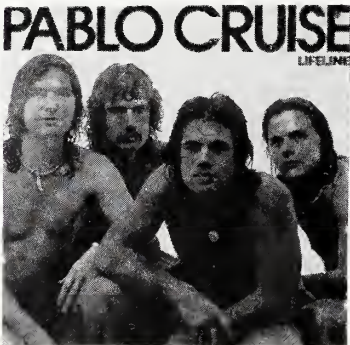
**EARGASM** — Johnnie Taylor — Columbia PC 33951 — Producer: Don Davis — List: 6.98

Soul and funk with just the right amount of disco action highlights the efforts of "Eargasm" by Johnnie Taylor. Taylor's subtle sensuality carries a strong vocal punch while constantly moving instrumentation balances the clear, movable production. Soul stations are a sure thing while the disco action on various cuts should prove constant. Top listens include "It Don't Hurt Me Like It Used To," "I'm Gonna Keep On Loving You" and "You're The Best In The World."



**AURORA** — Jean-Luc Ponty — Atlantic SD 18163 — Producer: Jean-Luc Ponty — List: 6.98

The violin as instrument of progressiveness is shown off at its finest on "Aurora" by Jean-Luc Ponty. Passages of jazz, blues and decidedly south of the border weave a musical backbone through which Ponty's stringed movements play at creative. Backing musicians go beyond mere staid sidemen to form an enthusiastic counter to Ponty's music. FM and jazz outlets should go for this in a big way. Top listens include "Between You And Me," "Is Once Enough" and "Passenger Of The Dark."



**LIFELINE** — Pablo Cruise — A&M SP 4575 — Producers: Val Garay and Pablo Cruise — List: 6.98

"Lifeline" by Pablo Cruise is an effective musical exercise in what can be done with subtleties. Clearly emotional ballads and soul based pop/rockers prove full-bodied and dimensional outings in tight vocal and instrumental forays which are professional as well as entertaining. Some cuts have AM written all over them while easy listening lists should follow suit. Top listens include "Never See That Girl Enough," "Look To The Sky" and a natural in ballads in the guise of "Crystal."



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## Columbia Pictures Publications

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Frank J. Hackinson, Vice President



**pop picks**

**HEAVEN AND HELL** — Vangelis — RCA LPL 15110 — Producer: Vangelis — List: 6.98

It's an electronic flight of musical fancy on "Heaven And Hell" as keyboardist Vangelis paints a musical picture of the forces of good and evil. Operatic vocal backings and subtle classical overtones add comprehensive body to the overall feel of the album and the continuity of particular passages. Classical stations are a sure thing while progressive FM outlets might want to give this a try too.



**LONG YELLOW ROAD** — Toshiko Akiyoshi-Lew Tabackin Big Band — RCA JPL 11350 — Producer: Hiroshi Isaka — List: 6.98

The sounds of big band and jazz form a compelling musical auger on "Long Yellow Road" by Toshiko Akiyoshi and Lew Tabackin. Of particular strength in the playoff of influences is distinctive reed lines which form a delicate interweaving with piano on both uptempo and reflective passages. Jazz stations are a natural while easy listening and lighter FM outlets also look promising. Top listens include "Children In The Temple Ground," "Opus Number Zero" and the undulating runs of "The First Night."



**BREAKAWAY** — Gallagher and Lyle — A&M SP 4566 — Producer: David Kershbaum — List: 6.98

"Breakaway" by Gallagher and Lyle is a refreshing exercise in the fine art of musical laid-back. A basic pop framework, coupled with ballad and folk strains moves at a constant, even listen. Vocals are naturally clean and instrumentally all cuts are to the point. AM and easy listening adds are written all over this album. Top listens include "I Wanna Stay With You," "If I Needed Someone," "Heart On My Sleeve" and the flowing listen of "Sign Of The Times."



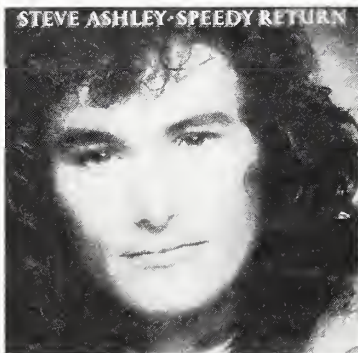
**HOORAY FOR GOOD TIMES** — James Rutledge — Capitol ST 11487 — Producer: Rutledge, Rabon and Smith — List: 6.98

"Hooray For Good Times" by James Rutledge makes a strong for the good in good old rock and roll. Rutledge makes valid use of former Bloodrock roots for some down and dirty greasy rock before turning the tables for up pop ballads with just a taste of the deep south. The economics of cuts gives this disk several AM shots. Top listens include "One Step Ahead Of The Law," "On My Way Up," "Hooray For Good Times" and an attractive ballad in the guise of "Laughin' And Cryin'."



**SPEEDY RETURN** — Steve Ashley — Gull GU6-406S1 — Producer: Robert Kirby — List: 6.98

There's an old world cover to the folk/pop ways of Steve Ashley on "Speedy Return" and the mix works to everybody's listening advantage. Ashley's vocals, with their clear stridency, add fuel to the decidedly old English nature of each song. Instrumentals prove easy and to the point. Easy listening and folk oriented stations will add off this album. Top listens include "Well At The World's End," "Old John England," "Travelling Through The Night" and "None Can Tell."



**GOLDEN DAYS OF RADIO** — Mark 56 — Producer: Frank Bresce

"The Golden Days Of Radio" is a well-titled package. Through the grooves of this two record set run some of radio's finest moments. Solid introductions and clear insertion of tapes combine for a concise and chronological journey through the various stages of radio's development. FM and specialty outlets are good targets for this package. Where the entertainment industry and communication met.



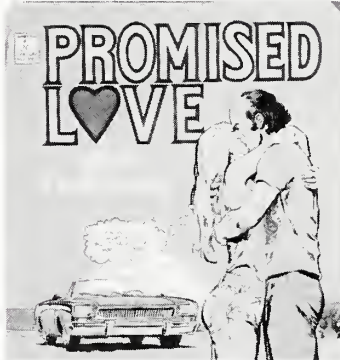
**CHESTER AND LESTER** — Chet Atkins and Les Paul — RCA APL 11167 — Producer: Chet Atkins — List: 6.98

When greats get together the result can only be something out of the ordinary. Musically such was the case when Chet Atkins and Les Paul got together for "Chester And Lester." Classic guitar lines abound as tight instrumental passages add sum and substance to each song. Easy listening and country stations are sure while an FM change of pace would not be out of the question. Top cuts include "Lover Come Back To Me," "It's Been A Long Time" and "It Had To Be You."



**PROMISED LOVE** — Bill LaBounty — 20th Century T492 — Producer: Jay Senter — List: 6.98

"Promised Love" is an uptempo exercise in pop. Bill LaBounty, on all cuts, invests the music with an effective, moving personality that reaches into both vocals and instrumentals in a way that reaches the listener while avoiding excesses. The ballads should find an easy listening home while the more uptempo compositions would fit perfectly the needs of an AM list. Top cuts include "I Hope You'll Be Very Unhappy," "Open Your Eyes," "Always Be Near" and "Lie To Me."



**MICHAEL KENNY** — Michael Kenny — Tom Cat BYL-11437 — Producer: Edward Germano — List: 6.98

The true power of vocals in the effective interpretation of music is showcased on the debut album by Michael Kenny. Strong ballads and blues based pop numbers get an equally viable workout via Kenny's clear, resonant tones. Instrumentals are tight and to the point. AM chances are assured while easy listening outlets might want to give the mellower moments a try. Top cuts include "I Can Almost See The Light," "One Night Stand," "Closer To The Music" and "Midnight Cruiser."



**INDEPENDENCE** — Nat Stuckey — MCA 2184 — Producer: David Barnes — List: 6.98

Country with more than a nodding acquaintance with pop is the musical theme projected on "Independence" by Nat Stuckey. Stuckey's clear, believable vocals and a concise instrumental backing make for ballads and reflective moments that work effectively in the realm of valid storytelling. Country, easy listening and pop chances abound here. Top listens include "After The Lovin' Has Passed," "That's All She Said Except Goodbye" and a legit cover of "Lynin' Eyes."



**MOVE IT!** — The Vast Majority — D&M DML-1 — Producers: Dave Miller and Marty Wilson — List: 6.98

The continuing saga of disco as music's movable feast is shown off in fine form on "Move It!" by The Vast Majority. Tight instrumentals play the key factor on this disc as strong pacing and a driving rhythmic base form the perfect musical balance. Soul and disco stations as well as the dance floor are where this album is at. Top cuts include "Pain Dealin' Woman," "Love For Sale," "Oceans Apart" and "Muddy Sneakers."



**HAPPY FEET (A TRIBUTE TO PAUL WHITEMAN)** — The New England Conservatory Jazz Repertory Orchestra — Golden Crest CRSQ 31043 — List: 6.98

It's a lighthearted blast from the past as this tribute to the often underrated genius of Paul Whiteman brings to light some of this country's finer musical moments. Whiteman's ease at incorporating subtle influences is a plus here and his delicate instrumental mixing works on all levels. Easy listening and nostalgia stations are a sure bet to add. Top cuts include "I'm On The Crest Of A Wave," "Waiting At The End Of The Road," "My Blue Heaven" and "Lonely Melody."





## Dave Kapp, Record Pioneer, Dies

NEW YORK — Dave Kapp, founder of Kapp Records and a veteran record industry executive, died last week at 71 at Doctors Hospital here, on March 1 following a stroke.

Kapp was record producer, label head and songwriter during a career in the music business that started when he was 16 when he and his older brother, the late Jack Kapp, became partners in the Imperial Talking Machine Shop, their own music store in Chicago. Dave ran the store by day, brother Jack also had a job with Columbia Phonograph Records.

This beginning led to Dave and Jack becoming one of the midwest's largest wholesale distributors over an 11 year period.

From here he went into artist management and worked in radio. Gene Autry, hired for twelve 30-minute shows a week for \$50, was one of Kapp's early discoveries.

Jack Kapp organized Decca Records in 1934 and his brother became a vice president with his first assignment to build up the country — then called hillbilly — catalog. Dave Kapp made many field trips with portable recording equipment to the south and west, on occasion recording as many as 350 sides inside two weeks.

Kapp also discovered Ernest Tubb and Red Foley for the fledgling Decca label. Another discovery was the Andrews Sisters and in his producing role he recorded them singing "Bei Mir Bist Du Schoen," a hit that established the trio as a record act.

### Worked With Many

Kapp worked with artists such as Bing Crosby, Fred Waring, the Ink Spots, Carmen Cavallero and Count Basie.

Along with his brother Jack, Dave Kapp also conceived the idea of recording the original casts of Broadway shows — opening the way for the original cast album. Included in these early experiments were the "Oklahoma!" original cast and "Porgy And Bess." It was a field that Kapp was always interested in — years later as boss of Kapp Records he took a flier on an out-of-town show that was getting strong reviews. By the time it came to Broadway Kapp had a hit album with "Man Of La Mancha."

From Decca he joined RCA-Victor as a&r head and worked with Eartha Kitt, Perry Como, Eddie Fisher and the Ames Brothers. In 1954, however, he set up Kapp Records where he recorded Roger Williams, Jane Morgan, Brian Hyland and a whole roster of classical artists.

He finally sold Kapp to MCA, being retained as consultant before retiring.

## Hansen Editors Europe Trip

NEW YORK — John Edmondson, educational editor with Hansen Books, will visit the Frankfurt Trade Fair, Germany, to work with the Chappell Organization, foreign distributor for Hansen product. A special Chappell/Hansen catalog has been translated into German for the Fair.

Edmondson with fellow editor Paul Yoder will visit London for discussions with Leonard Bishop of Hensen House, London and Michael Packard, manager of Chappell's publishing division.

Edmondson and Yoders will next visit Norway to attend band clinics sponsored by A.S. Birni, Norwegian publisher/dealer in band music. Yoders will journey to Luxembourg to preside as vice president at the Bureau of Systems of the Confederation of International

# As Paul Simon said at the Grammys, "I'd like to thank Stevie Wonder for not making an album last year."

Grammys aren't awards given exclusively to ASCAP members — although sometimes it seems that way.

True Paul Simon isn't an ASCAP member (we wish he were). But Stevie Wonder is, and so is Stephen Sondheim, who wrote the *Song of the Year* "Send in the Clowns."

So is Janis Ian, who won for the *Best Pop Vocal Performance* by a female with "At Seventeen."

And so are the Eagles, who won a Grammy for the *Best Vocal Performance by a Duo, Group or Chorus* with their composition "Lyin' Eyes."

And so are Mike Post and Pete Carpenter, who won as arrangers of "The Rockford Files."

And so is Dizzy Gillespie, who won for the *Best Jazz Performance by a Soloist* with a piece from an album titled "Oscar Peterson & Dizzy Gillespie."

And so is Andrae Crouch, who won for *Best Soul Gospel Performance* with a piece from an album titled "Take Me Back."

And so is Bill Gaither, whose trio won for *Best Inspirational Performance* with a piece from an album titled "Jesus, We Just Want To Thank You."

And so is the late Duke Ellington, whose recording of "Take the A Train" was elected to the NARAS *Hall of Fame*.

And so are Richard Rodgers and the late Oscar Hammerstein II, whose original cast LP of "Oklahoma!" was elected to the NARAS *Hall of Fame*.

And so are George and Ira Gershwin and Du Bose Heyward, whose "Porgy and Bess" was elected to the NARAS *Hall of Fame*.

And so is the late Sergei Rachmaninoff, whose performance of his own "Piano Concerto No. 2 in C Minor" was elected to the NARAS *Hall of Fame*.

And SACEM's Michel Legrand, who won two Grammys, licenses in the USA through ASCAP.

All in all ASCAP members and those licensing in the USA through ASCAP won 17 Grammys this year.

And rumor has it that Stevie Wonder is about to release a new album this year.

ASCAP



# KOME — Research Survey Provides Better Input

by J.B. Carmicle

LOS ANGELES — Opening communication lines between record companies, radio stations, and retailers is something many more radio stations are achieving by means of in-station research. It takes work. It takes people. And most of all it takes cooperation on the part of everyone concerned.

KOME, a San Jose, California progressive outlet is another one of those stations trying to broaden the feedback and provide answers for not only their staff but to the industry as well. **Cash Box** talked with Dana Jang, who is music director of the northern California station.

## Survey

"We undertook a retail record store survey in the San Francisco Bay area recently," said Jang. "As a programming input to our station we research 30-50 record outlets in the area weekly by telephone. It aids us in deciding which records receive emphasis in KOME's current rotation."

The actual research is conducted by Jang and his assistant music director. "It takes about one full day to do it," Jang continued. "I make about 15 calls and my assistant makes the other 25-35. We usually go through the process of checking our retail outlets every week and have geared the calls to Monday or Tuesday, because the day our music lists are compiled from the phone calls is Wednesday. It's not really a record survey, as such, with the numbers and all, but more of a check of movement of records, an upward or downward movement. The first two days of the week are the 'feeler' and the actual results are sent on Wednesday to record companies on a local and national level and also to the retailers we check. The music list will include the name of the group, and whether the album product is receiving frequent/heavy, moderate, or exploring play as a result of the survey tabulated. We use a rotation system of categories ... certain cuts from LPs are highlighted in airplay ... and some albums are entirely highlighted with all cuts available for airplay as a result of the survey. The results that are taken weekly help us to determine what and how often we play cuts or LPs, along with national airplay and sales trends, telephone response from our request lines as well as our own

subjective judgment in selecting our music. It should be understood that just because a record, any given record, is receiving strong response by the retail outlet, that does not necessarily justify KOME going on the record. The sound of the record must always be taken into consideration by the programming staff as well as the concept of it fitting into the proper balance of our format.

And we've had some crossover material too," Jang said. "Ronnie Law's album started strong in the jazz market, but we picked up on it later as crossover. We did it because of listener response and reaction, our own judgments and the results from the retail outlet survey we do weekly."

## Rewards

It is not really rare to find stations doing surveys of some type, however it is uncommon to find stations putting so much time and effort into it. But the rewards reaped are well worth it. KOME measures the feedback from a questionnaire placed in record retail outlets on a "weight" basis. "Tower Records, for instance," Jang told **CB**, "receives more weight in the final analysis because they stock mostly the type of music we play on the air and people who buy product and visit that store are primarily AOR oriented listeners. At least the people who filled out the questionnaire indicated our station, KOME, as their primary listening choice. That's what is necessary for us to determine how much weight and how much effect a particular store measures in our 'emphasis' play."

What about the actual questionnaire? "It made no mention of KOME radio and contained questions on sex and age demographics; the radio station listened to most, other radio stations listened to, and records purchased today," Jang told us. "The questionnaires were placed near the checkout counter and addressed to the record buyer. Filling out the questionnaires was strictly a voluntary thing with no prompting by store employees ... thus, the results represent only persons who voluntarily filled out the questionnaire and not all record buyers."

## Response

**Cash Box** wanted to get a response then from one of the retailers the survey was furnished to. "It was mostly an in-

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**KGB'S SAFE LANDING** — MCA recording artists, KGB, have virtually been dropping from the skies in Cleveland with the help of MCA promotion manager Frank Horowitz. Outfitted for duty in jumpsuit and crash helmet, Horowitz made a "safe landing" at WMMS where he delivered KGB albums, knapsacks and posters to WMMS staffers. Pictured left to right are Charlie Kendall, WMMS music director, Horowitz, Dan Garfinkle, WMMS promotion director, and Maury Saul, WMMS sales. The album appears on this week's **Cash Box** charts at #149 with a bullet.

# New FM Action LPs

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

1. **A Trick Of The Tail** — Genesis — Atco
2. **Kingfish** — Round
3. **Silk Degrees** — Boz Scaggs — Columbia
4. **Stone Alone** — Bill Wyman — Rolling Stone
5. **Sweet Harmony** — Maria Muldaur — WB
6. **Live** — Poco — Epic
7. **Open Your Eyes You Can Fly** — Flora Purim — Milestone
8. **Land Of The Midnight Sun** — Al DiMeola — Columbia
9. **Third World** — Island
10. **You Can Sing On The Left** — Dirk Hamilton — ABC
11. **Any Road Up** — Steve Gibbons Band — MCA
12. **Better Days/Happy Endings** — Melissa Manchester — Arista
13. **At The Sound Of The Bell** — Pavlov's Dog — Columbia
14. **Locked In** — Wishbone Ash — Atlantic
15. **Smile** — Laura Nyro — Columbia
16. **Starcastle** — Epic
17. **Live Oblivion, Vol. 2** — Brian Auger's Oblivion Express — RCA
18. **Fearless** — Hoyt Axton — A&M
19. **Free Parking** — Stu Daye — Columbia
20. **Full Of Fire** — Al Green — Hi
21. **Nine On A Ten Scale** — Sammy Hagar — Capitol
22. **KGB** — MCA
23. **Night Lights** — Elliott Murphy — RCA
24. **If The Shoe Fits** — Pure Prairie League — RCA
25. **You Can Leave Your Hat On** — Merle Saunders — Fantasy
26. **Heaven And Hell** — Vangelis — RCA
27. **Malpractice** — Dr. Feelgood — Columbia

## Station Breaks

**KRLA**, Los Angeles reports **Art Laboe**, who owns a local nightclub in Hollywood, in as program consultant for the station KRLA also underwent format change from mor to "all the hits, all the time" on Feb. 25. The station is owned by **Oak Knoll Broadcasting Co.** of Pasadena with **Hal Matthews** as general manager.

**Carson Schreiber**, md at **KLAC**, Los Angeles leaves that country outlet and account executive **Don Langford** is ap-

pointed assistant pd supervising music department at the station.

**Arnie Ginsburg** joins staff of **WROR**, Boston and will do a new live request show Sunday afternoons at 2 pm.

**Earth News**, for week of March 8-14 features interviews with LSD pioneer **Baba Ram Dass**, **Jack Haley**, the "tin man" from the Wizard of Oz, and hair dresser **Vidal Sassoon** and his wife **Beverly**, who will discuss beauty secrets.

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## Atlantic's Genesis: #1 And A First

LOS ANGELES — An interesting development was noted from the compilations **Cash Box** did on FM Analysis this week. For the first time, one group and one label captured three top positions. "A Trick Of The Tail," Genesis' new album on Atco was number one in the most added LPs and most predicted hits categories. And most importantly showed up in the top position on the new FM action LPs chart. The chart and categories on FM Analysis are computed each week on a point system basis from an accurate cross section of stations around the country providing the fairest possible measurement of album product movement.

Atlantic Records, who owns subsidiary Atco, also had two other albums on the final chart. Bill Wyman's "Stone Alone" was at #4, and "Locked In," new album by Wishbone Ash checked in at the #14 spot.



**CHESS FOR A CAUSE** — 68/WCBM Baltimore staged a chess game between the Metromedia station's new afternoon drive personality Elliott and morning performer Lee Case to raise cash for the local United Cerebral Palsy Telethon. Listeners could bet on either of the two performers only a few hours on two days — yet 68/WCBM raised even more Cerebral Palsy cash than the \$275 shown on the pictured check. Performer Elliott (left) presented the 68/WCBM donation to telethon hostess Rhea Feiken as WCBM production director Brian MacDonald and Baltimore Cerebral Palsy child Gary Blevins (far right) and his mother, Debra, watched.



# CASHBOX RADIO ACTIVE

A survey of key radio stations in all important markets throughout the country to determine by percentage of those reporting which releases are being added to station play lists this week for the first time and also the degree of concentration combining previous reports. Percentage figures on left indicate how many of the stations reporting this week have added the following titles to their play list for the first time. Percentage figures on right include total from left plus the percentage title received in prior week or weeks

TITLE	ARTIST	LABEL	% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE
1.	Let Your Love Flow	Bellamy Brothers	24%	76%
2.	Disco Lady	Johnnie Taylor	24%	62%
3.	Living For The Weekend	O'Jays	21%	27%
4.	There's A Kind Of A Hush	Carpenters	17%	77%
5.	Show Me The Way	Peter Frampton	17%	43%
6.	Sweet Love	Commodores	15%	47%
7.	Fooled Around	Elvin Bishop	12%	26%
8.	Strange Magic	Electric Light Orch.	12%	17%
9.	Looking For Space	John Denver	11%	23%
10.	Mozambique	Bob Dylan	8%	15%
11.	Boogie Fever	Sylvers	8%	23%
12.	I Do, I Do, I Do	Abba	8%	34%
13.	Action	The Sweet	8%	64%
14.	Sweet Thing	Rufus	7%	98%
15.	Dream On	Aerosmith	7%	70%
16.	Bohemian Rhapsody	Queen	7%	61%
17.	Only 16	Dr. Hook	7%	76%
18.	Rhiannon	Fleetwood Mac	7%	18%
19.	Right Back Where We Started	Maxine Nightingale	6%	95%
20.	Locomotive Breath	Jethro Tull	6%	15%

## WANTED

Newly emerging U.S. record company seeks all around person for marketing/promotion, etc., supervision. 2-3 years minimum record business experience. Send resume. State salary.

Write: **Cash Box**  
Box #968

119 West 57th St., New York, N.Y. 10019

## vital statistics

## looking ahead

#71  
**Tryin' To Get The Feeling Again (3:45)**  
Barry Manilow — Arista AS 0172  
1776 Broadway, New York, N.Y. 10019  
PUB: Warner Tamerlane — BMI  
PROD: Ron Dante & Barry Manilow  
WRITER: David Pomeranz

#83  
**Come On Over (3:38)**  
Olivia Newton-John — MCA 40525  
100 Universal Plaza, Universal City, Ca.  
PUB: Casserole/Flamm — BMI  
PROD: John Farrar  
WRITERS: B. Gibb & R. Gibb

#84  
**Young Blood (2:37)**  
Bad Company — Swan Song 70108  
75 Rockefeller Plaza, New York, N.Y. 10019  
PUB: Quintet/Unichappell/  
Freddy Bienstock — BMI  
PROD: Bad Company  
WRITERS: Lieber, Stoller & Pomus  
FLIP: Do Right By Your Woman

#89  
**Shout It Out Loud (2:38)**  
Kiss — Casablanca NB 854  
8255 Sunset Blvd., Los Angeles, Ca. 90046  
PUB: Cafe Americana/Rock Steady — ASCAP  
PROD: Bob Ezrin  
WRITERS: Gene Simmons, Paul Stanley & Bob Ezrin

#93  
**Here, There And Everywhere (3:59)**  
Emmylou Harris — Reprise RPS 1346  
3701 Warner Blvd. Burbank, Ca.  
PUB: Maclen — BMI  
PROD: Brian Ahern  
WRITERS: John Lennon & Paul McCartney

#99  
**Street Talk (3:29)**  
Bob Crewe Generation — 20th Century TC 2271  
8255 Sunset Blvd., Los Angeles, Ca.  
PUB: Heart's Delight/Gooserock — BMI  
PROD: Bob Crewe  
WRITERS: Bob Crewe & Cindy Bullens

#100  
**Once A Fool (3:28)**  
Kiki Dee — Rocket PIG 40506  
100 Universal Plaza, Universal City, Ca.  
PUB: ABC/Dunhill/One Of A Kind — BMI  
PROD: Robert Appere  
WRITERS: Dennis Lambert & Brian Potter

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

102 **IF LOVE MUST GO**  
(Irving — BMI)  
Dobie Gray (Capricorn 249)

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

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

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

106 **MIGHTY HIGH**  
(Amer. Broadcasting/DaAnn — ASCAP)  
Mighty Clouds Of Joy (ABC 12164)

107 **DAYLIGHT**  
(Unart/Bobby Womack — BMI)  
Bobby Womack (UA XW 763Y)

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

109 **SPINNING THE WHEEL**  
(Lornhole — BMI)  
Hudson Brothers (Rocket PIG 40508)

110 **MORE, MORE, MORE**  
(Buddah/Gee Diamond — ASCAP)  
Andrea True Connection (Buddah BDA 515)

111 **WOW**  
(Burlington — ASCAP)  
Andrea Gagnon (London 5N230)

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

113 **FROM US TO YOU**  
(Ganga — BMI)  
Stairsteps (Dark Horse 1005)

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

115 **HUSTLE ON UP (DO THE BUMP)**  
(Dandelion — BMI)  
Hidden Strength (UA XW 733-Y)

116 **I'VE GOT A FEELIN'**  
(Irving — BMI)  
Al Wilson (Playboy P6062)

117 **WORDS (ARE IMPOSSIBLE)**  
(ATV — BMI)  
Donny Gerrard (Greedy G101 AS)

118 **SWAY**  
(Peer Int'l. — BMI)  
Bobby Rydell (PIP PDJ 6515)

119 **HOW CAN I BE A WITNESS**  
(East Memphis — BMI)  
R.B. Hudman (Atlantic 3318)

120 **OPHELIA**  
(Medicine Hat — ASCAP)  
The Band (Capitol P4230)



## Most Added LPs

1. A Trick Of The Tail — Genesis — Atco
- (Tie) 2. Kingfish — Round
- (Tie) 3. Silk Degrees — Boz Scaggs — Columbia
4. Stone Alone — Bill Wyman — Rolling Stone

## Most Requested Cuts

1. Do You Feel/Show Me The Way — Peter Frampton — A&M
2. TVC15/Stay — David Bowie — RCA
3. Fooled Around — Elvin Bishop — Capricorn

## Most Predicted Hits

1. A Trick Of The Tail (entire LP) — Genesis — Atco
2. Sweet Harmony (entire LP) — Maria Muldaur — WB
3. Silk Degrees (entire LP) — Boz Scaggs — Columbia
4. She Came Shining (entire LP) — Pavlov's Dog — Columbia
5. Hypnotize/(entire LP) — Kingfish — Round

### KISW-FM — SEATTLE

Lee Michaels

- Starcastle — Epic
- Land Of The Midnight Sun — Al DiMeola — Columbia
- If The Shoe Fits — Pure Prairie League — RCA
- Cate Brothers — Asylum
- The Leprechaun — Chick Corea — Polydor
- \* Do You Feel — Peter Frampton — A&M
- \* TVC15 — David Bowie — RCA
- † TVC15 — David Bowie — RCA
- † Love Is Alive — Gary Wright — WB

### KSAN-FM — SAN FRANCISCO

Cristie Joy Marcus

- Hurrah For Good Times — James Rutledge — Capitol
- Eargasm — Johnnie Taylor — Columbia
- At The Sound Of The Bell — Pavlov's Dog — Columbia
- Land Of The Midnight Sun — Al DiMeola — Columbia
- Silk Degrees — Boz Scaggs — Columbia
- Live — Poco — Epic
- Raising Hell — Fatback Band — Event
- This Is Reggae, Vol. 2 — Various Artists — Island
- Another Green World — Eno — Island
- Third World — Island
- You Can Leave Your Hat On — Merle Saunders — Fantasy
- Amazonas — Cal Tjader — Fantasy
- Night Lights — Elliot Murphy — RCA
- Heaven And Hell — Vangelis — RCA
- Kingfish — Round
- Lee Oskar — UA
- Lotus — Santana — CBS — IMP
- \* — (None)
- † — (None)

### KLOS-FM — Los Angeles

Dabar Hoorelbeke

- Silk Degrees — Boz Scaggs — Columbia
- Fish Out Of Water — Chris Squire — Atlantic
- Ted Nugent — Epic
- \* — (None)
- † Silk Degrees (entire LP) — Boz Scaggs — Columbia

### KMET-FM — LOS ANGELES

Bob Coburn

- Live — Poco — Epic
- You Can Sing On The Left — Dirk Hamilton — ABC
- Any Road Up — Steve Gibbons Band — MCA
- Fearless — Hoyt Axton — A&M
- Diamond In A Junkyard — Nicky Barclay — Ariola
- Nine On A Ten Scale — Sammy Hagar — Capitol
- Land Of The Midnight Sun — Al DiMeola — Columbia
- A Trick Of The Tail — Genesis — Atco
- Rock And Roll Love Letter — Bay City Rollers — Arista
- If The Shoe Fits — Pure Prairie League — RCA
- \* TVC15/Stay — David Bowie — RCA
- \* Live For The Music — Bad Company — Swan Song
- \* Stranglehold — Ted Nugent — Epic
- † A Trick Of The Tail (entire LP) — Genesis — Atco

### KWST-FM — LOS ANGELES

David Perry

- A Trick Of The Tail — Genesis — Atco
- Any Road Up — Steve Gibbons Band — MCA
- Fearless — Hoyt Axton — A&M
- Dreamboat Annie — Heart — Mushroom
- Silk Degrees — Boz Scaggs — Columbia
- Live — Poco — Epic
- You Can Sing On The Left — Dirk Hamilton — ABC
- \* Do You Feel — Peter Frampton — A&M
- \* Kingfish (entire LP) — Round
- † Spanish Train — Chris DeBurgh — A&M
- † Rollin' — Steve Gibbons Band — MCA

### KNAC-FM — LONG BEACH

Bobby Blue

- A Trick Of The Tail — Genesis — Atco
- Stone Alone — Bill Wyman — Rolling Stone

- Locked In — Wishbone Ash — Atlantic
- Silk Degrees — Boz Scaggs — Columbia
- Live — Poco — Epic
- At The Sound Of The Bell — Pavlov's Dog — Columbia
- Take No Prisoners — David Byron — Mercury
- Sweet Harmony — Maria Muldaur — WB
- Nine On A Ten Scale — Sammy Hagar — Capitol
- Smile — Laura Nyro — Columbia
- I Love The Blues — George Duke — BASF
- Third World — Island
- Truckload Of Lovin' — Albert King — Utopia
- Live Oblivion, Vol. 2 — Brian Auger's Oblivion Express — RCA
- Spanish Train — Chris DeBurgh — A&M
- Kingfish — Round
- \* It Isn't Rock And Roll — Pretty Things — Swan Song
- \* Do You Feel — Peter Frampton — A&M
- † A Trick Of The Tail (entire LP) — Genesis — Atco

### KGB-FM — SAN DIEGO

Art Schroeder

- Havana Daydreamin' — Jimmy Buffett — ABC
- You Can Sing On The Left — Dirk Hamilton — ABC
- Malpractice — Dr. Feelgood — Columbia
- Reflections — Jerry Garcia — UA
- Better Days/Happy Endings — Melissa Manchester — Arista
- Sweet Harmony — Maria Muldaur — WB
- Ted Nugent — Epic
- If The Shoe Fits — Pure Prairie League — RCA
- Silk Degrees — Boz Scaggs — Columbia
- A Trick Of The Tail — Genesis — Atco
- Buckingham Nicks — Polydor
- The Leprechaun — Chick Corea — Polydor
- Keep Your Hands On It — String Driven Thing — 20th Century
- \* TVC15 — David Bowie — RCA
- \* Show Me The Way — Peter Frampton — A&M
- † Ridin' On A Whale — Dirk Hamilton — ABC
- † Malpractice (entire LP) — Dr. Feelgood — Columbia
- † If You Think You Know — Allan Clarke — Asylum

### KSML-FM — LAKE TAHOE

Barry Everitt

- Land Of The Midnight Sun — Al DiMeola — Columbia
- Open Your Eyes You Can Fly — Flora Purim — Milestone
- Another Green World — Eno — Island
- Silk Degrees — Boz Scaggs — Columbia
- You Can Leave Your Hat On — Merle Saunders — Fantasy
- For All We Know — Esther Phillips — Kudu
- Any Road Up — Steve Gibbons Band — MCA
- Total Explosion — Syl Johnson — Hi
- \* Marcus Garvey — Burning Spear — Island
- \* Land Of The Midnight Sun (entire LP) — Al DiMeola — Columbia
- † Open Your Eyes You Can Fly (entire LP) — Flora Purim — Milestone

### KPFT-FM — HOUSTON

Bruce Litvin

- Pour Down Like Silver — Richard & Linda Thompson — Island
- Nine On A Ten Scale — Sammy Hagar — Capitol
- For All We Know — Esther Phillips — Kudu
- Reach For The Sky — Sutherland Bros. & Quiver — Columbia
- Knu High — Kenny Wheeler — ECM (IMP)
- \* Party Happy — Chocolate Milk — RCA
- \* Sexy Mama — Laura Nyro — Columbia
- \* Tangerine — SalSoul Orchestra — Sal Soul
- \* Bad Weather — Poco — Epic
- \* Some Time Ago — Flora Purim — Milestone
- † Sweet Harmony (entire LP) — Maria Muldaur — WB
- † She Came Shining — Pavlov's Dog — Columbia
- † Malpractice (entire LP) — Dr. Feelgood — Columbia
- † Kingfish (entire LP) — Round
- † Silk Degrees (entire LP) — Boz Scaggs — Columbia

### KZEW-FM — DALLAS

Mark Christopher

- Silk Degrees — Boz Scaggs — Columbia
- Take No Prisoners — David Byron — Mercury

- Look Out For Number One — Brothers Johnson — A&M
- Stone Alone — Bill Wyman — Rolling Stone
- Sound In Your Mind — Willie Nelson — Columbia
- Bicentennial Gathering — Buddy Miles — Casablanca
- Any Road Up — Steve Gibbons Band — MCA
- \* Do You Feel — Peter Frampton — A&M
- \* Run With The Pack — Bad Company — Swan Song
- \* Gimme Back My Bullets (entire LP) — Lynyrd Skynyrd — MCA
- \* Slow Ride — Foghat — Bearsville
- \* Lady Of The Lake — Starcastle — Epic
- † Here There And Everywhere — Emmylou Harris — WB

### WXRT-FM — CHICAGO

John Platt

- Kingfish — Round
- At The Sound Of The Bell — Pavlov's Dog — Columbia
- A Trick Of The Tail — Genesis — Atco
- Odyssey — Terje Rypdal — ECM
- Oblivion Express Live, Vol. 2 — Brian Auger's Oblivion Express — RCA
- Night Life — Luther Allison — Gordy
- Sweet Harmony — Maria Muldaur — WB
- Open Your Eyes You Can Fly — Flora Purim — Milestone
- Third World — Island
- This Is Reggae, Vol. 2 — Various Artists — Island
- Colonial Man — Hugh Masekela — Casablanca
- \* Frampton Comes Alive (entire LP) — Peter Frampton — A&M
- \* A Night At The Opera (entire LP) — Queen — Elektra
- † A Trick Of The Tail (entire LP) — Genesis — Atco

### KSHE-FM — ST. LOUIS

Mark Cooper

- Kingfish — Round
- A Trick Of The Tail — Genesis — Atco
- Four Moments — Sebastian Hardie — Mercury
- Free Parking — Stu Daye — Columbia
- Stone Alone — Bill Wyman — Rolling Stone
- Locked In — Wishbone Ash — Atlantic
- \* At The Sound Of The Bell (entire LP) — Pavlov's Dog — Columbia
- \* Dreamboat Annie (entire LP) — Heart — Mushroom
- \* Starcastle (entire LP) — Epic
- † Tore Up Over You — Jerry Garcia — UA
- † Hypnotize — Kingfish — Round
- † At The Sound Of The Bell (entire LP) — Pavlov's Dog — Columbia

### WABX-FM — DETROIT

Bob Burch

- Locked In — Wishbone Ash — Atlantic
- Free Parking — Stu Daye — Columbia
- A Trick Of The Tail — Genesis — Atco
- Stone Alone — Bill Wyman — Rolling Stone
- Live — Poco — Epic
- Kingfish — Round
- \* Frampton Comes Alive (entire LP) — Peter Frampton — A&M
- \* Shout It Out Loud — Kiss — Casablanca
- \* Fooled Around — Elvin Bishop — Capricorn
- † Magic Man — Heart — Mushroom
- † At The Sound Of The Bell (entire LP) — Pavlov's Dog — Columbia

### WMMS-FM — CLEVELAND

John Gorman

- A Trick Of The Tail — Genesis — Atco
- Full Of Fire — Al Green — Hi
- Lady Bump — Penny McLean — Big Tree
- Slick Band — Capitol
- Dreamboat Annie — Heart — Mushroom
- Nanette Workman — Big Tree
- Stone Alone — Bill Wyman — Rolling Stone
- Locked In — Wishbone Ash — Atlantic
- Everything You Wanted To Hear — O'Jays — Philadelphia Int'l
- Sweet Harmony — Maria Muldaur — WB
- \* Riot In Cell Block #9 — Dr. Feelgood — Columbia
- \* TVC15 — David Bowie — RCA
- † The Fever — Southside Journey — Epic
- † Where Did Our Love Go — J. Geils Band — Atlantic

### WKLS-FM — ATLANTA

Steve Mitchell

- Wetter The Better — Wet Willie — Capricorn
- Live Oblivion, Vol. 2 — Brian Auger's Oblivion Express — RCA
- Captured Live — Johnny Winter — Blue Sky
- When An Old Cricketer Leaves The Crease — Roy Harper — Chrysalis
- Reflections — Jerry Garcia — UA
- Smile — Laura Nyro — Columbia
- Ted Nugent — Epic
- Starcastle — Epic
- Better Days/Happy Endings — Melissa Manchester — Arista
- To The Hilt — Golden Earring — MCA
- \* KGB — MCA
- \* Fooled Around — Elvin Bishop — Capricorn
- \* Do You Feel — Peter Frampton — A&M
- † Wetter The Better (entire LP) — Wet Willie — Capricorn
- † To The Hilt (entire LP) — Golden Earring — MCA

### WBUS-FM — MIAMI

Dean Goodman

- Open Your Eyes You Can Fly — Flora Purim — Milestone
- Better Days/Happy Endings — Melissa Manchester — Arista
- Smile — Laura Nyro — Columbia
- Sweet Harmony — Maria Muldaur — WB
- You Can Leave Your Hat On — Merle Saunders — Fantasy
- \* No Regrets — Phoebe Snow — Columbia
- \* Looking At The World — Chick Corea — Polydor
- † Open Your Eyes You Can Fly (entire LP) — Flora Purim — Milestone
- † Better Days/Happy Endings (entire LP) — Melissa Manchester — Arista

† P.D./M.D. PREDICTED HITS

### WHFS-FM — WASHINGTON, D.C.

Dave Einstein

- Night Life — Luther Allison — Gordy
- Kingfish — Round
- You Can Sing On The Left — Dirk Hamilton — ABC
- Fearless — Hoyt Axton — A&M
- Full Of Fire — Al Green — Hi
- Sound In Your Mind — Willie Nelson — Columbia
- And His Outlaw Band — Tompall Glaser — MGM
- Aurora — Jean-Luc Ponty — Atlantic
- Whiskey Before Breakfast — Norman Blake — Rounder
- Pour Down Like Silver — Richard & Linda Thompson — Island
- \* Fooled Around — Elvin Bishop — Capricorn
- \* Double Trouble — Lynyrd Skynyrd — MCA
- † Sound In Your Mind (entire LP) — Willie Nelson — Columbia
- † American Tune/Afternoon Delight — Starland Vocal Band — Windsong

### WMMR-FM — PHILADELPHIA

Paul Fuhr

- Kingfish — Round
- Third World — Island
- Havana Daydreamin' — Jimmy Buffett — ABC
- Open Your Eyes You Can See — Flora Purim — Milestone
- A Trick Of The Tail — Genesis — Atco
- Stone Alone — Bill Wyman — Rolling Stone
- Crossed — Jukka Tolonen — Janus
- Godbluff — Vandergraaf Generator — Mercury
- Heaven And Hell — Vangelis — RCA
- \* Money/I Am The Blues — Laura Nyro — Columbia
- \* Golden Dawn Suite — Al DiMeola — Columbia
- \* When An Old Cricketer Leaves The Crease (entire LP) — Roy Harper — Chrysalis
- † Road Runner — Jonathan Richman — Beserkley

### WYDD-FM — PITTSBURGH

Steve Downs

- Silk Degrees — Boz Scaggs — Columbia
- Lydia Pense And Cold Blood — ABC
- Farewell Fairbanks — Randy Edelman — 20th Century
- Heaven And Hell — Vangelis — RCA
- All Funked Up — Snafu — Capitol
- Stone Alone — Bill Wyman — Rolling Stone
- Kingfish — Round
- Free Parking — Stu Daye — Columbia
- Mariah — Epic
- A Trick Of The Tail — Genesis — Atco
- \* Look Into The Future — Journey — Columbia
- \* Struttin' My Stuff (entire LP) — Elvin Bishop — Capricorn
- \* Fleetwood Mac (entire LP) — WB
- \* Do You Feel/Show Me The Way — Peter Frampton — A&M
- \* Popsicle Toes — Michael Franks — WB
- \* Against The Grain (entire LP) — Rory Gallagher — Chrysalis
- † Starcastle (entire LP) — Epic
- † Sweet Harmony (entire LP) — Maria Muldaur — WB
- † Live (entire LP) — Poco — Epic

### WBAB-FM — LONG ISLAND

Bernie Bernard

- Ratcity In Blue — Good Rats — Rat City
- Stone Alone — Bill Wyman — Rolling Stone
- Silk Degrees — Boz Scaggs — Columbia
- Sound In Your Mind — Willie Nelson — Columbia
- A Word Called Love — Brian & Brenda Russell — MCA
- Live — Poco — Epic
- Kingfish — Round
- Lifeline — Pablo Cruise — A&M
- Open Your Eyes You Can Fly — Flora Purim — Milestone
- \* Show Me The Way/Do You Feel — Peter Frampton — A&M
- \* Run With The Pack — Bad Company — Swan Song
- \* We've Got Time — Allan Clarke — Asylum
- † Lifeline — Pablo Cruise — A&M

### WNEW-FM — NEW YORK

Dennis Eisas

- Silk Degrees — Boz Scaggs — Columbia
- Malpractice — Dr. Feelgood — Columbia
- Sweet Harmony — Maria Muldaur — WB
- Live — Poco — Epic
- Kingfish — Round
- A Trick Of The Tail — Genesis — Atco
- Stone Alone — Bill Wyman — Rolling Stone
- Locked In — Wishbone Ash — Atlantic
- Aurora — Jean-Luc Ponty — Atlantic
- Ratcity In Blue — Good Rats — Rat City
- Hamsnackled — Alan White — Atlantic — IMP
- \* — (None)
- † — (None)

### WLIR-FM — LONG ISLAND

Gil Colquitt

- Stone Alone — Bill Wyman — Rolling Stone
- A Trick Of The Tail — Genesis — Atco
- Best Of — Leonard Cohen — Columbia
- Recycled — Nektar — Passport
- \* Kingfish (entire LP) — Round
- † Silk Degrees (entire LP) — Boz Scaggs — Columbia

### WBCN-FM — BOSTON

Bob Slavin

- Art Of Tea — Michael Franks — WB
- Full Of Fire — Al Green — Hi
- KGB — MCA
- Kingfish — Round
- Night Lights — Elliott Murphy — RCA
- Open Your Eyes You Can Fly — Flora Purim — Milestone
- Silk Degrees — Boz Scaggs — Columbia
- Sweet Harmony — Maria Muldaur — WB
- Third World — Island
- \* — (None)
- † Hypnotize — Kingfish — Round
- † Highfly — John Mills — London
- † Where Did Our Love Go — J. Geils Band — Atlantic

### WBLM-FM — LEWISTON/PORTLAND, MAINE

Jose Diaz

- When An Old Cricketer Leaves The Crease — Roy Harper — Chrysalis
- Below The Belt — Boxer — Virgin

continued on pg. 47

• ALBUMS ADDED

\* MOST REQUESTED LP CUT(S)



# More than just a pretty balance sheet.

- Album of the Year* Paul Simon, "Still Crazy After All These Years."
- Best Pop Male Vocalist* Paul Simon, "Still Crazy After All These Years."
- Best Pop Female Vocalist* Janis Ian, "At Seventeen."
- Best Country Male Vocalist* Willie Nelson, "Blue Eyes Crying in the Rain."
- Best Rhythm and Blues Performance by a Group* Earth, Wind & Fire, "Shining Star."
- Best Country Vocal Performance by a Group* Kris Kristofferson and Rita Coolidge, "Lover Please" (Monument Records).
- Best Performance by an Orchestra* Ravel: "Daphnis and Chloe"; Pierre Boulez conducting the N.Y. Philharmonic.
- Best Choral Performance* Orff: "Carmina Burana"; Robert Page, Director; Michael Tilson Thomas, Conductor.
- Best Vocal Soloist* Janet Baker; Mahler: "Kindertotenlieder."
- Song of the Year* "Send in the Clowns," Stephen Sondheim; "A Little Night Music."
- Best Engineered Recording (Non-Classical)* Janis Ian, "Between the Lines"; Brooks Arthur, Larry Alexander, Russ Payne.
- Best Engineered Recording (Classical)* Ravel: "Daphnis and Chloe"; Bud Graham, Ray Moore, Milton Cherin.
- Best Album Notes (Pop)* "Blood on the Tracks"; Pete Hamill, annotator.
- Best Album Notes (Classical)* "Footlifters"; Gunther Schuller, annotator.
- Hall of Fame Award* Billie Holiday, "God Bless the Child" (1941 on Okeh release).

**Grammy Award winners on Columbia Records.**





# cash box; additions to radio playlists

## WABC — NEW YORK

Money Honey — Bay City Rollers — Arista  
 Dream On — Aerosmith — Columbia  
 Mozambique — Bob Dylan — Columbia  
 12 To 7 — Take It To The Limit — Eagles  
 29 To 11 — Lonely Night — Captain & Tennille  
 20 To 12 — Love Hurts — Nazareth

## WBLI — LONG ISLAND

Fopp — Ohio Players — Mercury  
 Disco Lady — Johnnie Taylor — Columbia  
 Let Your Love Flow — Bellamy Bros. — WB  
 Living For The Weekend — O'Jays — Phila Int'l  
 Mozambique — Bob Dylan — Columbia

## WPIX — NEW YORK

Bohemian Rhapsody — Queen — Elektra  
 Get Up And Boogie — Silver Convention — Midland  
 22 To 15 — Action — Sweet  
 16 To 8 — Lonely Night — Captain & Tennille

## WFIL — PHILADELPHIA

Let Your Love Flow — Bellamy Brothers — WB  
 Only 16 — Dr. Hook — Capitol  
 Golden Years — David Bowie — RCA  
 Show Me The Way — Peter Frampton — A&M  
 10 To 2 — December 63 — Four Seasons  
 25 To 19 — Bohemian Rhapsody — Queen  
 27 To 22 — Action — Sweet

## WIBG — PHILADELPHIA

Foiled Around — Elvin Bishop — Capricorn  
 Strange Magic — ELO — UA  
 More More More — Andrea True — Buddah  
 Sara Smile — Hall & Oates — RCA  
 Mozambique — Bob Dylan — Columbia  
 Ophelia — The Band — Capitol  
 Extra To 20 — Living For The Weekend — O'Jays  
 Extra To 25 — Shannon — Henry Gross  
 Extra To 28 — I Thought It — Diana Ross  
 Extra To 30 — Tangerine — Sal Soul Orchestra

## WPEZ — PITTSBURGH

I Do, I Do — Abba — Atlantic  
 Only 16 — Dr. Hook — Capitol  
 21 To 11 — Sara Smile — Hall & Oates

## 13Q — PITTSBURGH

I Do I Do — Abba — Atlantic  
 15 To 8 — Sara Smile — Hall & Oates  
 16 To 10 — December 63 — Four Seasons

## WPGC — WASHINGTON

Golden Years — David Bowie — RCA  
 Show Me The Way — Peter Frampton — A&M  
 We Can't Hide — Larry Santos — WB  
 22 To 15 — Disco Lady — Johnnie Taylor  
 22 To 19 — Bohemian Rhapsody — Queen

## WRKO — BOSTON

Let Your Love Flow — Bellamy Bros. — WB  
 Strange Magic — ELO — UA  
 Looking For Space — John Denver — RCA  
 23 To 11 — Deep Purple — Donny & Marie Osmond  
 12 To 7 — Love Machine — Miracles  
 19 To 13 — Love Is The Drug — Roxy Music

## WDRG — HARTFORD

We Can't Hide — Larry Santos — WB  
 Right Back — Maxine Nightingale — UA  
 Love Is The Drug — Roxy Music — Atco  
 Let Your Love Flow — Bellamy Bros. — WB  
 Shannon — Henry Gross — Lifesong  
 The Game Is Over — Brown Sugar — Capitol  
 13 To 5 — All By Myself — Eric Carmen

## WPRO — PROVIDENCE

Cupid — Dawn — Elektra  
 Action — Sweet — Capitol  
 I Do — Abba — Atlantic  
 23 To 14 — Sweet Thing — Rufus  
 22 To 17 — Love Is The Drug — Roxy Music  
 24 To 19 — Dream On — Aerosmith  
 27 To 21 — Only 16 — Dr. Hook

## WNOE — NEW ORLEANS

No New Additions

## WQAM — MIAMI

Action — Sweet — Capitol  
 Sweet Thing — Rufus — ABC  
 Good Hearted Woman — Waylon & Willie — RCA  
 Sweet Love — Commodores — Motown  
 19 To 5 — Disco Lady — Johnnie Taylor

## Y-100 — MIAMI

December 63 — Four Seasons — WB  
 22 To 13 — Disco Lady — Johnnie Taylor  
 25 To 14 — Dream On — Aerosmith

## Z-93 — ATLANTA

Only Love Is Real — Carole King — Ode  
 Sweet Love — Commodores — Motown  
 Fopp — Ohio Players — Mercury  
 14 To 7 — December 63 — Four Seasons  
 20 To 15 — Only 16 — Dr. Hook  
 28 To 18 — Good Hearted Woman — Waylon & Willie  
 29 To 13 — Let Your Love Flow — Bellamy Brothers

## WBBQ — AUGUSTA

I Do I Do — Abba — Atlantic  
 Sweet Love — Commodores — Motown  
 King Of The Night — Kiss — Casablanca  
 16 To 11 — Right Back Where We — Maxine  
 Nightingale  
 22 To 10 — Foiled Around — Elvin Bishop  
 10 To 6 — Sweet Thing — Rufus  
 Extra To 27 — Johnnie Taylor — Disco Lady  
 Extra To 28 — Deep Purple — Osmonds  
 Extra To 29 — We Can't Hide — Larry Santos

## WJET — ERIE

Let Your Love Flow — Bellamy Bros. — WB  
 Sara Smile — Hall & Oates — RCA  
 Deep Purple — Donny & Marie Osmond — MGM  
 Show Me The Way — Peter Frampton — A&M  
 28 To 21 — Only Love Is Real — Carole King  
 29 To 11 — Disco Lady — Johnnie Taylor

## WLS — CHICAGO

Sweet Thing — Rufus — ABC  
 Slow Ride — Foghat — Bearsville  
 11 To 7 — Dream Weaver — Gary Wright  
 14 To 8 — Money Honey — Bay City Rollers  
 21 To 11 — Love Hurts — Nazareth  
 27 To 14 — Only 16 — Dr. Hook  
 24 To 16 — Action — Sweet

## CKLW — DETROIT

Only 16 — Dr. Hook — WB  
 Happy Music — Blackbyrds — Fantasy  
 Shout It Out Loud — Kiss — Casablanca  
 13 To 8 — All By Myself — Eric Carmen

## KILT — HOUSTON

Foiled Around — Elvin Bishop — Capricorn  
 Sweet Love — Commodores — Motown  
 Living For The Weekend — O'Jays — Phila Int'l  
 Disco Lady — Johnnie Taylor — Columbia  
 30 To 22 — Deep Purple — Donny & Marie Osmond  
 29 To 21 — Bohemian Rhapsody — Queen  
 22 To 11 — Sweet Thing — Rufus

## WLEE — RICHMOND

Right Back — Maxine Nightingale — UA  
 Sweet Love — Commodores — Motown  
 Disco Lady — Johnnie Taylor — Columbia  
 You'll Lose A Good Thing — Freddy Fender —  
 ABC/Dot  
 Let Your Love Flow — Bellamy Brothers — WB  
 Action — Sweet — Capitol  
 Love Is The Drug — Roxy Music — Atco  
 Locomotive Breath — Jethro Tull — Chrysalis  
 17 To 9 — Sweet Thing — Rufus  
 23 To 15 — Dream On — Aerosmith

## KXOK — ST. LOUIS

Dream On — Aerosmith — Columbia  
 21 To 12 — Wake Up — Harold Melvin

## KSLQ — ST. LOUIS

Sweet Love — Commodores — Motown  
 Bohemian Rhapsody — Queen — Elektra  
 16 To 6 — Disco Lady — Johnnie Taylor  
 21 To 16 — December 63 — Four Seasons

## the big three

1. Let Your Love Flow — Bellamy Brothers — W.B.
2. Disco Lady — Johnnie Taylor — Col.
3. Living For The Weekend — O'Jays — Phila. Int'l.

## profile of the giants

1. **Disco Lady — Johnnie Taylor — Columbia**  
 KSLQ 16-6, WQAM 19-5, KLIF 19-8, WQXI Ex-20, WCOL 39-27, WQCL 20-6,  
 KTLK Ex-38, WBBQ 21-15, WBBQ Ex-22, WJET 19-11
2. **December 1963 (Oh What A Night) — Four Seasons — WB**  
 KJR 12-5, WFIL 17-11, WQXI 19-11, Z93 14-7, WTX 14-7, WKLO 21-16, WOKY 9-3, 13Q 16-10,  
 KIIS 15-8, KCBQ 28-13, KRIZ 15-5, KIOA 7-2
3. **Only 16 — Dr. Hook — Capitol**  
 WLS 27-14, KHJ 21-11, WQXI 28-22, KLIF 14-9, WCAO 19-14, Z93 20-15, WPRO 27-21, KLEO  
 28-18, KNOE 32-22, KNDE 25-14
4. **Let Your Love Flow — Bellamy Brothers — W.B./Curb**  
 WCOL 24-16, KINN 27-17, WCAO Ex-29, WMAK 25-19, Z93 29-23, WSGN 23-14, WOKY 29-24,  
 WBBQ Ex-20, WERC 30-15
5. **Deep Purple — Donny & Marie Osmond — MGM**  
 KHJ 23-14, WRKO 23-11, KLIF 30-22, WCOL 10-5, WBBQ Ex-28, KYA 30-18,  
 WBBQ 30-21
6. **Sweet Thing — Rufus — ABC**  
 WCOL 22-11, WCOL 20-10, KLIF 19-11, KILT 22-11, WPRO 23-14, WLEE 17-9, WBBQ 11-6

## WOKY — MILWAUKEE

Sweet Thing — Rufus — ABC  
 Tryin' To Get The Feeling — Barry Manilow — Arista  
 9 To 3 — December 63 — Four Seasons  
 19 To 13 — Action — Sweet  
 25 To 19 — Bohemian Rhapsody — Queen  
 29 To 24 — Let Your Love Flow — Bellamy Brothers

## KIOA — DES MONES

Money Honey — Bay City Rollers — Arista  
 22 To 14 — Right Back — Maxine Nightingale  
 18 To 12 — Slow Ride — Foghat  
 7 To 2 — December 63 — Four Seasons

## WLAV — GRAND RAPIDS

Show Me The Way — Peter Frampton — A&M  
 Golden Years — David Bowie — RCA  
 Disco Lady — Johnnie Taylor — Columbia  
 Let Your Love Flow — Bellamy Brothers — WB  
 5 To 1 — Theme From SWAT — Rhythm Heritage

## WDGY — MINNESOTA

Dream On — Aerosmith — Columbia

## KLEO — WICHITA

Sweet Thing — Rufus — ABC  
 There's A Kind Of Hush — Carpenters — A&M  
 Bohemian Rhapsody — Queen — Elektra  
 25 To 13 — Love Machine — Miracles  
 28 To 18 — Only 16 — Dr. Hook  
 30 To 24 — Right Back — Maxine Nightingale

## WING — DAYTON

There's A Kind Of Hush — Carpenters — A&M  
 Mozambique — Bob Dylan — Columbia  
 Rhiannon — Fleetwood Mac — Reprise  
 9 To 2 — Lonely Night — Captain & Tennille

## WAYS — CHARLOTTE

Boogie Fever — Sylvers — Capitol  
 Good Hearted Woman — Waylon & Willie — RCA  
 Living For The Weekend — O'Jays — Phila Int'l.  
 9 To 2 — Disco Lady — Johnnie Taylor  
 22 To 15 — Right Back — Maxine Nightingale

## WBHQ — MEMPHIS

Union Man — Cate Bros. — Asylum  
 Right Back Where We Started — Maxine Nightingale  
 — UA  
 For The Heart/The Hurt — Elvis Presley — RCA  
 (unreleased)  
 21 To 15 — Disco Lady — Johnnie Taylor  
 30 To 21 — Deep Purple — Donny & Marie Osmond  
 Extra To 20 — Let Your Love Flow — Bellamy Bros.  
 19 To 14 — Show Me The Way — Peter Frampton

## WMAK — NASHVILLE

No New Additions  
 16 To 11 — Money Honey — Bay City Rollers  
 19 To 14 — Dream On — Aerosmith  
 25 To 19 — Let Your Love Flow — Bellamy Brothers

## WLAC — NASHVILLE

Disco Lady — Johnnie Taylor — Columbia  
 Show Me The Way — Peter Frampton — A&M  
 20 To 15 — Foiled Around — Elvin Bishop  
 21 To 16 — Right Back — Maxine Nightingale

## WAKY — LOUISVILLE

Action — Sweet — Capitol  
 Love Is The Drug — Roxy Music — Atco  
 Union Man — Cate Bros. — Asylum  
 Locomotive Breath — Jethro Tull — Chrysalis  
 Let Your Love Flow — Bellamy Bros. — WB  
 Hit The Road — Stampeders — Quality  
 Misty Blue — Dorothy Moore — Malaco  
 Daylight — Bobby Womack — UA  
 More More More — Andrea True — Buddah

## WKLO — LOUISVILLE

There's A Kind Of Hush — Carpenters — A&M  
 Money Honey — Bay City Rollers — Arista  
 9 To 4 — Boogie Fever — Sylvers  
 10 To 5 — Junkfood Junkie — Larry Groce

## WTIX — NEW ORLEANS

Boogie Fever — Sylvers — Capitol  
 Show Me The Way — Peter Frampton — A&M  
 11 To 5 — Lonely Night — Captain & Tennille

## KHJ — LOS ANGELES

Sweet Love — Commodores — Motown  
 Let Your Love Flow — Bellamy Bros. — WB  
 Junkfood Junkie — Larry Groce — WB  
 21 To 11 — Only 16 — Dr. Hook  
 23 To 14 — Deep Purple — Donny & Marie Osmond  
 27 To 19 — Kind Of A Hush — Carpenters

## KIIS-FM — LOS ANGELES

Here, There And Everywhere — Emmylou Harris —  
 Reprise  
 Looking For Space — John Denver — RCA  
 Make Yours A Happy Home — Gladys Knight & The  
 Pips — Buddah  
 Strange Magic — ELO — UA  
 13 To 7 — Lonely Night — Capt. & Tennille  
 15 To 8 — Dec. 63 — Four Seasons  
 30 To 25 — Kind Of A Hush — Carpenters

## KFRC — SAN FRANCISCO

Let Your Love Flow — Bellamy Bros. — WB  
 Boogie Fever — Sylvers — Capitol  
 13 To 8 — Sweet Thing — Rufus  
 12 To 9 — Dec. 63 — Four Seasons  
 24 To 18 — Dream On — Aerosmith

## KYA — SAN FRANCISCO

Disco Lady — Johnnie Taylor — Col.  
 Kind Of A Hush — Carpenters — A&M  
 Living For The Weekend — O'Jays — Philly Int'l  
 16 To 9 — Show Me The Way — Peter Frampton  
 30 To 18 — Deep Purple — Donny & Marie Osmond  
 Extra To 23 — Foiled Around — Elvin Bishop  
 Extra To 26 — Hold Back The Night — Trampms

## KJR — SEATTLE

Foiled Around — Elvin Bishop — Capricorn  
 Disco Lady — Johnnie Taylor — Col.  
 13 To 5 — Dec. 63 — Four Seasons  
 24 To 19 — Golden Years — David Bowie  
 12 To 9 — Fanny — Bee Gees

## KJOY — STOCKTON

Extra To 27 — Let Your Love Flow — Bellamy Bros  
 Extra To 28 — Strange Magic — ELO  
 Extra To 29 — Sara Smile — Hall & Oates  
 Extra To 30 — Lcrelei — Styx

## KISN — PORTLAND

Disco Lady — Johnnie Taylor — Col.  
 You & I — Melissa Manchester — Arista  
 Action — Sweet — Capitol  
 Kind Of A Hush — Carpenters — A&M  
 19 To 10 — Cupid — Tony Orlando & Dawn  
 18 To 9 — Wake Up Everybody — Harold Melvin

## KCBQ — SAN DIEGO

Let Your Love Flow — Bellamy Bros. — WB  
 Action — Sweet — Capitol  
 Bohemian Rhapsody — Queen — Elektra  
 28 To 13 — Dec. 63 — Four Seasons  
 18 To 11 — Golden Years — David Bowie  
 27 To 17 — All By Myself — Eric Carmen

## KNDE — SACRAMENTO

December 63 — Four Seasons — WB  
 Strange Magic — ELO — UA  
 Living For The Weekend — O'Jays — Philly Int'l  
 Disco Lady — Johnnie Taylor — Columbia  
 Foiled Around — Elvin Bishop — Capricorn  
 26 To 13 — Reason — Earth, Wind & Fire — Columbia  
 25 To 14 — Only 16 — Dr. Hook  
 27 To 15 — Kind Of A Hush — Carpenters

## KTLK — DENVER

Rhiannon — Fleetwood Mac — Reprise  
 You See The Trouble With Me — Barry White — 20th  
 Century  
 Extra To 38 — Disco Lady — Johnnie Taylor  
 28 To 21 — Right Back Where We Started — Maxine  
 Nightingale  
 21 To 14 — Love Machine — Miracles

## KINN — DENVER

Looking For Space — John Denver — RCA  
 27 To 17 — Let Your Love Flow — Bellamy Brothers

## KRIZ — PHOENIX

Only 16 — Dr. Hook — Capitol  
 Right Back Where We Started — Maxine Nightingale  
 — UA  
 15 To 5 — Dec. 63 — Four Seasons  
 16 To 8 — Dream Weaver — Gary Wright  
 24 To 15 — Dream On — Aerosmith

## KLIF — DALLAS

Looking For Space — John Denver — RCA  
 Sweet Love — Commodores — Motown  
 Mozambique — Bob Dylan — Columbia  
 Venus — Frankie Avalon — DeLite  
 Love Fire — Jigsaw — Chelsea  
 Tryin' To Get — Barry Manilow — Arista  
 25 To 20 — There's A Kind Of Hush — Carpenters  
 20 To 13 — Deep Purple — Donny & Marie Osmond  
 19 To 11 — Sweet Thing — Rufus  
 14 To 9 — Only 16 — Dr. Hook  
 27 To 8 — Disco Lady — Johnnie Taylor

## WSGN — BIRMINGHAM

Foiled Around — Elvin Bishop — Capricorn  
 Boogie Fever — Sylvers — Capitol  
 Show Me The Way — Peter Frampton — A&M  
 10 To 5 — Golden Years — David Bowie  
 16 To 8 — I Do — Abba  
 23 To 14 — Let Your Love Flow — Bellamy Brothers  
 24 To 16 — Without Your Love — Charlie Ross  
 Extra To 22 — Disco Lady — Johnnie Taylor

## WERC — BIRMINGHAM

Disco Lady — Johnnie Taylor — Columbia  
 Stairway To Heaven — O'Jays — Phila Int'l.  
 Boogie Fever — Sylvers — Capitol  
 27 To 22 — Rock 'n' Roll All Night — Kiss  
 28 To 21 — There's A Kind Of Hush — Carpenters  
 30 To 15 — Let Your Love Flow — Bellamy Brothers  
 14 To 5 — Lonely Night — Captain & Tennille

## WAPE — JACKSONVILLE

Show Me The Way — Peter Frampton — A&M  
 Living For The Weekend — O'Jays — Phila Int'l.  
 Foiled Around — Elvin Bishop — Capricorn  
 10 To 5 — Sweet Thing — Rufus  
 18 To 12 — December 63 — Four Seasons  
 20 To 14 — Only Love Is Real — Carole King  
 24 To 15 — Disco Lady — Johnnie Taylor  
 27 To 18 — Action — Sweet  
 25 To 10 — Let Your Love Flow — Bellamy Brothers

## WCOL — COLUMBUS

Boogie Fever — Sylvers — Capitol  
 Rhiannon — Fleetwood Mac — Reprise  
 Living For The Weekend — O'Jays — Phila Int'l  
 Looking For Space — John Denver — RCA  
 37 To 31 — There's A Kind Of Hush — Carpenters  
 39 To 27 — Disco Lady — Johnnie Taylor  
 33 To 25 — Right Back — Maxine Nightingale  
 35 To 24 — I Do — Abba  
 24 To 23 — Without Your Love — Charlie Ross  
 28 To 21 — Love Fire — Jigsaw  
 24 To 16 — Let Your Love Flow — Bellamy Brothers  
 26 To 15 — Sara Smile — Hall And Oates  
 20 To 10 — Sweet Thing — Rufus  
 10 To 5 — Deep Purple — Donny & Marie Osmond

## WHB — KANSAS CITY

The White Knight — Cledus Maggard — WB  
 Dream On — Aerosmith — Columbia



**BARRY MANILOW** (Arista AS 0172)

**Tryin' To Get The Feeling Again** (3:45) (Warner-Tamerlane/Upward Spiral — BMI) (D. Pomeranz)

An interesting melody and sensitive production will add this record to Manilow's string of pop hits. While the first verse demonstrates his abilities as a vocalist, the real hook is in the chorus, repeated; the tune builds in intensity. Flip: No info. available.

**OHIO PLAYERS** (Mercury M 73775)

**Fopp** (3:30) (Unichappell — BMI) (J. Williams, C. Satchell, L. Bonner, M. Jones, R. Middlebrooks, M. Pierce, W. Beck)

This song, a followup to their tremendous "Love Rollercoaster," is a powerful pop and r&b entry. The rhythms are strong, the bass and drums really push. The voices seem driven with irresistible energy. The lyric is inventive and catchy. Flip: Let's Love (5:15).

**C.W. McCALL** (Polydor PD 14310)

**There Won't Be No Country Music (There Won't Be No Rock 'N' Roll)** (3:50) (American Gramophone — SESAC) (C.W. McCall, B. Fries, C. Davis)

This is a strong followup to "Convoy," and a tune in somewhat the same vein. McCall again unleashes his hypnotic chant, this time about the destruction of our natural resources. His recent chart strength will get this one heard, and people will keep listening. Country, pop, mor. Flip: No info. available.

**HAROLD MELVIN & THE BLUE NOTES** (Phila. Int'l. ZS8 3588)

**Tell The World How I Feel About 'Cha Baby** (3:35) (Mighty Three Music — BMI) (J. Whitehead, G. McFadden, V. Carstarphen)

We predict this will be a number one r&b tune. The production is another gem from Gamble and Huff, the band is singing great, and the instruments are bright and clear. It's a joyous love song, and might get pop play too. Flip: No info. available.

**THE J. GEILS BAND** (Atlantic 45-3320)

**Where Did Our Love Go** (3:00) (Jobete — ASCAP) (Holland, Dozier, Holland)

Magic Dick's harmonica work takes the place of a saxophone at the start of this cover of a great song. The bad boys from Boston have come up with a terrific arrangement — the J. Geils guitar solo is well placed. Complete with hand-clapping, the tune in itself is one big hook, and will take a large share of upcoming pop play. Produced by Ahmet Ertegun. Flip: No info. available.

**GOLDEN EARRING** (MCA 40513)

**Sleep Walkin'** (3:36) (Fever — ASCAP) (G. Kooymans, B. Hay)

A rollicking, driving single from this Dutch group. The double-timed drums and guitar, underneath hard rock vocals, should provide a strong chart entrance. The drum break mid-song is used intelligently, to break the pacing and make the listener pay strict attention. "Rescue that sleepin' beauty!" they sing, and the tune is about the Titanic disaster. Flip: No info. available.

**HOLLIES** (Epic 8-50204)

**Write On** (3:35) (Famous — ASCAP) (T. Sylvester, A. Clarke, T. Hicks)

The Hollies' harmony work has never been better in this followup to their last hit, "Sandy." It's a country-flavored ballad that makes use of syncopation in the vocals. The tune builds in tension, until "write on" changes to "rock on." Should be a favorite on pop and FM progressive lists. Flip: No info. available.

**SLADE** (Warner Brothers WBS 8185)

**Nobody's Fool** (3:15) (Barn — BMI) (Holder, Lea)

Two very melodic guitars dominate this cut. They provide answers to the strong vocals and make the tune immediately recognizable. "I won't let you go," the band sings, and playlists in pop and FM directions should make sure to hold on to this one. Flip: No info. available.

**MANDRILL** (UA XW 778-Y)

**Disco Lypto** (3:04) (UA/Mandrill — ASCAP) (C. Wilson, L. Wilson, R. Wilson, M.D. & C. Cave)

This is a rich disco record, very lush instrumentation and vocals. The beat is right there, and discos will grab for this record. These are the best horns we've ever heard on a disco record, and r&b stations will want to pick this up. Flip: No info. available.

**RONNIE LAWS AND PRESSURE** (Blue Note BN 15765-E)

**Momma** (3:32) (Rhythm Planet/Mikim — BMI) (R. Bautista)

Laws had a big hit with "Always There," and this should follow closely in that song's footsteps. It's produced by veteran jazzman and Crusader Wayne Henderson, and the playing throughout is top-notch. Backing vocals are sweet and funky. You can dance to it. Flip: No info. available.

**JIM STAFFORD** (Polydor PD 14309)

**Jaspar** (3:21) (Famous/Antique/Leeds — ASCAP) (J. Stafford, D. Loggins)

Stafford's lower-than-you'd-think-possible voice carries this ballad off with a special flair. He's a mean man, that Jaspar: "but before he left he visited your wife." This tune will visit country and pop playlists and stay for a while. Stafford's good track record should push this into many markets. Flip: No info. available.

**MARILYN McCOO & BILLY DAVIS, JR.** (ABC 12170)

**I Hope We Get To Love In Time** (3:00) (Groovesville — BMI) (J. Dean, J. Glover)

This duo, stepping out from the 5th Dimension, have delivered a beautiful ballad, the two voices drifting in and out of lead and harmony. This will strike the mor lists by storm, and has a good shot at pop too. Flip: No info. available.

**JAMES BROWN** (Polydor PD 14304)

**I Love You (For Sentimental Reasons)** (3:51) (Duchess — BMI) (W. Best, D. Watson)

James Brown turns his attention to a slower song, for him, in this single from his "Hot" album. It's sophisticated musically, kind of a ballad, and he uses his voice carefully in a semi-ballad framework. The tune will be picked up by r&b and pop stations. Flip: No info. available.

**JOAN BAEZ** (A&M 1802)

**Please Come To Boston** (3:02) (Antique/Leeds — ASCAP) (D. Loggins)

Joan Baez has always been the strongest when covering other artists' material, and this tune is no exception. She puts her own personal punch into this ballad from her "From Every Stage" LP. The vibrancy of her concert voice is shot through the grooves, and her recent exposure in the Rolling Thunder Revue will certainly give this a push into pop and FM markets. Flip: No info. available.

**THE TRAMMPS** (Atlantic 45-3306)

**That's Where The Happy People Go** (3:14) (Burma East — BMI) (R. Baker)

A light r&b shuffle that uses strings to create a feeling of familiarity through unison voicings. There's a disco feeling here, too, that should broaden the market appeal. Could definitely hit the pop charts strong. Flip: No info. available.

**TERRY GARTHWAITE** (Arista AS 0176)

**Slender Thread** (3:16) (Foojoojoy — BMI) (T. Garthwaite)

This tune has a reggae feeling to it. Garthwaite's voice is terrific, biting out the lyric without losing any melodic subtlety. This should, through her almost cult following from the days of Joy of Cooking, get a lot of FM play. It certainly deserves a shot at the pop charts too. Flip: No info. available.

**CHRIS SQUIRE** (Atlantic 45-3317)

**Lucky Seven** (Topographic/Warner-Tamerlane — BMI) (C. Squire)

This is an excellent tune, a gentle rock ballad with terrific tenor sax work. The production is clear, and the voices are expressive. A real ear-pleaser, this tune should carry itself onto FM progressive lists and pop as well. Flip: No info. available.

**BILLY BURNETT AND JAWBONE** (A&M 1794)

**Just Another Love Song** (3:29) (Littlefoot/Nekkid — BMI) (B. Burnett, D. Bramlett)

An uptempo country rock ballad, with double-timed drum backing, this is sung carefully, with the voice as much of an instrument as the hot-riffing guitar and harmonica. Each instrument takes its share of the spotlight and this tune will take its rightful share of FM and pop play. Flip: No info. available.

**SLIK** (Arista AS 0179)

**Forever And Ever** (3:39) (Famous — ASCAP) (B. Martin, P. Coulter)

Fat rhythms move this tune: a dominant bass and chunky acoustic guitar are easy to listen to, should move this record in progressive FM and pop markets. It was number one in England, and should do very well here. The sound of the record is unusual, really original. Flip: No info. available.

**CAMP GALORE** (D&M Sound 76-5003)

**Ballin' The Jack** (4:20) (E.B. Marks — ASCAP) (J. Burris, C. Smith)

A catchy melody, with a kind of ragtime chord structure, is laid over a disco beat. The title is also the chorus, and through repetition is built up to big hook status. The strings are always interesting, rare in a disco cut, and there's an accomplished guitar fill here and there. Flip: No info. available.

**FRANKIE LAINE** (Mainstream MRL 5579)

**Talk To Me 'Bout the Hard Times** (4:22) (Lou Levy — ASCAP) (J. Lawrence)

Laine is back, accompanied by Johnny Harris and Orchestra, with a multi-directional tune. It starts off with a Broadway feel, rhyming "Horatio Alger" and "Nostalgia," and then segues to a Gershwin-type blues. Laine's voice is in fine form, and should be an mor favorite. Flip: No info. available.

**THE FATBACK BAND** (Event EV 229)

**Spanish Hustle** (3:28) (Clita/Sambo — BMI) (Gerry Thomas)

This tune is absolutely hypnotic; figures are repeated with different voicings, to great effect. The organ soars at the top — this band really knows how to construct a tune, how to make a very full sound. Should be a big disco hit, and its intricate instrumentation, jazz-like, should bring it considerable radio play. Flip: Long version (5:16).

**AL MARTINO** (Capitol P 4241)

**My Thrill** (3:18) (Barton/Greenbar — ASCAP) (B. Kaye, G. Bruce)

This is Martino's followup to "Volare," and the slightly Spanish flavor, combined with a funky disco beat, will make this a dance-club and pop favorite. The horn and string sections are tasty, and the bass player is working overtime. Martino's vocal, carefully phrased, packs a powerful rhythm punch. Flip: No info. available.

**THE TIBOR BROTHERS** (Ariola America P7615)

**It's So Easy Lovin' You** (Smile-A-While/U.S. Arabella — BMI) (G. Tibor)

This is a very strong debut single. It was a regional hit in the mid-west, and got picked up by Ariola. With good reason. The tune just rocks along, picking up from a beginning martial beat, and winds up at a quick pace, with tasteful guitar fills a la Carl Perkins. Should break out in country markets. Flip: No info. available.

**BRIAN AND BRENDA RUSSELL** (Rocket PIG 40521)

**Highly Prized Possession** (3:19) (Kengorus/Palladium — ASCAP) (B. Russell, D. Palmer)

"Your my highly prized possession," this new duo sing to each other, and this tune will be the same for many consumers. It's a gentle love ballad, ensconced in a beautiful production, and lyrical all the way through. A pop and MOR favorite. Flip: No info. available.

**BRIEF ENCOUNTER** (Capitol P4229)

**What About Love** (Ashley Hall — BMI) (The Brief Encounter Group)

This is a powerful first single, in the r&b groove. The group has its style together, are recognizable after one listen, distinctive. The lead singer has character, in both her inflection and phrasing. You can dance to it! Five stars for the horns, and the smooth, slick production. Flip: No info. available.

**CLIFF RICHARD** (Rocket PIG 40531)

**Miss You Nights** (3:55) (Island — BMI) (Dave Townsend)

A lovely ballad by a former member of The Shadows, stepping out on his own. The tune will hit strong in mor markets. The voices are sweet and clear, talking about these aching feelings of love. Flip: No info. available.

**SONNY CURTIS** (Capitol P 4240)

**Where's Patricia Now** (3:04) (House Of Gold/Skol — BMI) (S. Curtis)

A sympathetic ballad to Patricia Hearst, this tune will definitely get a push from the current trial publicity and will wind up on a lot of mor and country lists. While the politics here are questionable and ponderous, the melody is pretty and well phrased. "Now the eyes of social scrutiny burn away what might be left of her sanity," he sings, over a beautiful arrangement. Flip: No info. available.





**TOGETHER-NESS** — Grammy winners the Captain and Tennille are shown above celebrating with A&M executives at a party in their honor at Chasens Restaurant, after having received the award for Record of the Year. Left to right: Jerry Moss, Toni Tennille, Daryl Dragon, Kip Cohen and Herb Alpert.

## Chicago NARAS Chapter Extols City's Recording Contributions

CHICAGO — To further amplify the role of the city of Chicago as an important influencing force in the total national recording industry, on both the levels of sales and productivity, the Chicago chapter of NARAS hosted a multi-media presentation at the CBS television studios on March 1. The program, "Chicago Music: Then And Now," was presented in audio-visual form, focusing on the numerous "name" artists of past and contemporary vintage, who consistently utilize the facilities of Chicago-based recording studios.

Such current artists as the Ohio Players, who will be in Chicago in March to record their next album, Aretha Franklin, who recently completed a session in town with Curtis Mayfield, and Grammy award winner Natalie Cole, whose "Inseparable" album was recorded in Chicago, were spotlighted in the presentation. Also illustrated were

hits of the past, recorded in Chicago, including "Mule Train" by Frankie Laine; "I'm A Man" by Bo Diddley and "Duke Of Earl" by Gene Chandler.

The event drew an attendance of almost three hundred persons, among them such industry notables as Mercury's Charlie Fach, recording star Jerry Butler, producer Bill Traut, Brunswick's Carl Davis, Mighty Joe Young, Phil Upchurch, WLS program director John Gehron and emcee Jerry G. Bishop, as well as numerous studio musicians, media representatives and members of the general public.

An atmosphere of enthusiasm, cooperation and local pride permeated throughout the presentation, as program coordinator John Galobich noted, which has encouraged the local chapter to strengthen its force and accelerate its efforts in the area of public relations. "Chicago needs to know what it has" was a theme of the presentation and the local NARAS chapter, as Galobich further noted, intends to spread the word, nationally.

## W.B. Plans Campaign For Donna Fargo

LOS ANGELES — Warner Bros. Records has planned a month-long national campaign to promote newly-signed country-pop singer/composer Donna Fargo, which will be highlighted by Ms. Fargo's one-night stand March 11 at the Palomino Club, and include appearances on the Merv Griffin show, the Dinah Shore show, Hollywood Squares and the Midnight Special. While in L.A., Ms. Fargo will also meet with Warner Brothers' film executives to discuss her potential in films. In Dallas, Houston and Atlanta, Ms. Fargo will meet with local press for interviews, as well as with the WB promotional staff of each area. The Fargo tour will continue into mid-April, with concert stops and appearances planned for Cleveland, Detroit and Chicago.

Ms. Fargo will also be doing interviews and making appearances in conjunction with the bicentennial. Her services for this are in demand since her recordings of "The Happiest Girl In The Whole U.S.A." and "U.S. Of A." Her Warner Bros. debut album will be entitled "Mr. Doodles."

## ABKCO Into Film Biz

NEW YORK — ABKCO Industries has formed a new film production company, Transworld Entertainment Inc., involving the company's subsidiary ABKCO Films, industrialist Marvin Kratter and producer Ely Landau.

# N.E.S.: The Keepers Of The Concert Peace

by Marc Shapiro

LOS ANGELES — "Fortunately it was a radio antenna they stabbed him with instead of a knife."

Mike Hodge's tale of near death could have been the idle musings of a Viet Nam veteran. It was, in fact, a matter of fact description of the closest thing to a fatality suffered by a member of the keepers of the concert peace, the N.E.S.

The N.E.S. (National Event Services) has, along with other phases of concert promotion, been in a constant state of evolution in regard to concert security and safety. Born in 1973, as an outgrowth of the erratic Peace Power forces, N.E.S. has matured the concept of concert security considerably.

### Security Updated

According to Hodge, director of operations for N.E.S., present security systems are decidedly updated as compared to earlier, more primitive attempts.

"Back in the Peace Power days it was easy work in security. The screening system was weak and there was no actual training involved. A lot of times a Peace Power label would mean trouble even if a bystander wasn't causing any."

"It isn't that way anymore," continued Hodge. "All phases of the security operation have been worked on, with particular emphasis being placed on the type of person we want working for us."

The process, as stated by Hodge, parallels closely that of a police department. In the same sense it's an elite organization and definitely not for everybody.

"There are the obvious things like who referred you to N.E.S. and where you've worked before. From there the person goes through an intensive interview that

pretty much shows us what makes the person tick. Character is important in the organization. A lot of people have the idea that once they put on an N.E.S. label they're able to just wade into a crowd of people and muscle them around. That's the kind of person we don't want."

### Size Necessity

Size, remarked Hodge, is an obvious necessity in the business but the spectre of athletic prowess as pictured by the left side of the L.A. Ram's line is not necessary the correct one.

"Size and some involvement in athletics is desirable but the size factor, for the most part, is psychological. If the possibility of a dangerous situation presents itself a couple of big guys around is going to make a person think twice about creating problems."

Following the interview a new member begins a six show probation period. The first show, paired with an experienced member, gives those on the screening committee an idea of how the trainee works under actual concert conditions.

"For that first show we usually try to come up with a happy medium in terms of concert conditions. You know, not as wild as Black Sabbath in Long Beach but, at the same time, not as mild as Seals and Crofts at the Santa Monica Civic. During this probation period we look for different things. How the trainee reacts in a given situation. But the most important thing is communication. The person has to be able to communicate on a non-provoking level with a whole lot of people."

### Crew Meetings

One of the more important phases of

*continued on pg. 43*

## RECORD LABELS

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# Pressing Plant Quality Control Improving Constantly

by John Mankiewicz

LOS ANGELES — Last week (2/6) **Cash Box** talked to retailers about their problems with defective records. The consensus was that there is a definite problem. Some possible reasons for defectives were stated by Csaba Hunyar, an expert in the pressing field. But what about the manufacturer? How is he dealing with the situation? Some different quality control systems were also examined.

## A&M

"We're striving constantly for better quality," said Marv Bornstein, director of quality control at A&M. "The consumer is demanding a better record, one without warps or surface noise. If any plant that we use puts out a record of poor quality, something I don't like, I make them eat it. We're always working to get better plating and masters. All of our records are test-pressed, and the masters are test-pressed. We also do our own testing; we pull samples from all our distributors."

What about the vinyl shortage? "There hasn't been one for two years, and even then you could get the stuff. We made a decision to make high-quality records and stuck by it. It's really up to the label."

A&M was mentioned by retailers as one of the companies whose product is consistently good. Their Horizon line is particularly well-pressed.

## Fantasy

"It's not really that much of a problem," said Dave Luchessi of Fantasy Records. "Every once in a while you get a series of bad records, if there's a bad part involved in the pressing process. Sometimes, when we get returns, we can't find anything wrong with the record. A consumer might have taken it home just to tape. If a distributor has a defective return shipment that looks unusually large I give them a call and ask them to re-

search it. I look also at when their last return was. If it was a year ago, well, they might have that many, but if their last return was just a month before I check it out."

## Quality Control in the Plant

Companies can keep on top of the quality control, but the pressing plant is where this process is most effective. This is where the records are made; it makes sense that this is where there should be the most concentrated effort to make good disks.

Jake Danible is in charge of quality control at Monarch, a manufacturer that numbers Buddah, A&M, Atlantic, Arista, and Polydor among its customers. "There's one standard that companies should use," Danible said. "If you wouldn't buy it, why send it out? Our quality control involves production sound checkers, who check each setup, and make changes if necessary. We also, once the pressing starts, have inspectors, working in three shifts. Every record is visually inspected."

What about the actual material, the vinyl? "There's no way to regulate it," Danible said. "It's just trial and error. You can't really recycle vinyl, because each generation gets progressively worse. We use some, but we blend it in with new vinyl."

Is the quality of the original recording a problem? "There are isolated cases of bad recording," Danible said, "but it's very rare. There's really no reason for making noisy records, it's just carelessness on the part of the manufacturer. Years ago, the RIAA tried to standardize the industry, and we stay within those scopes. There are standards for dimensional characteristics — outside diameter, the center hole, margin

diameters. But you've got to use your own discretion. The scope is actually pretty wide, and takes in a lot of things. You can't mix standards."

## PRC Operation

Curt Albright is the plant manager of the new PRC operation in Los Angeles. "We do our own mixing," he said, "dealing with the dry blend, rather than pellets. Once the vinyl is mixed, we check for granular size and moisture. Quality control approves or disapproves the new setup. If it's approved, and pressing begins, roving inspectors check the product on an hourly basis. This is a visual inspection, with a three percent sound check. The sound, at this point, involves checking lead-ins, cross-overs, and lead-outs. If any noise is picked up, then the check becomes one hundred percent and involves any other product pressed in that hour."

## Automation and Volume

"The increase in defectives has to do mainly with automation and the big, big volume," Albright said. "The profit margin for the manufacturer is very slim, we're working in mills. You also get a problem with seven-inch records, because they're generally pressed out at an incredible speed. You've got to use automatic pressers, but you also have to check them. A great percentage of people have been replaced by machines, but there are also more people hired as checkers."

Like any other business, record pressing is very competitive. Some plants declined comment about quality control for that reason. There is good news in this competition, and that is that a plant has to keep on its toes, work harder to make a better record in order to keep accounts. That "slim profit margin," while

encouraging high-volume production, might also encourage high-quality production.

Two reliable sources have predicted another vinyl shortage this year. If at all possible, during this shortage, record companies might think about paying a little more for the material. Even if record prices had to be raised slightly, the higher price would do less damage to the consumer's attitude than buying low-quality product at current price levels.

## Thanks from Janis

Things are getting better. In a rare gesture from an artist, Janis Ian recently wrote a letter to the Columbia pressing plants: "Dear Pitman, Terre Haute, and Santa Maria — I just finished listening to 'Aftertones' on three different sets of speakers. I also compared it to a whole lot of other records. The pressing is tremendous. It's clean, all the highs come through, no dust... you've made me very happy." She also wrote individual notes to plant managers and other officials at that end of the record line.

Some record companies **Cash Box** talked to, and pressing plants, declined to comment on the issue, deferring to the "sensitive" nature of defective records. The reason the subject is sensitive is that it's *not* discussed. The fact is that it's extremely difficult to press a good record, and that the industry is working at creating higher standards.

Getting down to the bottom line, the goal is to sell records. Consumers are upset when they buy defective records. Perhaps if they knew what was involved, what steps were being taken to improve quality control, they would be more understanding — retailers would not lose customers over a few badly pressed records.

## RETAIL RUN ONS:

### Lou Reed's Hot Dogs Emmylou's Hotel

LOS ANGELES — Phonogram/Mercury recently issued two three-sided mobiles that spotlight five new albums. The emphasis is on the covers, for recognition purposes. One mobile features **Bachman-Turner Overdrive's** "Head On," **Ten cc's** "How Dare You," and **Lynsey De Paul's** "Love Bomb." The other depicts the covers of **Skyhooks** "Ego Is Not A Dirty Word," **Roger Glover's** "The Butterfly Ball," and again, **BTO**. All are Mercury albums except Glover's, which is on U.K. records, distributed here by Phonogram. Under each photograph is an epigram, designed to catch the consumer's attention.

The BTO record is doing extremely well, and Phonogram/Mercury is backing it up with an extensive advertising and merchandising campaign. The company has provided retail accounts with a four by twelve poster of the band that through size alone is an extremely effective sales tool. Television spots for the group have been included in a J. L. Marsh package that will hit twenty-five cities.

The company is also getting behind Skyhook's upcoming tour. A letter will be mailed to all the retail accounts in every city on the tour schedule, about a week before each date. Included with the letter (which will relay some biographical information), will be a copy of the band's album, and a card stating the date, place, and time of the concert in that city. This way, it is hoped, retailers will be prepared for the surge in sales that traditionally follows personal appearances.

Speaking of personal appearances, Tower Records in San Jose ran an interesting promotion in conjunction with Emmylou Harris' March 5 and 6 ap-

pearances in that city. There was a large display built in the store, a mock-up of Emmylou's Warner Brothers "Elite Hotel" album cover. It was complete with windows, a door, and a porch. The album was stacked by the door, the display door, that is, and Tower conducted a contest for tickets to the concerts in conjunction with KSJO. Emmylou herself came to the Tower outlet on Saturday, March 6, and picked a grand prize win-

ner. That lucky customer received a weekend for two at Santa Cruz' own elite hotel — The Dream Inn.

Stan Gleason, promotion whiz at the Peaches outlet in Atlanta, called in to say that the recent convention activities in his town were spiced up by some record store peach cobbler (get it?) and champagne. **Tom Heiman** and **Frank Meiko** of Knee-Hi were on hand, as well as United Artists Records president **Al Teller**

Everybody got Peaches tee-shirts.

The Atlanta Peaches is also giving away the actual shirt Lou Reed wore on the cover of his recent RCA release, "Coney Island Baby." A real-life hot-dog stand will be placed in the store for a weekend, with hot-dogs free to record buyers.

The Discount Records outlet in Madison, Wisconsin is running an Atlantic/ECM jazz sale, and meeting with great success. Jazz promotion in college markets always seems to be a good idea. On top of that, Charles Mingus is coming to Madison, and his record sales have been pushed by a videotape of a live performance that's been playing all over town — on cable and at special screenings on campus. A special sale is also being conducted with the latest LPs by Joni Mitchell and Queen, they both sold out Madison gigs last week.

The branch is also in the midst of preparing for the full takeover by the Heilicher Bros. who recently bought the chain from CBS. "We're doing no more buying," Discount salesman Frank Weiner said. "There's no advertising either. We're just trying to get everything out of the store, get down to a minimum for the new inventory."

"All our vendors received telegrams from CBS," said Kirk Creager, manager of the Discount operation in Ann Arbor, "informing us that CBS would not pay for anything shipped after last Wednesday night. I'm very optimistic about the Heilicher operation — what I've seen seems extremely professional. We do have some questions as to whether we'll remain a full line catalog store or be restricted in some way." The inventory, which will take place March 14, will make clear what product is CBS' and what is Heilicher's. Buying will resume the next day (15).

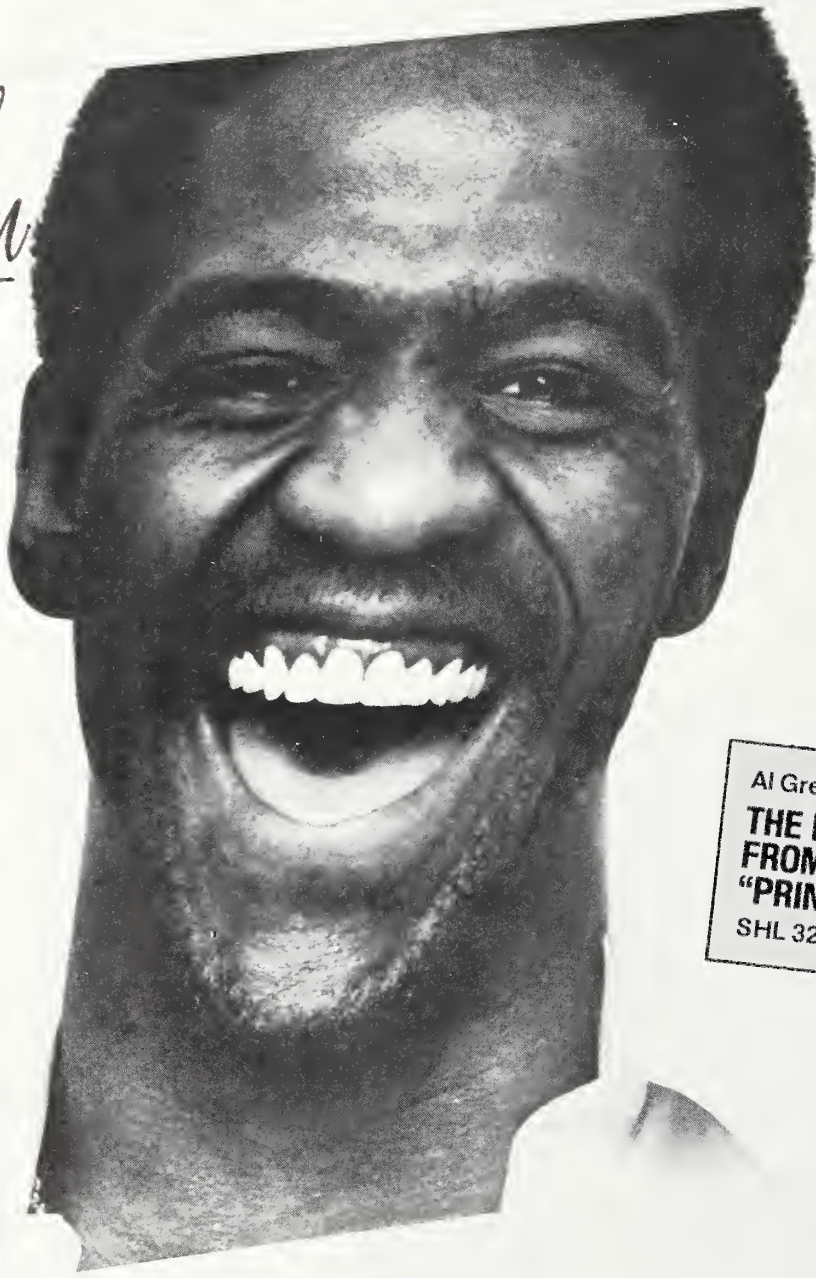


**WINKERS MEET FLASHER** — Capitol Records exposes its extensive merchandising campaign for Sweet's new LP, "Give Us A Wink." Standing, left to right: Don Grierson, national merchandising manager; Barley Smith, creative director of advertising and merchandising; Jim Mazza, marketing vice-president; and Dan Davis, vp of creative services/merchandising/press.



# SOUL ON FIRE...

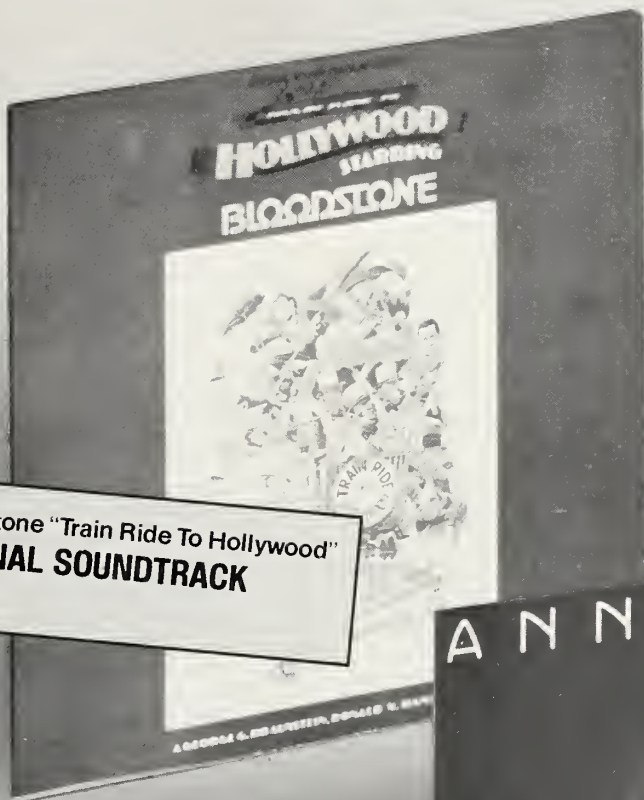
*al  
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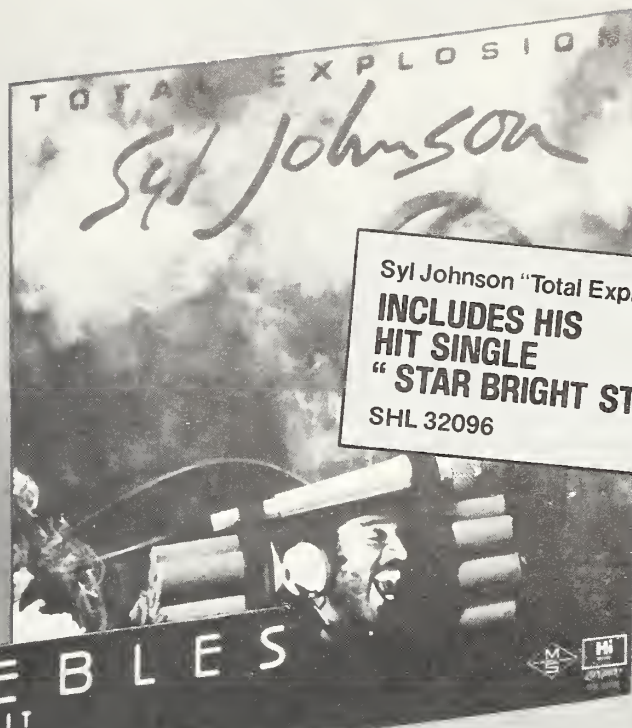
Al Green "Full Of Fire"  
THE NEW RELEASE  
FROM THE SENSATIONAL  
"PRINCE OF LOVE AND HAPPINESS"  
SHL 32097

**LONDON** HAS  
RECORDS & TAPES





Bloodstone "Train Ride To Hollywood"  
**ORIGINAL SOUNDTRACK**  
 PS 665



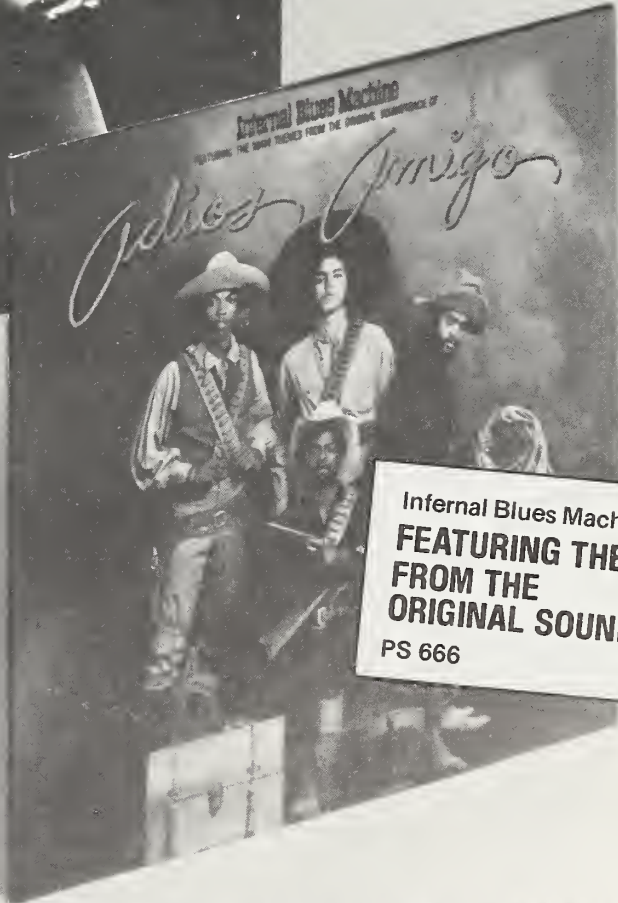
Syl Johnson "Total Explosion"  
**INCLUDES HIS  
 HIT SINGLE  
 "STAR BRIGHT STAR LITE"**  
 SHL 32096



Ann Peebles "Tellin' It"  
**INCLUDES HER HIT SINGLE  
 "DR. LOVE POWER"**  
 SHL 32091



Olympic Runners "Don't Let Up"  
**DISCO AND THEN SOME**  
 PS 668



Infernal Blues Machine "Adios Amigo"  
**FEATURING THE MAIN THEMES  
 FROM THE  
 ORIGINAL SOUNDTRACK**  
 PS 666

**SEE YOUR LONDON DISTRIBUTOR FOR  
 "SOUL ON FIRE" MERCHANDISING AIDS.**

- ★ BROWSER CARDS
- ★ FREE STANDING EASEL
- ★ DIVIDER CARDS
- ★ WINDOW STREAMERS
- ★ JACKET DISPLAY KITS
- ★ DISPLAY EASEL

**THE SOUL.**



**Lydia Pense And  
Cold Blood/Bill LaBounty**

ROXY, LOS ANGELES — Lydia Pense and Cold Blood stormed into the Roxy last week with a show that contrasted very heavymetal guitar with powerful soul. It was a nice, easy transition though, utilizing melodic organ strains with a soul horn section that gave the group a full orchestration sound of pure funk. The horns were great, at times even sounding a little like Blood, Sweat and Tears or Big Brother and the Holding Company's early stuff.

The group has an outstanding rhythmic "together" sound accomplished by what must be many hours of work plus much expertise in every facet of grass roots soul. Lydia Pense's vocals stood out in front with a tinge of Joplin's sound in her very strong, powerful delivery. Her "gotcha, gotcha, gotcha" phrasing and inflection on a couple of songs almost made you forget there was backup behind her, but no matter, her

vocals make the group really come alive. All sections of the band were together and worked to full complement in achieving that prominence on stage that these ABC recording artists are bound for.

Bill LaBounty, new to 20th Century, is really the freshest thing to come along in some time. With a fiery, loud, opening show, the artist went from a very calm, intense, bluesy style to an almost agonizing, screamy voice not comparable to many others in the business. It was strong rock and roll soul with very nice lyrics on songs like "Open Your Eyes" and "Take A Step," complete with a backlit partition screen with multi-colored clouds and ray effects to enhance the repertoire. Watch out for Bill LaBounty; he can be louder than just at the Roxy.

j.b.c.

**Bill Anderson  
Mary Lou Turner**

PALOMINO, L.A. — Bill Anderson, MCA recording artist, came to town last week. Walking through the audience to the stage the show went well from the minute he got there till the finish — a surprise happy birthday bicentennial song to America.

Knowing that he is one of country music's idols, yet remaining very humble, gives Bill Anderson the charisma effect he hasn't had to work at to achieve. With songs like "Still," the biggest hit of his career, behind him he sang and vocalized his lifestyle very well. "Happy State Of Mind" and "My Life" were songs that showed the happy side of life, his life as a person and an entertainer.

The Po' Boys, Bill's backup band picked up on every move the entertainer made. They have worked with and for him many times before; it's evident and comes across great on stage with the ease of performer-backup rapport.

Bill achieved immediate response on "Bright Light And Country Music" and afterwards asked several people in the audience how long they had been married, the newlyweds, the newly deads, comedied it up on "Once A Day," a song he wrote about love. He compared the song's lyrics after four years of marriage

to after 40 years of marriage. It was funny. He worked, described country music as the rickety-rack of an old railroad track and the legend of America... a beautiful line about "the sadness in a man's never realized ambitions."

Mary Lou Turner, who sings duet with Bill, is not really new to the show. She and Jimmy Gately, leader of the Po' Boys opened the show with smiles and total ease on duets. They really entertained and left you feeling like they were very real to you, even from the stage, a one-to-one relationship. It made you feel comfortable. Mary Lou worked well with Gately, who worked well with the backup, and especially with Bill, who has that songwriting expertise and stage experience that many never achieve during their lifetime. Then with "America The Beautiful," the show closed. The Palomino Riders opened the evening sounding better than ever before. Jerry Inman's vocals as well as the great backup showed the versatility of this group from songs like "Where Love Begins" to a country-crossover "McArthur Park," a versatility that gave the group the accolade voted this year as best non-touring band in the country by the Academy of Country Music. j.b.c.

**Gary Stewart And Ronnie Milsap**

TROUBADOUR, LA — It was a study in contrasts when Gary Stewart and Ronnie Milsap opened a three night engagement at the Troubadour. They both are billed as country, each showed a distinct facet of their trade as flavored by their origins.

Stewart opened the show with a look of a Hank Williams painting. The hat, the jacket, the pronounced thinness, his body curled around his guitar, making it a part of his being — all was there. But, Stewart has his own sound of country/rock, delivering it with a driving impish humor. He knew his audience and where they were, opening his set with "Honky-Tonkin," and ran through "Up Against The Wall Yoa Red-Necked Mother," "You're Not The Woman You Used To Be," "Draggin' Shackles Down In Georgia," "She's Actin' Single, I'm Drinkin' Double" and "Flat Natural Good Timin' Man." All done in a hand-clapping, foot-stompin' "honky tonkin" style, he used four members of the "Pridemen" plus a drummer who is the nucleus of his new band. One selection on which he forsook his guitar and took to the piano was "If You've Got Money Honey, I've Got The Time."

Stewart has got it all together, his style — his show — his audience — and he is a successful member of the new generation writers.

Ronnie Milsap has been highly successful in combining country with his blues/rock sound of former years. He is a highly polished, seasoned performer, knowing exactly where his audience is. Long accustomed to holding the top spot on record charts, he has earned most of country music's top awards.

Ronnie's set, which reflected more of a rock/blues sound than his records, included some of his top hits such as "Pure Love," "Please Don't Tell Me How The Story Ends," "Daydreams About Night Things," "A Legend In My Time" and "Too Late To Worry, Too Blue To Cry." An expert keyboard man, Ronnie accompanied himself on piano or organ and a string section was added to the rhythm section which enabled him to give a small insight into his ability to work and perform with ease in the "crossover" fields between rock/country/pop and blues. Ronnie's affair with his audience was as the title of one of his best songs — "Pure Love."

j.j.

**David Bromberg  
Aztec Two-Step**

TROUBADOUR, LA — If you look on the back of any record made in the late '60s that used an acoustic guitar player you'd probably find David Bromberg's name. The man is a consummate studio musician, clean and inventive; but he is also an excellent performer in his own right.

At the Troubadour Bromberg had six other musicians with him, a three piece horn section, bass, drums and fiddle. This was an excellent setting for Bromberg's stylized vocals. The band was loose, but not sloppy. It seemed clear that Bromberg had been practicing his electric guitar playing, for he used it on nearly half the numbers, demonstrating his considerable lead and rhythm capabilities. Apparently he can play anything with strings; he turned in a couple of beautiful mandolin solos, and played the fiddle quite well.

Bromberg is currently without a label. If his recent show was any indication, he won't be for long.

Opening for Bromberg was Aztec Two-Step, a two man acoustic band from New England. Their harmonies were not standard fare; they showed a healthy jazz influence and were always interesting. The tunes, mostly written by band member Rex Fowler, were drawn primarily from their first RCA LP, "Second Step." These were a mixed bag of tricks; the show was built and paced professionally. Neil Shulman handled the lead guitar chores with ease, drawing applause after a couple of particularly inspired solos. The band could not have had a more auspicious L.A. opening

j.m.

**Michael Allen/Greg Lewis**

PLAYBOY CLUB, LOS ANGELES — What can best be said about Michael Allen, new recording artist for the Elektra label, is that he "sees what he sings very clearly." Opening night at the Playboy Club, this artist was in fine style staging an accomplished musical treat that ran from Broadway to contemporary pop. Allen achieves an effect of making songs come alive for the audience by almost actually seeing what he sings about. If it's "If They Could See Me Now," the entire gang is present on the back wall of the club watching the artist perform. If it's "Nobody Knows You When You're Down And Out," Allen's vocal encompasses the exact effect not only evident in his voice and expression but totally convincing to the group present.

One of the impressive points about this thoroughly entertaining evening was contact with the audience by Allen in two "must" forms for his show. There was physical contact on several numbers including either a handclasp as Allen made his entrance to the stage or a gentle kiss of one's hand while serenading to an individual in the audience. There was the eye contact then that enhanced the show's numbers with a one-to-one relationship from artist to audience.

Backed by two guitarists, a drummer and Joanne Grauer on piano, who also directed the musical accompaniment for the set, the evening was something everyone identified with and enjoyed. Michael Allen, with vocal style "the way he wants it," was a hit.

Greg Lewis, who opened the evening with lines like, "I like you people, you make me humble," did a monologue from airlines to mama to TV commercials that was mildly received. The only detracting item about his schtick was an occasional stutter or hesitation on key lines, but all in all this comic, who does a harmonica specialty in his act, did well.

j.b.c.

**Gino Vannelli**

SHUBERT THEATRE, L.A. — Gino Vannelli gave Angelenos a treat last week with a special one-night performance at the prestigious Shubert Theatre. The setting was a perfect backdrop for the talented singer-composer and his band. Gino, a 1970's version of Frank Sinatra, delivered a powerful and moving show with his exhilarating showmanship and deeply expressive and moving vocals.

Gino's music, rich with the moods and feelings of jazz, r&b and English rock, filled the room while all the young ladies in the audience had their eyes glued to Gino while he pranced and sauntered on stage.

Gino and the group did selections from their three LPs on A&M. Crowd favorites included "Storm At Sunup," "Powerful People," "Mama Coco," "People Gotta Move," "Son Of A New York Gun" and "Where Am I Going."

With an incredible lighting show Gino's music became much more than a listening experience. The magnificent and intricate lighting techniques created tension and gave the overall show a breathtaking visual and alluring effect. j.l.

**Kenny Starr  
Crystal Gayle**

PALOMINO CLUB, L.A. — Kenny Starr is an exceptionally youthful newcomer on the country scene, having toured with Loretta Lynn since he was seventeen. Now, at twenty-one, he has his first big hit with "Blind Man In The Bleachers." I was one of many who found the song a bit maudlin and was wondering if Starr's entire act would be the same. While it's true that the artist's newest MCA release, "Tonight I'll Face The Man Who Made It Happen" is in the same rather depressing vein, the rest of Starr's show was distinctly upbeat, opening with a rocking version of "Your Mama Don't Dance," and moving into "Kaw-Liga" and "Texas Proud."

The very lovely Crystal Gayle, who was chosen most promising female vocalist by the Academy of Country Music, did a set consisting mainly of standards and her hits on United Artists Records. Highlights of Ms. Gayle's show included "Silver Threads And Golden Needles," "Wrong Road Again" and her latest single, "Somebody Loves You." i.c.

**Royal Marines  
Black Watch**

FORUM, L.A. — In 1776 when the Royal Marines and the Black Watch made their last joint appearance on U.S. shores their motive was far from musical. Wounds heal as times change and on this, their 200th birthday, Americans are proudly accepting her majesty's hands across the sea bicentennial salute to "her child-once defiant, but ever loved."

The brilliance of British pomp flowed forth with royal finesse aided by little more than traditional uniform, dress, precision marching, and an insightful choice of material. Those tunes not easily recognized by title were quickly identified at first sound such as, "River Kwai March," and "Scotland The Brave."

The Royal Marines were resplendent in their presentation of traditional anthems and martial music, but their own renditions of Sullivan and Sousa classics were equally acclaimed.

The ceremonious favorite was the Black Watch whose magical pipes' skirl was a spiritual romance of the tartan heart. Their most esteemed selections were "California Here I Come," "Scotch On The Rocks" (an international smash on Private Stock in the U.S.) and "Sleep Dearie Sleep." The latter being dedicated to the memory of John F. Kennedy and performed by a lone piper. j.w.



# California Soul Invades New York Successfully

BEACON THEATER, NYC — The final night of Warner Brothers' "California Soul" showcase in the Big Apple was devoted to jazz, which will be given heavy concentration by the label in the next few months. The new Warners' jazz roster is made up of artists who have distinguished themselves in the past, all no doubt coming to the company in hope of greater future accomplishments.

Opening was Miroslav Vitous, the Czech bassist who made his name as an original member of Weather Report. Still in his early twenties, his technique is awesome well beyond the requirements of maintaining a funky bottom. His old bandleader, Joe Zawinul has said, "He never had a bass player's spirit . . ." an opinion supported this evening, his first live appearance since Weather Report. Vitous played a double-necked guitar/bass, with a second bass player in the group to fill in during his frequent lead playing. Still, Vitous' bass work provided his set's most stunning moments. Although he is technically capable on

guitar, his six-stringed efforts cannot match the feeling of years of mastery of the bass. The new group, fronted by vocalist Cheryl Grainger, will be releasing "Magical Sheperd" in the spring, an album featuring Herbie Hancock among other guest appearances.

Dave Sanborn, the only artist not new to Warners playing this night, treated the crowd to his popular brand of California funk. Each Sanborn solo brought enthusiastic crowd reaction, whether on a plaintive ballad or the fast numbers that showed his backing group off. Sanborn is represented by his first solo recording, "Taking Off," released a few months ago. He has played with many noted jazzmen, including Joe Beck and Gil Evans. The label plans to break a Sanborn single shortly.

Pat Martino's guitar playing has been talked about for years in small circles. His upcoming and yet untitled first Warners release will be his eighth album all told, many of the previous having been on smaller jazz labels. Martino's

new style departs from what he's been known for in the past, being a hard and heavy interpretation of jazz-rock. His two acoustic selections seemed to sit best with the audience.

David "Fathead" Newman will be out competing for the master pop-jazz saxophonist title under the Warner's flag with the release "Mr. Fathead." His melodic interpretations of contemporary hits included "Dance With Me." Newman's style is smooth, his tone impeccable in the way that only experience develops. He was aided this evening by the talents of Sir Roland Hanna, one of jazz' fine keyboard men, and the inventive and theatrical percussionist, Dom Um Romao of Weather Report fame. Newman (and later George Benson) was backed by a sizable string section.

Alice Coltrane can be called the least commercial performer of the evening. She continues in the spiritual tradition with an LP "Eternity," which will be her first WB release. Ms. Coltrane played harp and Wurlitzer organ, backed by the

droning strings of the Indian tamboura. She was accompanied by the incomparable bassist Charlie Haden, who displays an extraordinary feel for the free-form environment, and Ben Riley, equally on the wavelength at the drums.

Ending the marathon evening was the man least in need of introduction, the multi-talented George Benson. His personal style of guitar, featured on "Take Five" and Bobby Womack's "Breezin'," is rivaled only by his excellent voice, which hopefully will be displayed the right way for the first time on his first album for WB. Benson is quite capable of appealing to a wide spectrum of tastes to a degree he has yet to fully realize.

After five hours, the concert was an overwhelming outpouring of new product, which will take some time to digest and evaluate when all the records are released. The function here has merely been to introduce music on the way.

p.d.

## Deep Purple / Nazareth

LONG BEACH ARENA, L.A. — There's nothing wrong with tampering with success. But in adding to the tried and true, you certainly better be adding to the progression of the form. When it works in music it's, in a word, creative. When it doesn't, it's the equivalent of the malady that befell Deep Purple in Long Beach. In a word, uneven.

Deep Purple's (a Warners firestorm) recent affinity for soul and funk, when taken on individual terms, is a deft balance to the band's metal penchant. But this night's attempt at incorporating the black man's roots into blue-eyed heavy-metal wavered erratically.

Steeped in rhythm and blues items like "Lady Luck" and "Gettin' Tighter" worked by virtue of sticking to accepted musical boundaries. On these songs the ingrained influences of guitarist Tommy Bolin were most prominent and effective.

Unfortunately, the band's determined effort at force-feeding black to the white heat of such Purple staples as "Burn" and "Smoke On The Water" equated watered down. The former labored under misplaced riffing and lacking soul vocals while the latter, a killer tune when done right, plodded along at a surprisingly sluggish pace.

m.s.

## Donna Summer / Miracles Ike And Tina Turner

FORUM, LA — What was billed as the world's largest disco dance party took place at the Forum last week. It was more of a circus atmosphere than a dance bar, but somehow the throng of people who attended found their way to the dance floors and worked out. The only difference was that the Forum provided much more fresh air than the cozy bars these dancers are used to, and no matter who the group or what the performance is like, the fever pitch achieved on smaller dance floors was held in check the entire evening.

Donna Summer, complete with chase light "Donna" sign hanging over the stage in her performance, strutted and moaned her "Love To Love You Baby" song in far less time than the 16 minute LP version. She was effective though and joined by an on-stage set of what looked to be professional ballet dancers who accompanied her on the hit. Two backup females provided the vocal harmonies and, with Donna, left the stage for a brief time letting Smoke, the backup band that will be touring cross-

"Lazy" (sans a self-indulgent intro by Jon Lord) stood the test of rock and roll time as did the rush of "Highway Star." Self-indulgence, as stated before, played havoc with the band's performance as good and equally bad solo moments flooded the arena's confines.

Ian Paice's drumming was constant in the rough and ready school of thrashing while a tasty classical segment redeemed Lord. On the other hand Tommy Bolin's ten minute exercise in guitar wizardry was strictly filler.

Deep Purple in Long Beach. An off night.

Second-billed Nazareth (A&M's pride) produced a hard rock and roll set at its most primordial. Dan McCafferty's tortured vocal stance played at perfect compliment as slab of sound riffs and a dense bass-drums combo filled, effectively, any musical holes.

"Hair Of The Dog" and "Miss Misery" were immediate bone breakers as Manly Charlton's lead lines tore gaping tears in the airwaves. "Love Hurts," on the strength of McCafferty's emotional stand, was a hard ballad rendition.

Nazareth, the best argument in the world for music falling on you.

## David Ruffin

TOTAL EXPERIENCE, L.A. — Riding the crest of a very hot single and LP David Ruffin strode on into the Total. David, a solo performer now for the last few years has finally come into his own with the help of Van McCoy. David always has had the great voice, but now with the help of Van, has the material to demonstrate his vocal talents.

Ruffin opened with "Who I Am," which is also the title of his best-selling LP on Motown. Other hot numbers performed from the LP included "Wild Honey," "It Takes All Kinds Of People" and his current hit single "Heavy Love."

The sound was hot as David had the Rough Riders, his band, with him along with horns and brass. Three sexy sisters harmonized lightly behind him giving the sound the atmosphere of a disco.

Not denying the crowd at all, he also did hits from the days when he was a Temptation. "My Girl" and "Beauty Is Only Skin Deep" were just a couple of the highlights from the mid-sixties.

For his closing number David did his smash single "Walk Away From Love" to everyone's delight.

Overall the show was quite good. However, it needed more tension and excitement to accompany the spirited and highly rhythmic music.

j.l.

## Sergio Mendes

EMPIRE ROOM, Waldorf Astoria, NYC — Mendes was chosen to reopen the room which has been dark since Christmas and aptly chose the carnival theme — apt since Mendes and carnival have Brazilian associations. Mendes is currently working with his usual two singers and a small back up unit, featuring himself on keyboards and occasional vocals.

Main thrust of his music is of course bossa nova-ish and in this he gets virile support from his rhythm section. He does manage to infiltrate some tasteful jazz lines in his own work, particularly, for example, when let loose on a Stevie Wonder title. In fact, there was a lot of free swinging from the Mendes group, more than in some straight line jazz groups.

There were no surprises from the Elektra Records artist but a lot of musically moments.

i.d.

## Asleep At The Wheel Linda Hargrove

THE ROXY, L.A. — Capitol recording group Asleep at the Wheel is unique in both their material and their way of performing it. They are an interesting combination of boogie-woogie, rockabilly, and hard country, that is both progressive and traditional. Singer Chris O'Connell has a country-bluesy quality which she puts to excellent use on such numbers as "Nothing Takes The Place Of You," "You Ain't Woman Enough (To Take My Man)," and "Dark End Of The Street." The high point of the set was a boogie-woogie medley featuring piano player Roland Floyd, consisting of "They Raided The Joint," "Beat Me Daddy Eight To The Bar," and "Choo-Choo Boogie." Ray Benson handled the vocals on the traditional country tunes "Milkcow Blues" and "Faded Love," and Leroy Preston received good crowd response with his version of Hank Williams' "Tennessee Border."

Country songstress and composer Linda Hargrove opened with a set featuring her self-penned songs, including "Just Get Up And Close The Door" and "Let It Shine," which were hits for Johnny Rodriguez and Olivia Newton-John, respectively. Hargrove belongs to a new breed of country ladies who eschew the rhinestoned confections and winsome posturings of past country queens in favor of an honest, down-to-earth appearance and more intense, heartfelt lyrics. The Capitol recording artist received spontaneous applause from the Roxy audience for her versions of Bob Wills' "Old Fashioned Love" and Merle Haggard's "Don't Give Up On Me."

i.c.

## Richard Gerstein

TRUDE HELLER'S, NYC — Pianist-composer-singer Gerstein is acquiring himself a reputation in New York, working the smaller cabarets and basically getting his own act together. When last seen he was working as a single but for this outing he has splurged on a strong female vocal trio and a back-up rhythm section. If Barry Manilow comes to mind visually, the resemblance stops there because Gerstein is into heavier, bluesier material — he usually performs his own work.

Gerstein has polished himself and his group and the resulting end product is polished and gutsy.

i.d.



## Melissa Manchester — Daydreamer Makes Good

LOS ANGELES — At nine, the people were lined up around the block for the eleven o'clock show. Melissa Manchester was playing the Troubadour, and the cool night air of L.A. seemed supercharged with a special energy. Inside the club, well, the atmosphere was thick with tension. The band set up, and posed in readiness. Then there was the welcome release, Melissa almost running to the stage, and kicking off a set that never let up, responding, making use of the power inherent in keen audience anticipation.

"It took eight years to learn how to relax on stage," Melissa said, a few days later. "It's a different kind of nervousness. Instead of being panic-struck, you just say 'Come on, let's have a good time and get it over with.'"

The singer's remarkable presence is not limited to the stage. Although her voice was pitched in a low tone, her words seemed propelled, not through volume, but through conviction.

The subject of influence was broached. What about the taste of jazz in her tunes? "Jazz is there," she said, "but there are also a lot of different kinds of music. It's hard for me to pinpoint one in particular. Music lends itself to different roots."

This appreciation for all kinds of music was nurtured in Melissa Manchester's childhood — she grew up the daughter of a concert bassoonist. What was it like living in a house filled with music? "Very loud," she said, laughing. "My father was always developing his diaphragm, and he talked in a booming voice." Did he take an interest in her musical development? Melissa, a woman not without a strong sense of humor, said "Mostly he would get off on the fact that my sister and I used both hands when we played the piano. He only used one with the

bassoon. He would stand and watch us practicing scales, staring at our hands, the fingers working away like little soldiers.

"While I didn't really appreciate the lessons at the time," Melissa continued. "I learned to love classical music, on a matter-of-fact level."

After passing the audition, Melissa attended the High School for The Performing Arts, a part of the New York City public school system, a vocational school for artists. "It was for daydreamers. I was always a terrible student, and prefer to learn about things by doing them. Book-learning is so," and here she searched for the right word, "it's just so



quiet. We had academic classes, but studied acting half the day."

The training is evident in her work, both on her Arista albums and in her live show. She adopts different postures with ease, and more important, total credibility. She's the ballad singer, her head dramatically framed in a circle of blue light. She's the rock 'n' roller, shaking her hips as she belts out the chorus. She's the soulful leader of the church choir, drawing spontaneous shouts of agree-

ment from the crowd.

With her number one single last fall, "Midnight Blue," Melissa Manchester was catapulted into a place of national prominence, and **Cash Box** voted her top new female pop vocalist at year's end. How does it feel, being considered "new," after many years of recording and club work? "Well, people react to what they're presented with, and if it's only the last couple of months, well, that's it. I've been trying to get a recording contract, seriously, since I was seventeen; realistically, since I was fifteen."

The contracts fell in place, first with Bell, then Arista, and Melissa just kept on writing. "I think each song has its own way of finding its form," she said. "Sometimes you come up with a lyrical idea, sometimes a melody. They come from different places — a bass line, a passage from a sonatina, something you read, something you saw — you don't realize the impact it had on you until later. I love it when the lyric and melody happen at the same time, because the whole idea just unfolds itself. I try to maneuver things to work that way."

The tunes are sometimes written with partners, like Carol Seger and her guitarist, David Wolfert. "With another person, it's mostly trial and error," Melissa said. "You work on ideas. It's more of a journey when you're starting fresh, with nothing, and then come up with a theme. Every one has endless possibilities. At the end of a tour I block out a month or so to write, a real concentrated effort. It's the end result of being on the road. I collect all my ideas, written on scraps of paper, and see what I've been up to. Then I make demos, which I love to do, and bring them to Vini. (Vini Poncia, her producer) He listens for form, structure, and content. I still am involved with the

passion and emotion. I'm learning more about detail all the time, but he looks at it objectively."

One of the highlights of the Manchester show is a tune called "Sing, Sing, Sing."

"Sing for your supper  
Sing for your lover  
Sing for your mother  
(She'd love to hear from you)"

The song was originally written with Ringo Starr in mind, and Melissa had a good time writing it. "I was just hysterical, and fell off the piano bench. It's nice to get to that point when you can laugh at yourself and what you're writing."

There's a serious side to all this; while she can laugh, her vision has a wide scope. "Creativity is not a matter of logic, it's a matter of hunger, and passion, and chaos, and all of those very dramatic words that there aren't any less dramatic word for. With creative people, for the most part, they somehow manage to be doing what they're doing, if people are paying attention or not. I've been very lucky because I've worked with people who have been protective, compassionate, and understanding — good for me."

With success snowballing, what's in store for the next couple of years? "Mostly we'll be doing concerts, in colleges, and I'll be writing more songs. I'll shift gears musically, wherever it takes me. I'd like to have the time to study acting and dance, get involved with films, or theatre, or get a portable typewriter and write. Whatever I'm going to do next, whatever I'm supposed to do, this will present itself to me. I back into things, take detours. I get across the street by way of Madagascar." Madagascar is probably just the first stop.

john mankiewicz

## Noel Redding: To The Point And Roll

"What kind of drugs did Jimi take? You'd be surprised how many times I've been asked that question. It's stupid and, even worse, not relevant to what I'm doing now."

Relevancy and Noel Redding; a twin that have taken a long time in meeting. From the ashes of The Jimi Hendrix Experience. Through somewhat satisfying failures in the guise of Fat Mattress and Road and finally to The Noel Redding Band, a band with specific and subtle purpose.

"Since the band's been together we've been bombarded with a lot of comparisons and classifications. But that's not the important thing. The important thing is getting our songs across and not the kind of music we're playing."

"Sure, there's some obvious influences. The rock and roll and blues elements are upfront but I've never considered it a rock and roll band. We're using those musical forms as a vehicle for driving home the full impact of each song. In sense of the music as a viable medium for telling a valid story, it is important."

Telling points. And, upon witnessing the band in the performing raw, valid Slam-bang rock and blues of the finest sleazy bar strain; pushing the elements of a tale upfront and ahead. It's a self-contained musical world. A world where simplicity is the byword.

"In terms of what we're doing at this moment the simplicity of the words and music is all important. The most obvious reason being that the song should not be too taking on the listener's head. When we went into the studio we could have added keyboards, strings and double guitars. But it probably would tend to

confuse the listener. I personally like to sit down and know exactly what I'm listening to and I'm sure people who listen to music are the same way."

Redding continued. "The simplicity of the music also makes the solos by individual members of the band more valid. It's easier, when you're soloing, to do a whole lot of simple progressions and make them valid rather than getting really complicated and missing the mark on comprehension. I think it gets the point of the music across to the people better when you're dealing in simpler terms."

Just as it takes lyrical and instrumental pains to come up with music both lush and entertaining; so does it take involved intricacies to create a music that is quick and to the point.

Redding, a frustrated writer while standing in the shadow of the Experience, has found every facet of the medium important in getting his sound down.

"You hear all the time how either the words or the music must be strongest for the song to succeed. Well, that's not actually the case. When you get right down to it, the arrangement of a song is what does or does not make a song work."

In the case of this band, the arrangement is a give and take proposition. I write all the music and Dave (keyboardist David Clarke) writes all the lyrics. From the combination of the two I make the final decisions. But the important thing is that there is constant input from the other members of the band. All factions of the music are important but the throwing about of ideas is even more so."

An interesting aside to the seemingly subtle as a train wreck approach of Red-

ding's unit is the inherent subtleties and exotic passages that emerge relief-like from the band's driving ground. It's there if you listen hard enough, as are other hidden niceties. Like progression and creativity.



"Yeah, there are subtleties and they do tend to show through. It all gets back to an almost workman like sense of arranging things. There are some basic changes in the music that bring about the exotic feel you were talking about. Still and all the overriding concept behind the music is very direct, and it is

this basic simplicity that works in the music's favor by allowing any subtle shadings to show through."

"This kind of song working also allows suitable holes for members of the band to take solos and go off on their own a bit if they feel like it."

Redding, raised on a steady musical diet of Presley, Cochran, and the savage rhythms of skiffle, has learned his lessons well. He knows his music and what can be done with it.

"There's a world of difference in writing music as opposed to writing lyrics," remarked Redding. "There are very few chords for the music writer to choose from. There are about four or five chords that are pleasing to the human ear and, consequently, it's hard to come up with something that hasn't been done before."

"In the course of writing music, once I hear something that sounds good, I begin thinking in terms of sections. One part that might work. That could be a verse. We can put a chord break there. From there the skeleton structure of the song is thrown open and everybody adds something that seems to fill the body of the song out. A lead riff or a drum break. That's how it comes together."

As the conversation progressed Redding kicked back for an aside to the past; an element happily missing from the brunt of questioning.

"The whole star trip doesn't matter to me anymore. It was fun when it was happening but now it just isn't important. What is important is my progress as a musician."

"I'm still learning but it's definitely a step forward."

marc shapiro



## Bethlehem Track Dorough Album For Re-issue

NEW YORK — Reissue of singer Bob Dorough's 1957 Bethlehem Records album, "Devil May Care," was held up because, out of 300 masters in the label's tape library, it was the only one missing after transport to New York from Nashville.

However, Chuck Gregory, in charge of the reissue series, tracked down a clean "Devil May Care," album to master from and the Dorough album has just been re-released.

Dorough is a singer-writer whose credits include a Grammy nomination for ABC-TV's "Multiplication Rock" score, writing "Comin' Home Baby" and singing with jazzman Miles Davis.

## London's Jack Welfeld Dies

NEW YORK — Jack Welfeld, administrative manager, London records, died from a heart attack on Sunday, February 29. He was 53 and had been with London Records for 26 years, involved in many facets of the operation including contracts, record club liaison, premiums and marketing. He was charter member and past vice president of the Music and Performing Arts Lodge of B'nai B'rith.

Over 700 people attended his funeral March 1. Welfeld is survived by his wife Rose and two children.

## El Russell Brown, Inc. Organized

NEW YORK — L. Russell Brown has announced the formation of his own company, El Russell Brown, Inc., which will include a BMI publishing company and a record production company. Administering the operation will be Stephen Metz of Music America International, Inc. Brown has written and produced songs for such artists as Mitch Ryder and the Detroit Wheels, Tony Orlando and Dawn, and Frankie Valli and the Four Seasons. Offices of El Russell Brown, Inc. will be at 303 Fifth Avenue, New York, N.Y. 10016.

## 'M.U.' Ninth Gold LP For Jethro Tull

LOS ANGELES — "M.U. — The Best Of Jethro Tull" has been certified gold by the RIAA, which makes the Chrysalis anthology the ninth gold album for the group. Other Tull gold albums are "Minstrel In The Gallery," "Stand Up," "Benefit," "Aqualung," "Thick As A Brick," "Living In The Past," "A Passion Play" and "War Child." "War Child," "Thick As A Brick," "Aqualung" and "Living In The Past" are also platinum records.

## Platinum Mac

LOS ANGELES — "Fleetwood Mac," the current Reprise album by Fleetwood Mac, has qualified for a platinum award by selling in excess of one million units since its release in July. The album, which was certified gold in December, includes the singles "Over My Head" and "Rhiannon."

## Wakelin LP Via ATV/Pye

NEW YORK — ATV/Pye Records is releasing Johnny Wakelin's first album in the U.S. The LP is entitled "Reggae, Soul, and Rock and Roll," and features the single of the same name. ATV is the American operating arm of Pye Records, Ltd. of London, England.



**CAPRICORN RE-UPS WET WILLIE** — Capricorn Records vice-president and general manager, Don Schmitzerle, "assists" Jimmy Hall of Wet Willie in signing the group's new contract with the Macon-based label. Looking on (l. to r.) are: Carole Goldman of Phil Walden and Associates (the group's management); Jack Hall of Wet Willie; Bunky Odom of Phil Walden and Associates; Michael Duke, John Anthony, Rick Hirsch and Lewis Ross of Wet Willie. Capricorn ships the new Wet Willie album, "The Wetter, The Better," on March 5.

## SESAC Salutes Bicentennial At N.A.B. Chicago Meeting

NEW YORK — The National Association of Broadcasters' 54th Annual Convention in Chicago will be treated for the 26th consecutive year to SESAC, Inc.'s hospitality. The SESAC suite will be decorated in red, white and blue as a patriotic salute to the American Bicentennial, and SESAC's 45th anniversary as a licensing organization. The theme will be "Celebrate the Bicentennial with Music" and will highlight SESAC's publisher and writer affiliates.

The company has prepared a special 45 rpm EP of patriotic marches and a

special packet and book descriptive of the company, and refreshments will be served. Representing SESAC will be president A. H. Preger.



**NEW YORK TIMES AND SPARTA-FLORIDA SIGN AGREEMENT** — The New York Times Music Corporation has concluded an agreement to exclusively handle administration and creative and promotional exploitation for the entire catalog of the Sparta-Florida Music Group, a U.K. based publishing operation. The Sparta-Florida catalog includes original copyrights of the Moody Blues, David Bowie, Charles Aznavour and Norman Newell, as well as over 60 major motion picture scores, including scores by three-time Academy Award winner John Barry (of James Bond fame). Sparta-Florida is also one of the first publishers in the U.K. to enter the country music field, holding the copyright on the recently successful "Oklahoma Sunday Morning." Pictured above are the men who made the agreement: Murray Deutch (left), president of the New York Times Publishing Corporation, and Jeff Kruger, chairman of the board of Sparta-Florida and president of Ember Enterprises.

## Chrysalis Plans Trower Campaign

LOS ANGELES — A major promotional campaign has been planned by Chrysalis Records for the new album "Robin Trower LIVE!" which will be released March 6.

Giant-sized four color posters, window streamers and album jackets with easel backs will be used for retail displays.

The campaign will support the national concert tour which Trower begins in Milwaukee on March 19. Radio contests, giving away albums and concert tickets, will be held in major markets and in Los Angeles a billboard will be erected on Hollywood's Sunset Strip.

"Robin Trower LIVE!" Trower's fourth Chrysalis album, was recorded in Stockholm and re-mixed by Trower and Geoff Emerick.

## Ross Re-Inks With Big Tree

NEW YORK — Charlie Ross has been re-signed to a long-term exclusive contract with Big Tree Records (dist. by Atlantic). Ross' single (his second for the label), "Without Your Love (Mr. Jordan)," is currently bulleted on the pop and c&w charts. A debut album is in the works with producer Paul Vance (of David Geddes' "Run Joey Run" renown).



## Station Breaks

**Frances Smith**, retail sales manager of WLS, Chicago elected to board of directors of **Retail Advertising Conference**.

**Bill Bailey** named program director at **WIXY**, Cleveland.

**WIBG**, Philadelphia announces sale of station to **Fairbanks Broadcasting Co.**, Indianapolis. Sale was effective March 1. Fairbanks also owns stations in Indy, Boston, Dallas-Ft. Worth and Titusville, Florida. **Don Cannon** pd's the rocker and **George Johns** is consulting as national pd for Fairbanks. Station was owned by **Buckley Broadcasting** out of Los Angeles. A gm will be appointed for the station shortly.

j.b. carmicle

**"CONCRETE" ROCK** — 20th Century recording artist Randy Edleman is holding a copy of his new 20th Century single "Concrete And Clay." Peter Pasternak, 20th's director of international, reported that "Concrete And Clay" will be released throughout Europe within the next few weeks. Billy Pfordresher, 20th's national promotion director, stated that U.S. stations were responding to the record with enthusiasm. (L. to r.) Pasternak, Edleman and Pfordresher.

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## Country Radio Seminar Continues Promotion Ban

NASHVILLE — The Country Radio Seminar has again adopted a strict program banning individual promotion activities through this year's event. The seminar, scheduled for March 19-20 at Nashville's Airport Hilton Hotel, has instituted this policy since its inception in 1969.



Roy Drusky, Grand Ole Opry member and Capitol Records artist has signed an exclusive booking agreement with The Joe Taylor Agency in Nashville. "The Roy Drusky Show" features the RFD express and has whorled all over the world. With Drusky, left, is Joe Taylor, president of the company.

## Annual Fun Fair Set For June

NASHVILLE — With advance registrations to 1976's Country Music Fan Fair running far ahead of last year, attendance figures should easily reach a record high.

Scheduled for June 9-13 at Nashville's Municipal Auditorium, the event includes more than 25 hours of live entertainment featuring top country music artists, a bluegrass concert, an old time fiddling contest, picture-taking and autograph sessions with the stars, a large fan club and record label exhibition, tickets to Opryland U.S.A. and the Country Music Hall of Fame, and three lunches.

The Fan Fair registration fee is \$25.00. Checks should be made out to Fan Fair and mailed to 2800 Opryland Drive, Nashville, Tennessee 37214. Fan Fair is co-sponsored by the Country Music Association, Inc. and the Grand Ole Opry.



**THANKS** — Singer/pianist, Ronnie Milsap, accepts the enthusiastic applause following his first appearance as a regular member of the Grand Ole Opry. His long time friend, Jeanne Pruett, introduced the newest member to the capacity crowd at the Grand Ole Opry House.

The policy includes banning of hospitality rooms or suites, promotional displays, handouts, and any activities involving the marketing of a specific product such as a record or record company, radio station or broadcasting firm.

Frank Mull, chairman of the 1976 Country Radio Seminar, stating the purpose of the ruling said, "The seminar was instituted by the record industry to give country broadcasters a forum for the betterment of country radio. Since its inception it has been a place to teach, to learn and to discuss country radio. We feel that, collectively, the broadcasters are here for that purpose and not to be exploited at this time of the year. There is ample time at other events throughout the year for exposure and exploitation of product."

Registration for the Country Radio Seminar has been established at \$60 per person affiliated with broadcasting and \$75 per person with other industry affiliations. The registration cost includes entrance to the seminar, one ticket to the "New Faces Show" to be held on Saturday evening, March 20. The seminar has outlined plans for a maximum of 500 registrants. Early response has been exceptionally heavy for this year's seminar.

Further information and details concerning the 1976 Country Radio Seminar will be released next week. Registration forms and information can be obtained by writing The Country Radio Seminar, P.O. Box 12617, Nashville, Tennessee 37212.



**LORETTA LYNN** — is all smiles as she holds her four trophies that she won at the 11th Annual Academy of Country Music Awards Show. Her honors included "Entertainer of the Year," "Female Vocalist of the Year," "Top Vocal Group of the Year" (with Conway Twitty) and "Album of the Year" (with Conway Twitty).

## Writers Share ASCAP Awards

NASHVILLE — Twenty-nine writers from Nashville and other cities served by the southern region ASCAP office have shared in \$64,500 given to ASCAP members as popular music awards, according to Ed Shea, southern region director.

Among the writers winning the cash grants, ranging up to \$1,500 are: Buzz Cason, Guy & Susanna Clark, Bob Dean, Bobby David, Dan Fogelberg, David Gillon, Bobby Harden, Webb Pierce, Ben Reece, Charlie Rich, Austin Roberts, Larry Rogers, John Schweers, Russell Smith, Darrell Statler, John Tipton, Rusty Wier and Johnny Wilson. Some of the chart songs which were surveyed by the popular awards panel were: "Third Rate Romance," "Rocky," "Daydreams About Night Things" and "I Love The Blues And The Boogie Woogie."

## Country Artist Of The Week

### Charlie Daniels Band



**"Ridin' High"** — The Charlie Daniels Band is part of the blueblood tradition of southern music. At the center is Daniels himself, a writer, producer, fiddle player, singer and guitarist. Daniels is also a highly respected session musician. As a guitarist he has played on Bob Dylan's "Nashville Skyline," "Self Portrait" and "New Morning." He also played on Ringo Starr's "Beaucoups Of Blues" and recorded with Pete Seeger, Leonard Cohen and Flatt & Scruggs. He performed with Scruggs on the Grand Ole Opry and produced the Youngblood's "Elephant Mountain" album.

Charlie, however, emphasizes The Charlie Daniels Band and that each musician in his line-up is as worthy of attention and credit as he is, plus Joel DiGregorio (keyboards), Freddie Edwards (drums), Charlie Hayward (bass), Tom Crain (guitar) and Don Murray (drums) are The Charlie Daniels Band.

The group travels in their own specially equipped Greyhound bus, working approximately 250 days a year.

Joel DiGregorio has been playing keyboards for the band for five years. A professional musician for over twelve years, Joel went south at the age of 18 and met Charlie in 1969. Having an understanding of all kinds of music, Joel is an incredibly flexible musician.

Charlie Hayward, a new member of The Charlie Daniels Band, was born in Tuscaloosa, Alabama. Working as bass guitarist he has been a professional musician since 1969, his credits include work on Gregg Allman's solo album "Laid Back."

Tom Crain, a native of Nashville claims that he's "just pickin'" all the time. Second guitarist for The Charlie Daniels Band he has also written one track for the "Night Rider" album. Tom wrote the song on the album, "Franklin Lime-

stone," five years ago — Charlie helped arrange it for the album.

The Charlie Daniels Band has two drummers, Freddie Edwards and Don Murray. Edwards, who has been with Daniels for several years, met him in Berkeley, California.

Drummer Don Murray's background was primarily in soul groups. Working in Maryland and Washington, D.C. he met Mark Fitzgerald, a former member of The Charlie Daniels Band, it was Fitzgerald that introduced him to Charlie.

"We're not a rock and roll band," Charlie says. "We don't do nothing but stand and play music. Sometimes it's hard for people in the big city to get into us. The 'people' love us, it's always the same people too ... real 'street people.'"

"Beer drinkers, dope smokers and hell-raisers, people that live hard — they're the kind of people that make up a Charlie Daniels Band audience."

Their new album "Nightrider," the first with the new line-up, fulfills all the promise a live Charlie Daniels Band show has always suggested.

Charlie Daniels and The Charlie Daniels Band, a down home bunch of musicians whose love for laying back and relaxing and having a good life makes the playing of that music all the better.

"We don't have an image," Charlie smiles, "it's all in our music. It's honest, basic music."

Following a million selling album, "Fire On The Mountain," Daniels is especially happy with "Night Rider," the current Kama Sutra LP.

"Texas" is the title of the hot chart climbing single (#36-bullet in the **Cash Box** chart) pulled from this LP.

## Chellman Company Moves Headquarters

NASHVILLE — The Chuck Chellman Company Incorporated has moved its headquarters to 1201 Sixteenth Ave. S., Nashville, Tenn. Chellman and his wife, Georgia Twitty, recently purchased the property at this location and in addition to housing the offices of the Chuck Chellman Promotion Company, it also has offices of Adventure Music Co., Touchdown Music Co., Veeson International, a public relations company, Windchime Productions, and the Nashville offices for Elektra/Asylum

Records. The building formerly was known as the Atlantic Records building.

## Bob Luman Hospitalized

NASHVILLE — Epic recording artist Bob Luman was admitted to Parkland Hospital in Dallas, Texas, Saturday after he had suffered a ruptured blood vessel in his esophagus. Reports Tuesday indicated Luman continued to be listed in critical condition and remained in the hospital's surgical intensive care unit.



Writer-publisher, **Ben Peters** and wife **Jackie** vacationed in Hawaii after attending the Grammy Awards in Los Angeles on Feb. 28 where "Before The Next Teardrop Falls" was a finalist for best country song. Peters received a Grammy in 1972 for "Kiss An Angel Good Morning" and was named "Songwriter of the Year" by the Nashville Songwriters Association at their awards dinner on Feb. 17 for songs that include "Teardrop," "All Over Me" and "Love Put A Song In My Heart." . . . "Are you married?" . . . "Sometimes." This dialogue inspired MCA recording artist **Bill Anderson** to write the national #1 country single "Sometimes" for **Mary Lou Turner** and himself. The song was conceived and written by Bill while he was on a bus reading a magazine which discussed the motion picture "Shampoo." "Sometimes" is Bill Anderson and Mary Lou Turner's first album together after three years of performing together as a team.

**Tanya Tucker** performed to the largest "turn away crowd ever" at North Hollywood's Palomino Club according to owner Tommy Thomas. Guests included distinguished **Steve McQueen** with **Ali McGraw**, **Mary K. Place**, who plays Loretta Haggars, the struggling country singer with two goldfish "Conway" and "Twitty" on the "Mary Hartman, Mary Hartman" show, **Waylon Jennings** and Tanya's good friend **Anson "Potsy" Williams** from the television show "Happy Days."

MCA recording artist **Brenda Lee** will be spotlighted for the cover of the British publication *Radio-Times*, a journal of the BBC equivalent to our *TV Guide*. Brenda will be featured in a story about women's influence in music. Brenda's latest single "Find Yourself Another Puppet." . . . **Olivia Newton-John's** next single released Feb. 23 will also be the title cut from her new MCA Records' album called "Come On Over" written by brothers **Barry & Robin Gibb** (The Bee Gees). . . . **Jack Greene** will have a new MCA single released on the first of March called "Birmingham" written by **Gary Stewart** and **Bill Eldridge**. . . . **Jack Greene** and **Jeannie Seely** testified before the House License & Related Matters Committee of the Missouri Legislature in Jefferson City recently in support of an anti-piracy bill which has been heard for three consecutive years without passage. The hearing is the first procedure on the new bill which if it passes the committee, will be voted upon by the full house of delegates. Thirty eight states already have laws affecting anti-piracy and the music industry is continuing to formulate attacks on the remaining states.

Sales continue to roll along steadily on **Jerry Clower's** autobiography, "Ain't God Good" and Words Books, publisher, Waco, Texas, has ordered a fourth printing to keep pace. The order brings the number of copies in print to 60,000 since October 1975 with sales now averaging more than 5,000 per month. . . . **Nat Stuckey's** first single for MCA is off to a good start. "Sun Comin' Up," while his first LP "Independence" is due out March 1. Nat penned the single "Sun Comin' Up" and several of the tunes in his LP such as "After The Lovin' Has Passed," "That's All She Ever Said Except Goodbye." . . . **The Heckels**, a trio from Elkins, West Virginia, have been signed to an RCA recording contract. The Heckels consist of Beverly Heckel, 16; Suie Heckel Franks, 21; and 18 year old Denny Franks. The threesome have been entertaining for many years around the West Virginia area and were chosen by the "Today" television show to represent their home state during the show's bicentennial salute to West Virginia recently. RCA recording artist **Johnny Russell** is credited with bringing

The Heckels to the attention of executive producer **Roy Dea**, after watching them perform several times in West Virginia. Their first RCA single will be released shortly.

A distinguished honor recently for **Roy Clark** was his election as a national vice president of the Muscular Dystrophy Association. Clark has just wound up a seven day stay in Los Angeles taping the Donny & Marie Osmond show, Dinah!, Merv Griffin, the Tonight show, Mike Douglas and Hollywood Squares. He opened Feb. 26 at Harrah's Reno with "Maude" co-star, **Adrienne Barbeau**. . . . **Diana Trask** received a gold record for her ABC/Dot recording of "Oh Boy" during a recent series of personal appearances in her native Australia. As of the concert dates, the record had only been released in Melbourne and Sydney. . . . **David Gibson**, president of Soundwaves Records, Hitkit Music and Music Craftshop, has opened a new publishing affiliate called Phono Music. Phono Music will be a SESAC company with **John McPherson** signed as the first writer. . . . Several noteworthy artists have been recording at Quadrafonic Sound Studio since the new year began. They are: **The Ozark Mountain Daredevils**, produced by **David Anderlene**, **Brewer & Shipley**, produced by **Norbert Putnam**, **Donna Fargo**, produced by Stan Silver, **Jerry Jeff Walker**, produced by **Michael Brovsky**, **Troy Seals**, produced by **Billy Sherrill**, and **Turley Richards**, co-produced by **Ron Bledsoe** and **Troy Seals**, **Gene Eichelberger** and **Marty Lewis** engineered the various sessions.

Country music recording artist for RCA, **Billy Walker**, has just finished playing several major fair conventions throughout the country — logging over 50 major fairs and rodeos — such as The Ozark Empire Fair, Springfield, Missouri; The Fort Madison Iowa Rodeo, Texarkana, Texas; Camdenton, Missouri; Aberdeen, South Dakota and many, many more. Billy's RCA single is titled "Don't Stop In My World If You Don't Mean To Stay." . . . A little nepotism now and then can't hurt, or so thought 13 year old **Shawn Ewen**, eldest son of Diana Trask. Knowing that Mom was searching for new material for her next ABC/Dot LP, he called from school in Florida to announce he had stayed up all night writing a country hit for her. Never one to put off until tomorrow, Shawn went right into his long distance audition but the decision was that perhaps he should wait a few more years. . . . **Mike Shephard** of International Record Distributing Associates has announced the completion of a major distribution deal with Music Mill Records. The first release on the Music Mill label, which IRDA will be distributing is **John Wesley Ryles'** new hit single, "Tell It Like It Is," which is already receiving strong airplay and sales. . . . Speaking of World-Wide, Tommy and his band the Nashville Express leave for another European tour on April 28. They will cover England, Spain and Germany.

**Bill Anderson** will appear as a guest panelist on the CBS-TV network series "Match Game" on March 24, 25, 26, 29 and 30. "Match Game" is seen Monday through Friday over the CBS-TV network at 3:30 p.m. EST (2:30 Central). The series is produced by Goodson-Todman. Anderson will join regular panelists **Brett Somers**, **Charles Nelson Reilly**, **Richard Dawson** and guest panelists **Fannie Flagg** and **Bonnie Franklin** for the five appearances. . . . Writer **Jerry Gillespie**, (Ricci Mareno Music), and his wife **Debi** just had their first baby, a girl they named **Heather**. Jerry penned "That's When My Woman Begins" recorded by **Tommy Overstreet** for ABC/Dot Records.

juanita jones

top country LP's

1	<b>THE OUTLAWS</b> Waylon Jennings/Willie Nelson/ Jessi Colter/Tompall Glaser (RCA APL 1-1321)	3	26	<b>THE WORLD OF CHARLIE RICH</b> (RCA APL 1-1242)	27
2	<b>LOVE PUT A SONG IN MY HEART</b> Johnny Rodriguez (Mercury SRM 1-1057)	2	27	<b>EASY AS PIE</b> Billy "Crash" Craddock (ABC/Dot DOSD 2040)	34
3	<b>TWITTY</b> Conway Twitty (MCA 2176)	1	28	<b>RAY GRIFF</b> (Capitol ST 11486)	31
4	<b>LOVIN' AND LEARNIN'</b> Tanya Tucker (MCA 2167)	6	29	<b>REDHEADED STRANGER</b> Willie Nelson (Columbia PC 33482)	29
5	<b>ELITE HOTEL</b> Emmylou Harris (Reprise MS 2236)	8	30	<b>I LOVE YOU BECAUSE</b> Jim Reeves (RCA APL 1-1224A)	36
6	<b>JESSI</b> Jessi Colter (Capitol ST 11477)	9	31	<b>ARE YOU READY FOR FREDDY</b> Freddy Fender (ABC/Dot DOSD 2044)	26
7	<b>OVERNIGHT SENSATION</b> Mickey Gilley (Playboy PB 408)	4	32	<b>SWANS AGAINST THE SUN</b> Michael Murphey (Epic PE 33851)	32
8	<b>THE BLIND MAN IN THE BLEACHERS</b> Kenny Starr (MCA 2177)	10	33	<b>HANK WILLIAMS JR. &amp; FRIENDS</b> (MGM M3G-5009)	21
9	<b>THE HAPPINESS OF HAVING YOU</b> Charley Pride (RCA APL 1-1241)	7	34	<b>UNCOMMONLY GOOD COUNTRY</b> Dave Dudley (United Artists LA 512G)	18
10	<b>BLACK BEAR ROAD</b> C W McCall (MGM 5008)	5	35	<b>WINDSONG</b> John Denver (RCA APL 1-1183)	35
11	<b>ROCK 'N COUNTRY</b> Freddy Fender (ABC/Dot DOSD 2050)	19	36	<b>GREATEST HITS</b> Don Williams (ABC/Dot DOSD 2036)	33
12	<b>PRISONER IN DISGUISE</b> Linda Ronstadt (Asylum 7E 1045)	12	37	<b>THE WHITE KNIGHT</b> Cledus Maggard & The Citizen's Band (Mercury SRM 1-1072)	43
13	<b>WHAT CAN YOU DO TO ME NOW</b> Willie Nelson (RCA APL 1-1234)	13	38	<b>JASON'S FARM</b> Cal Smith (MCA 2172)	41
14	<b>200 YEARS OF COUNTRY MUSIC</b> Sonny James (Columbia KC 34035)	20	39	<b>BEST OF BUCK OWENS VOL. 6</b> Buck Owens (Capitol ST 11471)	40
15	<b>THE VERY BEST OF RAY STEVENS</b> (Barnaby BR 6018)	15	40	<b>IT'S ALL IN THE MOVIES</b> Merle Haggard (Capitol ST 11483)	—
16	<b>COUNTRY WILLIE</b> Willie Nelson (United Artists LA 510-G)	14	41	<b>RHINESTONE COWBOY</b> Glen Campbell (Capitol SW 11430)	37
17	<b>GREATEST HITS VOL. II</b> Tom T. Hall (Mercury SRM 1044)	17	42	<b>NARVEL THE MARVEL</b> Narvel Felts (ABC/Dot DOSD 2033)	—
18	<b>STEPPIN' OUT</b> Gary Stewart (RCA APL 1-1225)	23	43	<b>SINCE I MET YOU BABY</b> Freddy Fender (GRT 8005)	38
19	<b>WHEN THE TINGLE BECOMES A CHILL</b> Loretta Lynn (MCA 2179)	28	44	<b>TODAY I STARTED LOVING YOU AGAIN</b> Sammi Smith (Mega MLPS 612)	42
20	<b>ROCKY</b> Dickey Lee (RCA APL 1-1243)	16	45	<b>CHESTER AND LESTER</b> Chet Atkins & Les Paul (RCA APL 1-1167)	49
21	<b>SOMEBODY LOVES YOU</b> Crystal Gayle (United Artists LA 543G)	11	46	<b>COUNTRY GOLD</b> Danny Davis & The Nashville Brass (RCA APL 1-1240)	39
22	<b>ODD MAN IN</b> Jerry Lee Lewis (Mercury SRM 1-1064)	22	47	<b>THE GREAT TOMPALL AND HIS OUTLAW BAND</b> (MGM M3G-5014)	—
23	<b>SOMETIMES</b> Bill Anderson & Mary Lou Turner (MCA 2182)	30	48	<b>BARBI BENTON</b> (Playboy PB 406)	48
24	<b>RONNIE MILSAP/NIGHT THINGS</b> (RCA APL 1-1223)	24	49	<b>THE SWEETEST THING</b> Dottie (RCA APL 1-1358)	—
25	<b>THE BEST OF THE STATLER BROTHERS</b> (Mercury SRM 1-1037)	25	50	<b>HONEY TOAST AND SUNSHINE</b> Susan Raye (Capitol ST 11472)	47

Country Singles — Active Extras

- Ask Any Cheater Who Knows**  
Freddie Weller (Columbia)
- Bonsoir Blues**  
Flying Burrito Bros. (Columbia)
- Glory Train**  
Pat Boone (Melodyland)
- It's So Good Lovin' You**  
O.B. McClinton (Mercury)
- I've Got Leaving On My Mind**  
Webb Pierce (Plantation)
- Johnny Orphan**  
Randy Barlow (Gazelle)
- Just Want To Taste Your Wine**  
Billy Swan (Monument)
- Let Your Love Flow**  
Bellamy Brothers (Warner Brothers)
- Looking For Space**  
John Denver (RCA)
- Mental Revenge**  
Mel Tillis (MGM)
- More Than One Kind Of Love**  
Billy Parker (SCR)
- Never Naughty Rosie**  
Sue Thompson (Hickory)
- Only Sixteen**  
Dr. Hook (Capitol)
- Snap Crackle And Pop**  
Johnny Carver (ABC/Dot)
- Sun Shone Lightly**  
Pure Prairie League (RCA)
- The Last Letter**  
Willie Nelson (United Artists)
- The Littlest Cowboy Rides Again**  
Ed Bruce (United Artists)
- The Winner**  
Bobby Bare (RCA)
- To Show You That I Love You**  
Brian Collins (ABC/Dot)
- Tonight I'll Face The Man (Who Made It Happen)**  
Kenny Starr (MCA)
- What Goes On When The Sun Goes Down**  
Ronnie Milsap (RCA)



# CASH BOX TOP 100 COUNTRY

March 13, 1976

1	<b>THE ROOTS OF MY RAISING</b> Merle Haggard (Capitol P4204)	3/6	36	<b>TEXAS</b> Charlie Daniels Band (Kama Sutra 607)	3/6	68	<b>I LOVE YOU BECAUSE</b> Jim Reeves (RCA 10557)	86
2	<b>HANK WILLIAMS, YOU WROTE MY LIFE</b> Moe Bandy (Columbia 3-10265)	3	37	<b>PALOMA BLANCA</b> George Baker Selection (Warner Bros. WBS 8115)	43	69	<b>LONE STAR BEER AND BOB WILLS MUSIC</b> Red Steagall (ABC/Dot DOA 17610)	75
3	<b>FASTER HORSES</b> Tom T. Hall (Mercury 73755)	2	38	<b>DON'T STOP IN MY WORLD (IF YOU DON'T MEAN TO STAY)</b> Billy Walker (RCA JH 10466)	39	70	<b>THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME</b> Conway Twitty (MCA 40492)	58
4	<b>STANDING ROOM ONLY</b> Barbara Mandrell (ABC/Dot DOA 17601)	4	39	<b>THUNDERSTORMS</b> Cal Smith (MCA 40517)	17	71	<b>YOU'RE NOT CHARLIE BROWN (AND I'M NOT RAGGEDY ANN)</b> Donna Fargo (ABC/Dot DOA 17609)	74
5	<b>MOTELS AND MEMORIES</b> T. G. Sheppard (Melodyland ME 6028F)	6	40	<b>A SATISFIED MIND</b> Bob Luman (Epic 8-50183)	49	72	<b>I'M A TRUCKER</b> Johnny Russell (RCA JH 10563)	79
6	<b>BROKEN LADY</b> Larry Gatlin (Monument 8-8680)	5	41	<b>YOU COULD KNOW AS MUCH ABOUT A STRANGER</b> Gene Watson (Capitol 4214)	46	73	<b>WILD WORLD</b> Mike Wells (Playboy 6061)	84
7	<b>TILL THE RIVERS ALL RUN DRY</b> Don Williams (ABC/Dot DOA 17604)	10	42	<b>QUEEN OF THE STARLIGHT BALLROOM</b> David Wills (Epic 8-50188)	51	74	<b>TOO FAR GONE (TO CARE WHAT YOU DO TO ME)</b> Gary S. Paxton (RCA JH 10449)	85
8	<b>IF I HAD TO DO IT ALL OVER AGAIN</b> Roy Clark (ABC/Dot DOA 17605)	15	43	<b>THE DOOR I USED TO CLOSE</b> Roy Head (ABC/Dot 17608)	45	75	<b>SOMEONE'S WITH YOUR WIFE TONIGHT, MISTER</b> Bobby Borchers (Playboy P6065A)	83
9	<b>REMEMBER ME</b> Willie Nelson (Columbia 3-10275)	16	44	<b>THE CALL</b> Anne Murray (Capitol 4207)	48	76	<b>JUNKFOOD JUNKIE</b> Larry Groce (Warner Bros./Curb 8165)	50
10	<b>THE SWEETEST GIFT/TRACKS OF MY TEARS</b> Linda Ronstadt & Emmylou Harris (Asylum 45295)	1	45	<b>THE DEVIL IN YOUR KISSES (AND THE ANGEL IN YOUR EYES)</b> Mel Street (GRT 043)	63	77	<b>HEY, LUCKY LADY</b> Dolly Parton (RCA JH 10564)	82
11	<b>IT'S MORNING (AND I STILL LOVE YOU)</b> Jessi Colter (Capitol 4200)	13	46	<b>ALL THE KING'S HORSES</b> Lynn Anderson (Columbia 3-10280)	55	78	<b>DOG TIRED OF CATTIN' AROUND</b> Shylo (Columbia 3-10267)	89
12	<b>WILD SIDE OF LIFE</b> Freddie Fender (GRT 039)	12	47	<b>DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME</b> Mickey Gilley (Playboy P6063A)	52	79	<b>I'M IN LOVE WITH MY PET ROCK</b> Al Bolt (CinKay 102)	90
13	<b>GOOD HEARTED WOMAN</b> Waylon Jennings & Willie Nelson (RCA JH 10529)	7	48	<b>I'M SORRY CHARLIE</b> Joni Lee (MCA 40501)	14	80	<b>LOVE ISN'T LOVE (TILL YOU GIVE IT AWAY)</b> Eddy Bailes (CinKay 101)	96
14	<b>YOU ARE THE SONG</b> Freddie Hart (Capitol P4210)	22	49	<b>STRAWBERRY CAKE</b> Johnny Cash (Columbia 3-10279)	57	81	<b>LET ME BE YOUR FRIEND</b> Mack White (Commercial 1317)	88
15	<b>('TIL) I KISSED YOU</b> Connie Smith (Columbia 3-10277)	23	50	<b>DON'T BOOGIE WOOGIE (WHEN YOU SAY YOUR PRAYERS TONIGHT)</b> Jerry Lee Lewis (Mercury 73763)	56	82	<b>SENTIMENTAL JOURNEY</b> Dave Dudley (United Artists UA XW 766-Y)	87
16	<b>SWEET SENSUOUS FEELING</b> Sue Richards (ABC/Dot DOA 17600)	29	51	<b>LONGHAIRD REDNECK</b> David Allan Coe (Columbia 3-10254)	18	83	<b>LOVE IS A WORD</b> Juice Newton & Silver Spur (RCA PB 10538)	—
17	<b>THE PRISON SONG/BACK IN THE SADDLE AGAIN</b> Sonny James (Columbia 3-10276)	28	52	<b>MAIDEN'S PRAYER/SAN ANTONIO STREET</b> Maury Finney (Soundwaves 4525)	54	84	<b>TOGETHER AGAIN</b> Emmylou Harris (Reprise RPS 1346)	—
18	<b>ANGELS, ROSES AND RAIN</b> Dickey Lee (RCA PB 10543)	30	53	<b>I AIN'T GOT NOBODY</b> Del Reeves (United Artists UA XW 760Y)	60	85	<b>MY EYES CAN SEE ONLY AS FAR AS YOU</b> Charley Pride (RCA JH 10592)	—
19	<b>YOU'LL LOSE A GOOD THING</b> Freddie Fender (ABC/Dot DOA 17607)	31	54	<b>WHAT A NIGHT</b> David Houston (Epic 8-50186)	61	86	<b>QUEEN OF THE SILVER DOLLAR</b> Dave & Sugar (RCA JH 10425)	62
20	<b>ANOTHER MORNING</b> Jim Ed Brown (RCA 10531)	21	55	<b>PLAY THE SADDEST SONG ON THE JUKEBOX</b> Carmol Taylor (Elektra 45299)	59	87	<b>SHINE ON</b> Ronnie Prophet (RCA PB 50136)	67
21	<b>IF I LET HER COME IN</b> Ray Griff (Capitol P4208)	25	56	<b>I COULDN'T BE ME WITHOUT YOU</b> Johnny Rodriguez (Mercury 73769)	64	88	<b>FIND A NEW LOVE GIRL</b> Sunday Sharpe (UA XW758-Y)	—
22	<b>DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU</b> Tanya Tucker (MCA 40497)	20	57	<b>THE COWBOY AND THE LADY</b> Patsy Slegg (Mega MR 1244)	65	89	<b>SHEIK OF CHICAGO</b> Joe Stampley (Epic 8-50199)	—
23	<b>SOMETIMES</b> Bill Anderson & Mary Lou Turner (MCA 40488)	19	58	<b>SHOW ME WHERE/SOMEWHERE THERE'S A RAINBOW OVER TEXAS</b> Ruby Falls (50 States 39)	—	90	<b>COME ON OVER</b> Olivia Newton-John (MCA 40525)	—
24	<b>I JUST GOT A FEELING</b> LaCosta (Capitol 4209)	37	59	<b>WITHOUT YOUR LOVE (MR. JORDAN)</b> Charlie Ross (Big Tree 16056)	70	91	<b>SHAKE 'EM UP AND LET 'EM ROLL</b> George Kent (Shannon SH 840)	—
25	<b>DRINKIN' MY BABY (OFF MY MIND)</b> Eddie Rabbit (Elektra 45301)	32	60	<b>AS LONG AS THERE'S A SUNDAY</b> Sammi Smith (Elektra E45300)	66	92	<b>SHE IS</b> Carl Smith (Hickory H363)	—
26	<b>I'M SO LONESOME I COULD CRY</b> Terry Bradshaw (Mercury 73760)	36	61	<b>THE FEMININE TOUCH</b> Johnny Paycheck (Epic 8-50193)	71	93	<b>ROCKING IN ROSALEE'S BOAT</b> Nick Nixon (Mercury 73772)	—
27	<b>PLAY ME NO MORE SAD SONGS</b> Rex Allen Jr. (Warner Bros. WBS 8171)	33	62	<b>A MANSION ON THE HILL</b> Michael Murphy (Epic 8-50184)	78	94	<b>FIRE ON THE BAYOU</b> Bill Black Combo (Hi 5N-2301)	53
28	<b>THE WHITE KNIGHT</b> Cledus Maggard & The Citizen's Band (Mercury 73751)	24	63	<b>SOMEBODY HOLD ME UNTIL SHE PASSES BY</b> Narvel Felts (ABC/Dot 17598)	42	95	<b>I CAN'T QUIT CHEATIN' ON YOU</b> Mundo Earwood (Epic 8-50185)	—
29	<b>THE BATTLE</b> George Jones (Epic 8-50187)	38	64	<b>SUN COMIN' UP</b> Nat Stuckey (MCA 40519)	77	96	<b>SEEMS LIKE I CAN'T LIVE WITH YOU, BUT I CAN'T LIVE WITHOUT YOU</b> Price Mitchell (GRT 037)	—
30	<b>OH SWEET TEMPTATION</b> Gary Stewart (RCA PB 10550)	34	65	<b>HOW GREAT THOU ART</b> Statler Brothers (Mercury 73732)	26	97	<b>FEELIN' KINDA LONELY</b> Robert Allen Jenkins (MGM M14841)	—
31	<b>THE GOOD NIGHT SPECIAL</b> Little David Wilkins (MCA 40510)	35	66	<b>PICK ME UP ON YOUR WAY DOWN</b> Bobby G. Rice (GRT 036)	27	98	<b>YOU'VE GOT TO STOP HURTING ME</b> Don Gibson (Hickory H365)	—
32	<b>SINCE I FELL FOR YOU</b> Charlie Rich (Epic 8-50182)	8	67	<b>WHAT I'VE GOT IN MIND</b> Billie Jo Spears (United Artists UA XW 764-Y)	81	99	<b>LOVE LIFTED ME</b> Kenny Rogers (United Artists 746)	98
33	<b>SOMEBODY LOVES YOU</b> Crystal Gayle (UA XW 740-Y)	9				100	<b>THE HAPPINESS OF HAVING YOU</b> Charley Pride (RCA PB 10455)	44
34	<b>'TIL I CAN MAKE IT ON MY OWN</b> Tammy Wynette (Epic 8-50196)	41						
35	<b>FIND YOURSELF ANOTHER PUPPET</b> Brenda Lee (MCA 40511)	40						

## ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

All The King's (Starship - ASCAP) .....	46	If I Had To Do It (House of Gold - BMI) .....	8	Unichappell - BMI) .....	42	The Feminine Touch (Window - BMI) .....	61
A Mansion On The Hill (Milene - ASCAP) .....	62	If I Let Her Come In (Blue Echo - ASCAP) .....	21	Remember Me (Vogue - BMI) .....	9	The Good Night (Forrest Hills - BMI) .....	31
Angels (Combine - BMI/Music City - ASCAP) .....	18	I Just Got A Feeling (Al Gallico/Algee - BMI) .....	24	Rocking In Rosalee's Boat (Hall Clement - BMI) .....	93	The Happiness Of (Contention - SESAC) .....	100
Another Morning (Show Biz - BMI) .....	20	I Love You Because (Acuff-Rose - BMI) .....	68	Seems Like I Can't (Cirrus/Septima - BMI) .....	96	The Prisoner's (Shapiro Bernstein - ASCAP) .....	17
A Satisfied Mind (Fort Knox - BMI) .....	40	I'm A Trucker (Jack & Bill - ASCAP) .....	72	Sentimental Journey (Morley - ASCAP) .....	82	The Roots Of My Raising (Blue Book - BMI) .....	1
As Long As There's (Tree - BMI) .....	60	I'm In Love (Barrett/Hill - ASCAP) .....	79	Shine On (Chappell - CAPAC) .....	87	The Sweetest Gift (Stamps Baxter - BMI) .....	10
Broken Lady (First Generation - BMI) .....	6	I'm So Lonesome (Fred Rose - BMI) .....	26	Shake 'Em Up (Trio - BMI) .....	91	The White Knight (Unichappell - BMI) .....	28
Come On Over (Casseroles/Flamm - BMI) .....	90	I'm Sorry (Cherry Lane - ASCAP) .....	48	She Is (Milene - ASCAP) .....	92	This Time I've Hurt (Blue Moon - ASCAP) .....	70
Dog Tired (Partner/Julop - BMI) .....	78	It's Morning (Bar - BMI) .....	11	Sheik Of Chicago (Al Gallico - BMI) .....	89	Thunderstorms (Tree - BMI) .....	39
Don't Believe My Heart (Onhisown - BMI) .....	22	Junkfood (Peaceable Kingdom - BMI) .....	76	Show Me Where (Blue Echo - ASCAP) .....	58	'Til I Can Make It (Algee/Altam - BMI) .....	34
Don't Boogie Woogie (Ahab - BMI) .....	50	Let Me Be Your (Acuff-Rose - BMI) .....	81	Since I Fell For You (Warner Bros - ASCAP) .....	32	(Til) I Kissed You (Acuff-Rose - BMI) .....	15
Don't Stop In My World (Showbiz - BMI) .....	47	Lone Star Beer (Rodeo Cowboy/Otter Creek - BMI) .....	69	Sombody Hold Me (Al Cartee/Ensign - BMI) .....	63	Till The Rivers All (Horsecreek - BMI) .....	7
Don't The Girls All (Singletree - BMI) .....	38	Longhaired Redneck (Window/Lotsa - BMI) .....	51	Somebody Loves You (Jock - BMI) .....	33	Together Again (Central - BMI) .....	84
Drinkin' My Baby (Unichappell/S-P-R - BMI) .....	25	Love Is A Word (Sterling - ASCAP) .....	83	Someone's With Your (Chappell - ASCAP) .....	75	Too Far Gone (Brushape - BMI) .....	74
Faster Horses (Hallnote - BMI) .....	3	Love Isn't Love (Terrace/Barlow - ASCAP) .....	80	Sometimes (Stallion - BMI) .....	23	What A Night (Algee/AI Gallico - BMI) .....	54
Feelin' Kinda Lonely (Singletree - BMI) .....	97	Love Lifted Me (John T. Benson - ASCAP) .....	99	Standing Room Only (Sunbury - ASCAP) .....	4	What I've Got (House of Gold - BMI) .....	67
Find A New (Unart - BMI/United Artists - ASCAP) .....	88	Maiden's Prayer (Bourne - ASCAP) .....	52	Strawberry Cake (House of Cash - BMI) .....	49	Wild Side Of Life (Travis - BMI) .....	12
Find Yourself Another (Goldline - ASCAP) .....	35	Motels And Memories (Offjack - BMI) .....	5	Sun Comin' Up (Stuckey - BMI) .....	64	Wild World (Irving - BMI) .....	73
Fire On The Bayou (Fi - ASCAP) .....	94	Motels And Memories (Offjack - BMI) .....	5	Sweet Sensuous Feeling (Al Cartee - BMI) .....	16	Without Your Love (Mr Jordan) .....	8
Good Hearted (Baron/Willie Nelson - BMI) .....	13	My Eyes Can See (Ensign - BMI) .....	85	Texas (Kama Sutra/Rada Dara - BMI) .....	36	(Music Of The Times - ASCAP) .....	59
Hank Williams You Wrote (Acuff-Rose - BMI) .....	2	Oh Sweet Temptation (Rouse Bridge - BMI) .....	30	The Battle (Al Gallico - BMI) .....	29	You Are The Song (Proud Bird - BMI) .....	14
Hey, Lucky Lady (Owepar - BMI) .....	77	Paloma Blanca (Hans Bouwens) .....	37	The Call (Beechwood - BMI) .....	44	You Could Know As (Hotel - ASCAP) .....	41
How Great Thou Art (Manna - BMI) .....	65	Pick Me Up (Tree - BMI) .....	66	The Cowboy And The Lady (Clancy - BMI) .....	57	You'll Lose A Good Thing (Crazy Cajun - BMI) .....	19
I Ain't Got (Unart/Brougham Hall - BMI) .....	53	Play Me No (Unarc/Brougham Hall - BMI) .....	27	The Devil In Your Kisses (Ahab - BMI) .....	45	You're Not Charlie (Prima Donna - BMI) .....	71
I Can't Quit (Double R - ASCAP) .....	95	Play The Saddest (Algee/AI Gallico - BMI) .....	55	The Door I (Acuff-Rose/Altam - BMI) .....	43	You've Got To Stop (Acuff-Rose - BMI) .....	98
I Couldn't Be Me (Return/ATV - BMI) .....	56	Queen Of The Silver Dollar (Evil Eye - BMI) .....	86				
		Queen Of The Starlight (Shelmar-Poe/					



# Cin-Kay Record Co.

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986-5785

March 3, 1976

Dear CASHBOX Market Research Department,  
Just a short note to say publicly that we at CIN-KAY RECORDS appreciate the fair and honest treatment we have received from your chart department.

It is important for the industry to know that CASHBOX still gives the "little guy" the shot he deserves.

Sincerely,

*Hal Freeman*  
Hal & Jean Freeman  
CIN-KAY RECORD COMPANY

Artist:

Al Bolt  
Eddy Bailes

"I'M IN LOVE WITH MY PET ROCK"  
"LOVE ISN'T LOVE" (Till You Give It Away)

A special thanks to Joe and Betty Gibson  
Anyone needing extra copies, call Nationwide Sound Distributors collect (615) 385-2704.  
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Thanks to you...  
"My Pet Rock"  
...had babies!



and you're getting  
the pick of the litter.

"I'm In Love With  
My Pet Rock"—by Al Bolt

yep—see our "birth announcement"  
on the "charts" in—  
Billboard, Record World and Cash Box

Thanks again.  
Cin-Kay Records



## singles

**MEL TILLIS AND THE STATESIDERS** (MGM M 14846)  
**Mental Revenge** (2:40) (Cedarwood — BMI) (Mel Tillis)

Taken from his LP, "M-M-Mel," Mel wants to pay "her" back for what she's done to him. Produced by Jim Vienneau, it moves right along with a steady swinging beat, and this revenge could be mighty "sw-sw-sweet" for Mel, chart-wise. Flip: No info. available.

**WILLIE NELSON** (United Artists UA 14921)  
**The Last Letter** (2:55) (M.M. Cole — BMI) (R. Griffin)

Taken from the LP, "Country Willie," the award winning Willie Nelson sends his "Last Letter" with the very "special" Nelson "delivery" . . . no doubt about it, it'll get there fast. Flip: No info. available.

**JACK GREENE** (MCA 40526)  
**Birmingham** (2:59) (Forrest Hills — BMI) (Gary Stewart, Bill Eldridge)

Jack Greene sings some mighty powerful words here . . . he didn't like what happened in Birmingham, but the listener likes hearing him sing about it. The musical arrangement is outstanding and the vocal accompaniment of the Holladay Sisters give it that extra somethin'. Flip: No info. available.

**RAY PRICE** (ABC/Dot DOA 17616)  
**That's All She Wrote** (3:09) (Fullness — BMI) (Jerry Fuller)

Ray is, as always, great with a ballad, and this one is about a lover who leaves a good-bye letter when she leaves for good, is fine Price material. With production by Jim Foglesong, and an outstanding arrangement by Cam Mullins, it's headed for top charting. Flip: No info. available.

**FREDDY WELLER** (Columbia 3-10300)  
**Ask Any Old Cheater Who Knows** (3:07) (Jack & Bill — ASCAP) (Jerry Foster, Bill Rice)

Freddy sings about the morning after a night of cheatin' and wonders if it was worth it. With moderate tempo and excellent production by Billy Sherrill, this Foster/Rice tune is definitely a charter. Flip: No info. available.

**JEANNE PRUETT** (MCA 40527)  
**Sweet Sorrow** (2:56) (Fullness — BMI) (Jerry Fuller)

Jeanne Pruett's clear vocal style and the lyric and melody of "Sweet Sorrow" are a perfect combination. Produced by Walter Haynes, looks like another winner for Jeanne. Flip: No info. available.

**EDDY RAVEN** (ABC/Dot DOA 17618)  
**I Wanna Live** (2:59) (Acuff-Rose — BMI) (J.D. Loudermilk)

Eddy Raven's rendition of this Loudermilk masterpiece is a tremendous recorded performance . . . it rates a "standing ovation." Produced by Don Gant, it's one you'll listen to time after time and still want to hear it again. Flip: No info. available.

**JODY MILLER** (Epic 8-50203)  
**Ashes Of Love** (2:42) (Acuff-Rose — BMI) (J. Anglin, J. Wright, J. Anglin)

Taken from the album, "Will You Love Me Tomorrow," Jody, on this fast-moving Billy Sherrill production, convinces the listener that the flame of love is burned out and nothing is left but the cold ashes . . . but we believe "Ashes Of Love" is a hot one for Jody Miller. Flip: No info. available.

**ED BRUCE** (United Artists XW774-9)  
**The Littlest Cowboy Rides Again** (3:05) (Contention — SESAC) (D. Ray, G. Ray)

Every "big" cowboy will relate to this one about the "littlest" cowboy. With an extremely clever lyric, the musical arrangement has a true country/western feel. Sounds like Ed Bruce has another hit and this "little cowboy" should lasso plenty of chart action. Flip: No info. available.

**DON GIBSON & SUE THOMPSON** (Hickory H367)  
**Get Ready — Here I Come** (2:06) (Acuff-Rose — BMI) (K. Phyllis Powell, Dewayne Orender)

Don and Sue "get ready" and go with this catchy, up-beat tune. Produced by Wesley Rose, it's a happy sound and air-play should be heavy. With it's cheerful sound, it's also another good one for the jukeboxes. Flip: No info. available.

**FLYING BURRITO BROTHERS** (Columbia 3-10287)  
**Bon Soir Blues** (2:56) (Chesdel — BMI) (F. Guilbeaux, T. Maxwell)

From the album, "Flying Again," the fabulous Flying Burrito Brothers again prove their tremendous talent on this bluesy, swingin' tune. They're gaining popularity in the country field and this release should fly swiftly up the charts. Flip: No info. available.

**JOHNNY DUNCAN** (Columbia 3-10302)  
**Stranger** (3:10) (Resaca — BMI) (Kris Kristofferson)

Johnny Duncan wields his vocal technique with confidence through the moving elements of this Kristofferson song. Produced by Billy Sherrill, it carries a brilliant arrangement, and "Stranger" quickly becomes a musical "friend." Flip: No info. available.

**GENE KENNEDY** (Door Knob 003)  
**High Flies The Eagle** (3:42) (King Coal — ASCAP) (Gus A. Steele)

Gene Kennedy patriotically sings the praises of our national symbol . . . and we sing the praises of Gene's excellent vocal on this timely recording for our nation's bicentennial celebration. Flip: No info. available.

**DELBERT McCLINTON** (ABC 12167)  
**Victim Of Life's Circumstances** (2:20) (ABC/Dunhill — BMI) (D. McClinton)

From the LP, "Victim Of Life's Circumstances," Delbert sings his own song and the writer's influence is apparent. It moves fast with plenty of good 'ole country sounds. Produced by Chip Young, the boxes will get healthy with coins and air-play should be heavy. Flip: No info. available.

## LP's

**COME ON OVER — Olivia Newton-John — MCA 2186**

This brilliant album is a colorful display of the Olivia Newton-John supreme artistry. The demure, soulful, emotional characteristics of her vocal talent shines through. Produced by John Farrar, it's an incomparable musical accomplishment. Selections: "Jolene," "Pony Ride," "Come On Over," "It'll Be Mine," "Greensleeves," "Blue Eyes Crying In The Rain," "Don't Throw It All Away," "Who Are You Now?" "Smile For Me," "Small Talk And Pride," "Wrap Me In Your Arms," "The Long And Winding Road."



**THE BATTLE — George Jones — Epic KE 34034**

Emmylou Harris said it well on the liner notes for this LP . . . "When you hear George Jones sing you are hearing a man who takes a song and makes it a work of art" . . . and each and every selection here is just that. Selections: "The Battle," "I Can't Get Over What Lovin' You Has Done," "Baby, There's Nothing Like You," "You Always Look Your Best (Here In My Arms)," "The Nighttime (And My Baby)," "I'll Come Back," "Wean Me," "Love Coming Down," "Billy Ray Wrote A Song," "I Still Sing The Old Songs."



**'TIL I CAN MAKE IT ON MY OWN — Tammy Wynette — Epic KE 34075**

Tammy is an expert when it comes to putting that certain sobbing sound into a song, and this album contains songs that demand this ability. "Til I Can Make It On My Own" is a perfect example of this and all other selections are typical Tammy. Selections: "Just In Case," "He's Just An Old Love Turned Memory," "The World's Most Broken Heart," "If I Could Only Win Your Love," "The Heart," "You Can Be Replaced," "Love Is Something Good For Everybody," "Where Some Good Love Has Been," "Easy Come, Easy Go."



**HANK WILLIAMS, YOU WROTE MY LIFE — Moe Bandy — Columbia KC 3409**

The title song on this entertaining album is Moe's current hit single, and the artist's ability to sing any type country song from the slow ballads to the uptempo tunes like "Ring Around Rosie's Finger," proves he can take any type song and make the most out of it. Featuring "The Biggest Airport In The World," other selections are: "I'm The Honky Tonk On Loser's Avenue," "The Lady's Got Pride," "You've Got A Lovin' Comin'," "Hello Mary," "The Hard Times," "I Think I've Got A Love On For You," "I'm Not As Strong As I Used To Be."



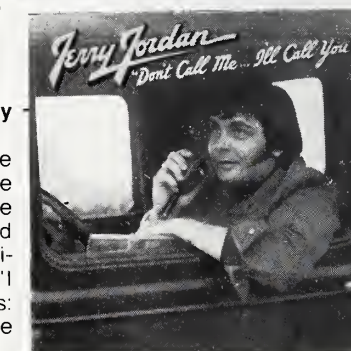
**THE SHEIK OF CHICAGO — Joe Stampley — Epic KE 34036**

A showcase of the talented Joe Stampley vocals, this album is filled with boogie and ballads, and each is equally enjoyable. Production credit goes to Norro Wilson, and the background voices of The Nashville Edition are very effective. Selections: "Sheik Of Chicago," "One Final Stand," "Hey Baby," "Live It Up," "Whiskey Talkin'," "Was It Worth It," "Shoot Low Sherriff," "Why Not Tonight," "My Eyes Adored You," "Darlin' Raise The Shade."



**DON'T CALL ME . . . I'LL CALL YOU — Jerry Jordan — MCA 2174**

Jerry Jordan's first claim to fame was "Phone Call From God," and now he is known as "the country comedian" . . . that's Jerry Jordan. The title selection here is hilariously humorous and enjoyable. The second track proves the versatility of the artist as he sings a beautiful ballad, "I Can't Sing A Love Song." Other selections: "Homer Jones," "Phone Call From Dad," "The Flag Service," "I Know A Man."







**4 STAR STAFF WITNESS SIGNING OF Ampex vendors contract (center), Joe Johnson president, 4 Star Multi Media Recording Companies;(l) Richard Sirinsky national sales manager, audio/video systems division; (lc) Bob Breault vice president, production 4 Star; (rc) Alex Steel vice president-general manager, 4 Star; (l) Paul Wyatt, consultant.**



**MEL WITH MCA** — Country music star Mel Tillis has been signed to an exclusive worldwide recording contract, announced J.K. Maitland, president of MCA Records. This is a return to the MCA family for Tillis, who used to record on the Kapp label. Pictured at the signing are: Dick Howard, from the Jim Halsey Organization, Jim Halsey, Dick Frank, Tillis' attorney, Lou Cook, MCA vice president of administration, and seated, Mel Tillis.

### World International Opens In Nashville

NASHVILLE — World International Records has officially opened its new offices at 5023 Temple Rd. in Nashville, Tennessee. The label, which is locally owned by a construction executive, currently has two releases. Frankie Wray, whose single "Right Smack Dab" is being well received, is a young lady from Florida. Bernie Terrrell, a Nashville native, is showing chart action with his recording of "If She Never Gets To Heaven."

Billy Raines, well known songwriter and record executive, is heading the local World International offices. Raines also produced the current singles. All World International recorded product is distributed by NSD and promoted by the Chuck Chellman Company.

### Additions to Country Playlists:

**WMC — MEMPHIS**

Another Morning — Jim Ed Brown — RCA  
The Door I Used To Close — Roy Head — ABC/Dot  
Without Your Love, Mr. Jordan — Charlie Ross — Big Tree  
Let Your Love Flow — Bellamy Bros. — Warner Bros

**WINN — LOUISVILLE**

Paloma Blanca — George Baker Selection — Warner Bros.  
My Eyes Can See Only As Far As You — Charley Pride — RCA  
Just Want To Taste Your Wine — Billy Swan — Monument

**WBAM — MONTGOMERY**

The Last Letter — Willie Nelson — United Artists  
Ashes Of Love — Jody Miller — Epic  
The Littlest Cowboy Rides Again — Ed Bruce — United Artists  
Someone's With Your Wife Tonight Mister — Bobby Borchers — Playboy  
It's So Good Lovin' You — O.B. McClinton — Mercury  
What Goes On When The Sun Goes Down — Ronnie Milsap — RCA

**KYAL — DALLAS**

Play Me No More Sad Songs — Rex Allen, Jr. — Warner Bros.  
My Eyes Can See Only As Far As You — Charley Pride — RCA  
I Couldn't Be Me Without You — Johnny Rodriguez — Mercury  
The Winner — Bobby Bare — RCA  
To Show You That I Love You — Brian Collins — ABC/Dot  
Sun Shone Lightly — Pure Prairie League — RCA  
Someone's With Your Wife Tonight, Mister — Bobby Borchers — Playboy  
Sheik Of Chicago — Joe Stampley — Epic  
Glory Train — Pat Boone — Melodyland  
Somewhere In Virginia In The Rain — Kenne Huskey — Warner Bros.

**WBAP — FT. WORTH**

My Eyes Can See Only As Far As You — Charley Pride — RCA  
Lone Star Beer And Bob Wills Music — Red Steagall — ABC/Dot  
What I've Got In Mine — Billie Jo Spears — United Artists  
A Mansion On The Hill — Michael Murphey — Epic

Without Your Love, Mr. Jordan — Charlie Ross — Big Tree  
Together Again — Emmylou Harris — Reprise  
Hey Lucky Lady — Dolly Parton — RCA  
What Goes On When The Sun Goes Down — Ronnie Milsap — RCA  
Mental Revenge — Mel Tillis — MGM

**WHK — CLEVELAND**

Let Your Love Flow — Bellamy Bros. — WB  
Looking For Space — John Denver — RCA  
When The Sun Goes Down — Ronnie Milsap — RCA  
My Eyes Can Only See As Far As You — Charley Pride — RCA  
Only 16 — Dr. Hook — Capitol

**WJJD — CHICAGO**

When The Sun Goes Down — Ronnie Milsap — RCA  
My Eyes Can Only See As Far As You — Charley Pride — RCA  
Don't The Girls All Get Prettier — Mickey Gilley — Playboy  
Come On Over — Olivia Newton-John — MCA  
I'm So Lonesome I Could Cry — Terry Bradshaw — Mercury

**KBIS — BAKERSFIELD**

The Devil In Your Kisses — Mel Street — GRT  
Sentimental Journey — Dave Dudley — UA  
I Couldn't Be Me Without You — Johnny Rodriguez — Mercury  
Come On Over — Olivia Newton-John — MCA  
15 To 10 — Standing Room Only — Barbara Mandrell  
27 To 22 — Oh Sweet Temptation — Gary Stewart

**KGBS — LOS ANGELES**

Lone Star Beer & Bob Wills Music — Red Steagall — ABC/Dot  
The Littlest Cowboy — Ed Bruce — UA  
Idol Of The Band — Hoyt Axton — A&M (LP cut)  
Stranger — Johnny Duncan — Col.  
Forever Lovers — Mac Davis — Col.  
Rocking In Rosalee's Boat — Nick Nixon — Mercury  
Someone's With Your Wife Tonight — Bobby Borchers — Playboy

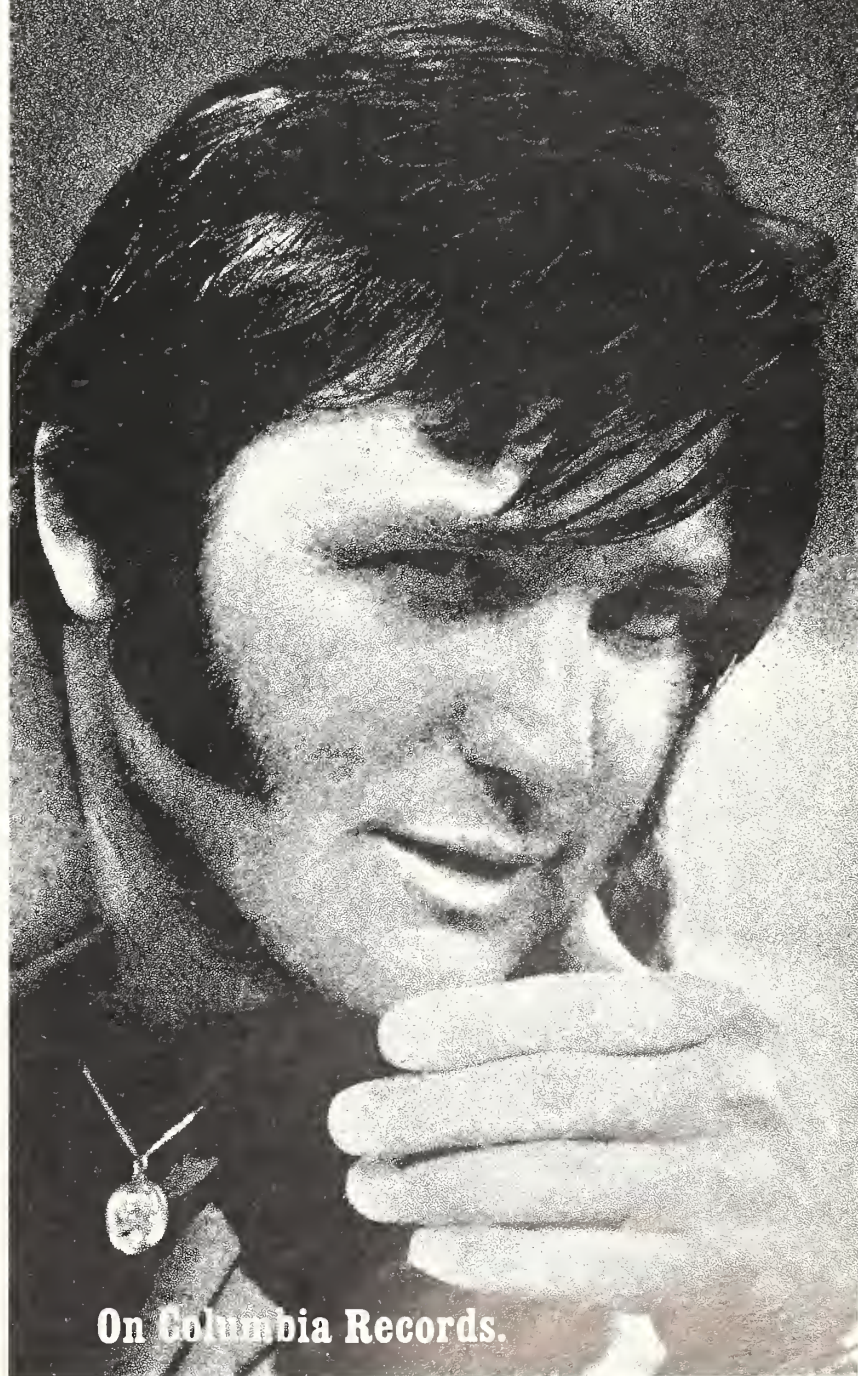
**KLAK — DENVER**

I Love You Because — Jim Reeves — RCA  
Come On Over — Olivia Newton-John — MCA  
My Eyes Can Only See As Far As You — Charley Pride — RCA  
Extra To 38 — I Couldn't Be Me — Johnny Rodriguez  
Extra To 39 — My Pet Rock — Al Bolt  
Extra To 40 — Back In The Saddle — Sonny James  
Extra To 34 — Til I Can Make It On My Own — Tammy Wynette

continued on pg. 47

# The long, tall Texan will be shooting up the charts.

"Stranger" <sup>3-10382</sup> is the strongest single ever by Johnny Duncan.



On Columbia Records.



# KOME Research Input fr 22

store type of thing," Margy Brovan, a salesperson at Tower Records in San Jose, noted. "They go through the lines rather quickly though, and not too many people seemed to want to fill it out because of that. It's on mimeographed paper and displayed close the cash register with a display board heading of 'a local radio station wants to know.' But some people did take time, filled it out, and dropped it in the box provided by KOME. Not all the people who filled out the questionnaire were record buyers either."

What stations showed up in the retail store survey? KOME had the number one spot with 29.05 percent of the total replies. The next two positions are occupied by KSNB-FM, another key AOR station in the Bay Area and then KFJC-FM, a college outlet with a 7.14 percent total. The three stations combined represent almost a complete domination of the top position of the survey by AOR programming.

### A Surprise

"We were surprised that it scored as high as it did," Jang noted to CB, speaking about the college outlet. "Some people who work at KOME also work at KFJC and the station has used some of the same research ideas we have implemented because of that. They do their own area primarily though. It's a 10-watt station that effectively programs to the college market and outlying areas. They do a great job. In fact, one of the people who helped us with our in-store survey was gm of KFJC. And the station hasn't hesitated to remind record companies about their showing up third."

CB did a story on that very thing in the issue of Feb. 21. The effect of college radio on sales was particularly explored and the reader might do well to recheck the article or catch the back issue for that story. The effects were surprising and quite extensive.

What continuation does KOME plan to do on this type of research? "Well, we're going to extend it in the future to even include more than record retailers," Jang continued. "We'll probably go into clothing stores and the sort and find out more about individuals. We want to know their vocations, whether they're working or a student or both, and questions of this nature. It can all be instrumental in helping us program our station, believe it or not."

### Programming

Ed Romig, pd at KOME, had a comment about the survey also. "From a programming standpoint, it serves as one more indicator for me, one more input as to what must be taken into consideration in programming our station. We'll be revising the survey, certainly — adding new questions from time to time and placing it in other just than retail record outlets."

The results are also helping our sales department . . . they're interested in some type of specific demographic feedback than just from the ARB report.

Our biggest feedback on the questionnaire so far has been in a period from August to November of 1975. There were 981 responses received from all of our outlets combined in these months. We were, needless to say, very happy about that number."

### Communication

With open lines of communication like this between radio stations and then retailers permitting use of the survey in their stores, people will benefit all the way round. "It will benefit the record retailer, the station directly, and the buyer indirectly," Jang told Cash Box. "We start to share information to help us all know

more about what we're doing in a more professional way."

The scope of this type of research cannot be measured for all stations on the same ruler. Each station must decide how much work and time can be attributed toward a research oriented survey and each station can only measure for itself the effect and help that research has given it.

It is certainly something many stations have started to do, to find out more about themselves and their listeners. But it's something many more stations in the future will probably attempt and unless they go at it with full steam and dedication, the results will be virtually nil. It does take time. It does take a lot of work. Dana Jang will verify that. But the results and information reaped will reward every part of the recording and buying process, from record company to one stops, to record retailers, to radio stations to the public itself.

## '1600 Penn. Ave.' Rights To Capitol

HOLLYWOOD — Capitol Records, Inc., has obtained original-cast album rights to the Broadway musical "1600 Pennsylvania Avenue," which marks the first collaboration between Leonard Bernstein and Alan Jay Lerner, and is scheduled to open in New York May 4.

The show, which is being produced by Robert Whitehead, deals with eight inhabitants of the White House, from George Washington to Theodore Roosevelt, with one actor playing all the presidents and one actress all their wives.

Symphonic conductor Leonard Bernstein has written the music for "West Side Story," "On The Town" and "Wonderful Town."

Alan Jay Lerner has won two Drama Critics Awards for "Brigadoon" in 1947 and "My Fair Lady" in 1956, and three Academy Awards: best original screenplay for "An American In Paris" in 1951; best screenplay for "Gigi" in 1958; and best song, "Gigi," in 1958.

"1600 Pennsylvania Avenue" is Capitol's first cast album since Stephen Sondheim's "Follies" in 1971.

## ABC Record & Tape Ship Audio Mag. Tapes

NEW YORK — ABC Records and Tape Sales Corp. will distribute blank tape cassettes, 8-track cartridges and reel to reel product produced by Audio Magnetics Corp. to more than 8000 retail outlets.

Included will be a promotional line of tapes distributed by ABC Record and Tape Sales titled "Bicentennial '76" that is 76 minutes long.

Herb Mendelsohn, president of ABC Record and Tape Sales, organized sales meets in Fairfield, New Jersey, Des Moines, Denver, Indianapolis, Detroit, Seattle and Compton, Calif. to introduce the new lines. Meets in Dallas and Atlanta branches are set for next month.

Sales persons were also shown AMC's range of support material for the line including pegboards, cash register racks, counter and in-store floor displays.

## Redding Benefit

NEW YORK — Noel Redding Band, newly formed and on their first U.S. tour did a benefit, February 29 in Santa Fe, for the Institute of American Indian Art.

POINTS WEST — Scepter Records is into disco. Again, the disco has been assessed, by various parties, as anything from the new wave to a passing fancy. But, as we say, Scepter is into disco. Oblivious to hollow hype and/or flat criticism, promotion man Patrick Jenkins knows his disco market. So last weekend he picked up the ball and ran some extra yardage in behalf of his label and artist Bobby Moore. Patrick took Bobby around to a half-dozen L.A. clubs. Once inside the dance halls Jenkins and Moore handed out tickets to the Donna Summer disco spectacular at the Forum along with singles and South Shore Commission LPs to the patrons. And with a little extra touch of class, a bottle of champagne and a white label test pressing signed by the artist went to each disc jockey personally. Now, matched against the scale of the entire industry, that little fling doesn't make much of a dent. Still, Jenkins is thinking and we think he's demonstrating the kind of involvement vital to the business.

What was Larry Uttal, president of Private Stock Records, doing in a Los Angeles recording studio last week with Felix Papalardi? Could it have something to do with a new group discovery involved with the energy crisis? . . . Clive Davis was ubiquitous last week. First he was spotted at the Troubadour catching David Bromberg last Friday. Then on Sunday, the Arista-crat hosted a sumptuous post-Grammy brunch attended by more people than we have room to note in this column. Among those on the guest list at the Beverly Hills Hotel that morning, however, were Paul Simon, Barry Manilow, Joe Smith, Elton John, Lambert & Potter, Peter Asher and Carly Simon.

Four of the most dynamic words known to this — or any other — industry would have to be Barbra Streisand and Kris Kristofferson. There's no pinning either one of them down; their creative energies flow in diverse, spontaneous ways. Kris was a Rhodes scholar and had been published in Atlantic Monthly before ever "finding" his musical directions in Nashville. And since Barbra has tried on nearly every other form of vocal expression successfully, she has lately turned her golden chords toward classical. If you haven't had an earfull of her new Columbia LP, "Classical Barbra," do spin it soon. At three weeks of age, the album is bulletted at 92 on the Cash Box top 200 album charts and it's a treat . . . Perhaps even a bigger treat, however, promises to be the teaming of Kristofferson and Streisand in their latest venture, "A Star Is Born" which is now before the cameras as a First Artist production. Fifth on the billing for that flick is THE high-caliber KHJ radio jock, "Machine Gun" Kelly. Kelly is now the highest-rated dj in this particular rock market. Stands to reason, then, that the Gunner is easily the prime selection for the part of Baby Jesus (Spanish pronunciation, Hay-Soos) — a tasty chunk of supporting role portraying him as the most powerful disk jockey in the medium. The only antagonist in the film, Kelly plays a pivotal character written into three scenes with Kris, two with Barbra and one by himself.

AFTERTONES — Cecelio & Kapon are receiving some heat from their spawning ground as the biggest thing out of Hawaii since the lei. Abattoir recording artists Kalapana have just broken C&K's single-date concert attendance record by packing 11,500 into the Waikiki Shell for an outdoor show. . . . Lee Ritenour's first Epic LP release is scheduled soon. That effort is to be Jerry Schoenbaum's first Zambu Production release as well. . . . Eli is known as "the man they thought was Elvis." Eli is also the man who got off a plane in England to be mobbed and subsequently through the BBC as Elvis visiting Great Britain. Eli is also playing Art Laboe's on Friday and Saturday nights for the next month. . . . Angela Bowie has reportedly signed a recording contract and will commence with the audio portion shortly. Her people aren't revealing which label she's with but speculators say it begins with an "A" and is located on the east coast. That same label is the one rumored to be dealing with at least three of the Beatles over a one-album pact. Of course, a spokesman close to the president of that label denies everything. . . . Kim Carnes of A&M deserves and gets a shot where it counts in her career as she hits the road on a twenty-city tour of the east coast, opening the show for Neil Sedaka. . . . Jose Feliciano has been extremely busy over the course of the first three months of this year. Before the end of April he will have performed in the U.S., the Orient and Europe, will have made his comedy debut on "Chico And The Man," the sound track to his first movie score, "Aaron Loves Angela" and will have written his first television commercial.

stephen fuchs

EAST COASTINGS — The Bottom Line "place to be" tradition resurfaced most recently as Tom Scott & the New York Connection came in for a few dates. Among the many luminaries in attendance were George Harrison, Rick Derringer, Bill Graham, Bruce Springsteen, Cat Stevens, Joe Cocker, John McLaughlin, Tom Waits, Steve Paul and Kitty Bruce. . . . Will Steely Dan be moving to Warner Bros. after one more LP for ABC? And Mael Brothers Russ and Ron over to Columbia? . . . The Steve Stills/Neil Young LP is now tentatively scheduled by Atlantic for May. The same label will also be re-releasing Willie Nelson's "Phases & Stages" album in April. . . . McKendree Spring have broken up. . . . Guitarist Jan Akkerman has quit Focus. He's been replaced by Englishman Philip Catherine (who's on Atlantic in Europe).

GENESIDES — Genesis' manager Tony Smith was in New York a couple of weeks back, on the eve of the release of the group's new LP "Trick Of The Tail" (Atco), to coordinate LP and tour plans. The U.S. tour opens April 1 at Toronto's Maple Leaf Gardens (already sold out) and will include at least 30 dates (the New York stop is April 8-9 at The Beacon). Meanwhile, Buddha has released a "Best Of Genesis" which Smith terms a "totally destructive and thoughtless fast buck," and it is believed that an injunction is in the works. The Genesis people are very displeased with both the packaging and the pressing quality of the two-record set, and they're not sure if Buddha still has the rights to the old material. The new "Trick" LP has been getting very heavy airplay in these parts and will probably be the band's biggest effort to date.

MOREBITS — Current RSO president Bill Oakes in Rio de Janeiro these days; expect a move to TV in the near future. . . . Calm Down Dept. — Nemporer's staying with Atlantic, and Sire's staying with ABC. . . . Michel Polnareff will be doing the music for the Dino DeLaurentis production of "Lipstick" with Margaux Hemingway. . . . John McLaughlin's new acoustic band is called Shakti, with dates beginning at the end of the month. . . . Don Kirshner's Rock Concert airing 3/13 features Ike & Tina Turner, Queen, C.W. McCall, Coke Escavido, Lisa Hartman. . . . Aretha Franklin being produced in Chicago by Curtis Mayfield.

MORE HUMPS, PLEASE — Janus artists Camel were in town recently, having just completed work on their upcoming album, "Moon Madness." Camel have enjoyed tremendous success this past year in their homeland of England, winning various awards and polls. With more extensive visuals to accompany their "moods and images," Camel embarks on an English tour at the end of the month, with an eye towards finally hitting these shores with their own show (not as a support act) in the next few months. Camel have been together for five years, and 1976 may finally be their year in the U.S.

bob kaus



## N.E.S. — Security Comes First fr 28

concert security is the subject of a crew meeting that is the backbone of N.E.S.'s pre-concert planning. At this meeting situations that might arise and how to deal with them is uppermost. Priorities for these security forces? Seating. Booze. Drugs.

"Seating is probably the most consistent problem we handle," said Hodge "and then we only get into it as a last resort. People will see an empty seat in a location and take it. The ushers can

usually move them but sometimes the person refuses to budge. That's where we come in."

"As far as searching people for drugs and booze, it's only done when a particular concert hall has a law against them. We don't bust people. It's not our job. We will confiscate bottles and cans at the door but this is only done as a safety measure."

*continued on pg. 47*



**PRAIRIE COMES TO THE CITY** — In New York for their club debut, RCA artists Pure Prairie League were showing up around town last week. Above (top photo), they are congratulated after their opening at the Bottom Line: front (l. to r.) Michael Connor (PPL); Myron Roth, RCA's division v-p of business affairs; Joe Di Sabato, the group's product manager at RCA; Jack Kiernan, division v-p of marketing; Billy Hinds (PPL); and Mike Reilly (PPL); back row: Larry Goshorn (PPL); Tom Speigle, road manager; Mel Ilberman, division v-p of commercial operations; John David Call (PPL); George Powell (PPL); and Jack Daley, manager. The middle shot shows the band interspersed with the staff of Sam Goody's Sixth Ave. store. The store is participating in RCA's "If The Shoe Fits" campaign in which a consumer will win a pair of Tony Lama boots. In the bottom photo, they're shown visiting RCA president Ken Glancy and presenting him with a ceramic sculpture of "Old Luke," their logo.

## List Of Grammy Winners fr 7

- 1 RECORD OF THE YEAR (Grammys to the Artist and A&R Producer)  
LOVE WILL KEEP US TOGETHER — Captain & Tennille  
Daryl Dragon, Producer (A&M)
- 2 ALBUM OF THE YEAR (Grammys to the Artist and A&R Producer)  
STILL CRAZY AFTER ALL THESE YEARS — Paul Simon  
Paul Simon & Phil Ramo, Producers (COL)
- 3 SONG OF THE YEAR (A Songwriter's Award)  
SEND IN THE CLOWNS  
Stephen Sondheim, Songwriter
- 4 NEW ARTIST  
NATALIE COLE (CAPITOL)
- 5 INSTRUMENTAL ARRANGEMENT (An Arranger's Award)  
THE ROCKFORD FILES — Mike Post  
Mike Post, Pete Carpenter, Arrangers (MGM)
- 6 ARRANGEMENT ACCOMPANYING VOCALISTS (An Arranger's Award)  
MISTY — Ray Stevens  
Ray Stevens, Arranger (BARNABY)
- 7 ENGINEERED RECORDING (NON-CLASSICAL) (An Engineer's Award)  
BETWEEN THE LINES — Janis Ian  
Brooks Arthur, Larry Alexander & Russ Payne, Engineers (COL)
- 8 ALBUM PACKAGE (Grammy to Art Director)  
HONEY — Ohio Players  
Jim Ludwig, Art Director (MERCURY)
- 9 ALBUM NOTES (An Annotator's Award)  
BLOOD ON THE TRACKS — Bob Dylan  
Pete Hamill, Annotator (COL)
- 10 PRODUCER OF THE YEAR (A Producer's Award)  
ARIF MARDIN
- 11 JAZZ PERFORMANCE SOLOIST  
Dizzy Gillespie for the album OSCAR PETERSON AND DIZZY GILLESPIE (PABLO)
- 12 JAZZ PERFORMANCE GROUP  
NO MYSTERY — Chick Corea and Return to Forever (Album) (POLYDOR)
- 13 JAZZ PERFORMANCE BIG BAND  
IMAGES — Phil Woods with Michel Legrand and His Orchestra (GRYPHON/RCA)
- 14 POP VOCAL PERFORMANCE, FEMALE  
AT SEVENTEEN — Janis Ian (Single) (COL)
- 15 POP VOCAL PERFORMANCE, MALE  
STILL CRAZY AFTER ALL THESE YEARS — Paul Simon (Album) (COL)
- 16 POP VOCAL PERFORMANCE BY A DUO, GROUP OR CHORUS  
LYIN' EYES — Eagles (Single) (ASYLUM)
- 17 POP INSTRUMENTAL PERFORMANCE  
THE HUSTLE — Van McCoy and the Soul City Symphony (Single) (AVCO)
- 18 R&B VOCAL PERFORMANCE, FEMALE  
THIS WILL BE — Natalie Cole (Single) (CAPITOL)
- 19 R&B VOCAL PERFORMANCE, MALE  
LIVING FOR THE CITY — Ray Charles (Single) (CROSSOVER)
- 20 R&B VOCAL PERFORMANCE BY A DUO, GROUP OR CHORUS  
SHINING STAR — Earth, Wind & Fire (Single) (COL)
- 21 R&B INSTRUMENTAL PERFORMANCE  
FLY, ROBIN, FLY — Silver Convention (Single) (MIDLAND/RCA)
- 22 R&B SONG (A Songwriter's Award)  
WHERE IS THE LOVE — Harry Wayne Casey, Richard Finch, Willie Clarke, Betty Wright, Songwriters
- 23 SOUL GOSPEL PERFORMANCE  
TAKE ME BACK — Andreas Crouch and the Disciples (Album) (LIGHT)
- 24 COUNTRY VOCAL PERFORMANCE, FEMALE  
I CAN'T HELP IT (IF I'M STILL IN LOVE WITH YOU)  
Linda Ronstadt (Single) (CAPITOL)
- 25 COUNTRY VOCAL PERFORMANCE, MALE  
BLUE EYES CRYING IN THE RAIN — Willie Nelson (COL)
- 26 COUNTRY VOCAL PERFORMANCE BY A DUO OR GROUP  
LOVER PLEASE — Kris Kristofferson & Rita Coolidge (Single) (MONUMENT)
- 27 COUNTRY INSTRUMENTAL PERFORMANCE  
THE ENTERTAINER — Chet Atkins (Track) (RCA)
- 28 COUNTRY SONG (A Songwriter's Award)  
(HEY WONT YOU PLAY) ANOTHER SOMEBODY DONE SOMEBODY WRONG SONG (Chips Moman & Larry Butler, Songwriters)
- 29 INSPIRATIONAL PERFORMANCE (NON-CLASSICAL)  
JESUS, WE JUST WANT TO THANK YOU — The Bill Gaither Trio (Album) (IMPACT)
- 30 GOSPEL PERFORMANCE (OTHER THAN SOUL GOSPEL)  
NOSHORTAGE — Imperials (Album) (IMPACT)
- 31 ETHNIC OR TRADITIONAL RECORDING (INCLUDING TRADITIONAL BLUES AND PURE FOLK)  
THE MUDDY WATERS WOODSTOCK ALBUM — Muddy Waters (CHESS)
- 32 LATIN RECORDING  
SUN OF LATIN MUSIC — Eddie Palmieri (Album) (COCO)
- 33 RECORDING FOR CHILDREN  
THE LITTLE PRINCE — Richard Burton, Narrator (featuring Jonathan Winters, Billy Simpson, and others) (PIP)
- 34 COMEDY RECORDING  
IS IT SOMETHING I SAID? — Richard Pryor (REPRISE)
- 35 SPOKEN WORD, DOCUMENTARY OR DRAMA RECORDING  
GIVE EM HELL HARRY — James Whitmore (U.A.)
- 36 INSTRUMENTAL COMPOSITION (A Composer's Award)  
IMAGES — Michel Legrand, Composer
- 37 ALBUM OF BEST ORIGINAL SCORE WRITTEN

- FOR A MOTION PICTURE OR A TELEVISION SPECIAL (A Composer's Award)  
JAWS — John Williams, Composer (MCA)
- 38 CAST SHOW ALBUM (Grammys to Composers and A&R Producers)  
THE WIZ — Charlie Smalls, Composer; Jerry Weiler, Producer
- 39 ALBUM OF THE YEAR, CLASSICAL (Grammys to the Artist and Producer)  
BEETHOVEN SYMPHONIES (9) COMPLETE  
Sir Georg Solti, conducting Chicago Symphony; Ray Ninnshull, Producer (LONDON)
- 40 CLASSICAL PERFORMANCE — ORCHESTRA (A Conductor's Award)  
RAVEL, DAPHNIS ET CHLOE (Complete Ballet)  
Pierre Boulez, conducting New York Philharmonic (COL)
- 41 OPERA RECORDING (Grammys to the Conductor and Producer)  
MOZART, COSI FAN TUTTE  
Colin Davis, conducting Royal Opera House, Covent Garden  
Erik Smith, Producer (PHILIPS)
- 42 CHORAL PERFORMANCE, CLASSICAL (OTHER THAN OPERA) (Grammys to the Conductor and Choral Director)  
ORFF, CARMINA BURANA — Cleveland Orchestra Chorus & Boys Choir, Robert Page, Director  
Cleveland Orchestra — Michael Tilson Thomas, Conductor  
Blegen, Pindar, Rieger (COL)
- 43 CHAMBER MUSIC PERFORMANCE  
SCHUBERT TRIOS NOS. 1 IN B FLAT MAJ., OP. 99 & 2 IN E FLAT MAJ., OP. 100 (THE PIANO TRIOS)  
Artur Schnabel, Henryk Szeryng, Pierre Fournier (RCA)
- 44 CLASSICAL PERFORMANCE INSTRUMENTAL SOLOIST OR SOLOISTS (WITH ORCHESTRA)  
RAVEL, CONCERTO FOR LEFT HAND & CONCERTO FOR PIANO IN G MAJ./FAURE, FANTASIE FOR PIANO & ORCHESTRA  
Alicia de Larrocha (De Burgos, conducting London Philharmonic — Faure/Foster, conducting London Philharmonic — Ravel) (LONDON)
- 45 CLASSICAL PERFORMANCE INSTRUMENTAL SOLOIST OR SOLOISTS (WITHOUT ORCHESTRA)  
BACH, SONATAS & PARTITAS FOR VIOLIN UNACCOMPANIED  
Nathan Milstein (DG)
- 46 CLASSICAL VOCAL SOLOIST PERFORMANCE  
MAHLER, KINDERTOTENLIEDER  
Janet Baker (Bernstein, conducting Israel Philharmonic) (COL)
- 47 ALBUM NOTES, CLASSICAL (An Annotator's Award)  
"FOOTLIFTERS" (A Century of American Marches — Sousa, Joplin, Ives) — Gunther Schuller, conducting All-Star Band  
Gunther Schuller, Annotator (COL)
- 48 ENGINEERED RECORDING, CLASSICAL (An Engineer's Award)  
RAVEL, DAPHNIS ET CHLOE (Complete Ballet)  
Boulez, conducting New York Philharmonic  
Bud Graham, Ray Moore & Milton Chorin, Engineers (COL)

### National Academy of Recording Arts & Sciences Hall of Fame Awards

1. GERSHWIN, PORGY AND BESS (Opera)  
Lehman Engel, conductor, Cast: Lawrence Winters, Camella Williams, Inez Matthews, Avon Long, Warren Coleman, June McMechan and others  
Released in 1951 (COL)
2. GOD BLESS THE CHILD  
Billy Holiday  
Released in 1941 (OKEH)
3. OKLAHOMA  
Original Broadway cast with Alfred Drake, Oklahoma Orchestra and Chorus directed by Jay Blackton  
Released in 1943 (DECCA)
4. RACHMANINOFF, PIANO CONCERTO NO. 2 IN C MINOR  
Sergei Rachmaninoff (piano)  
Philadelphia Orchestra, Leopold Stokowski, conductor  
Released in 1941 (VICTOR)

### Second Gold LP, Film Plans For Pryor

LOS ANGELES — Comic Richard Pryor is currently working on several films, as well as a follow-up album to the gold and Grammy-winning "That Nigger's Crazy" and "Is It Something I Said?" which Reprise will release this summer.

Pryor is expanding his career into films with appearances in "Bingo Long and The Traveling All-Stars and Motor Kings," "Which Way Is Up?" and "Car Wash," all for Universal and 20th Century Fox's "Silver Streak." Pryor will have the title role in an all-black version of "Cyrano de Bergerac," a Brut Production for 20th Century Fox.

### Midler At Caesars

NEW YORK — Bette Midler will appear at Caesars Palace sometime this year — her first Las Vegas appearance. Neither Midler's manager Aaron Russo or the Palace's entertainment vice president Sidney Gathrid would divulge money to be paid the artist.



## r&b ingredients

Get ready, get set, go — **Donna Summer** has released a new LP that should have been printed gold to begin with. The new LP on **Casablanca** is entitled "A Love Trilogy," and it is hot, hot, hot. Donna's new single will be a new version of **Barry Manilow's** "Could It Be Magic," and it's too cold. For those who like to bump until they climax Donna has done a new 17:55 minute tune entitled "Try Me, I Know We Can Make It, Try Me, I Know We Can Make It." Both the single and LP will be monsters for her and Casablanca.

**Eddie Harris** dropped by the **Cash box** offices last week to play his new **Atlantic LP**, "That Is Why You're Overweight." "I've always been experimenting," Eddie said. He's got a patent on the reed trumpet, which has a great sound, and he's always looking around for new involvements. The new LP is split up, one side jazz, the other in a more commercial vein. "I'm for versatility," he said. Eddie by the way, is not overweight. "I play everything. I just don't stick one funk tune on the record." And speaking of your jack-of-all-trades **Eddie Harris** is putting out a comedy record in a few weeks, called "The Reason Why I'm Talkin' Shit," made up of different raps Eddie has laid on recent live audiences. "I don't believe in categories," he said, "I'm a musician." Eddie is in town for a three week gig at **Concerts By The Sea**, and then will hit the midwest on his way to New York where he'll do the **Bottom Live** for a week in June. The current **Eddie Harris** band contains five pieces, with four rhythm machines. So watch your calories or "That Is Why You're Overweight."

A new record company is happening in the mile-high city of Denver. **CMC Records** is **Andre Montel** and **Joe Beck's** new label. They are just getting things together and will go into the studios in the next few weeks and record such new groups as **Eddie Winfield**, a gospel group called **The Sondra Sullivan Singers** and a new jazz group called **Mark McMillan** and his trio. Look for some spicy new releases from CMC in the upcoming months ahead.

**Johnnie Taylor's** new LP "Eargasm," is a monster in its first week on the charts. The LP jumped on to the r&b charts at 7 with a bullet, the single "Disco Lady" is still #1 r&b. On the pop side the single is 10 with a bullet and the LP is 97 with a bullet. This one is headed for platinum status in a hurry.



**OOH! TOO COLD** — Shown above are the Pointer Sisters leaving their hand impressions in front of the brand new Sound Warehouse in Oak Lawn, Texas. From left to right are: Bonnie, Anita and Ruth.

**UA** has definitely got some monsters brewing. The **Brass Construction LP** is one of the hottest LPs to come out this bicentennial year and currently it is #3 with a bullet on the **CB** r&b charts. Their new single, "Movin'," looks to be just as successful. **Hidden Strength** another new group on **UA** is just starting to take off in leaps and bounds. **Mandrill** is releasing "Disco Lyso," as a single off their very fine "Beast From The East" LP. Also **UA** has released two excellent greatest hits packages. They are **Cornelius Brothers** and **Sister Rose** Greatest Hits and **Ike and Tina's** Greatest Hits. Both should do well. While we're talking about greatest hits be sure to check another fine package out on **Buddah** entitled "The Best Of The Isley Brothers."

The new group of the year looks to be the **Brothers Johnson** with their LP "Look Out For Number One." Already the LP is getting pop, r&b, jazz and progressive pop airplay all across the country. The LP is an exciting debut for the two talented Johnson Brothers. **Rocket Records** is entering the r&b race with an exciting new LP from **Brian and Brenda Russell** entitled "Word Called Love." Their new single is entitled "Highly Prized Possession." Watch it grow on everybody. **Eddie Drennon's** "Let's Do The Latin Hustle" looks to be a number one record in England. The record is already 25 with a bullet after only being on the charts for two weeks over there. Heard from a reliable source that **Aretha Franklin's** new LP is going to be a monster. **Curtis Mayfield** is producing the LP for Aretha. **David Ruffin** was in town last week and the man who has scored a gold record for "Walk Away From Love," got a surprise when appearing at the **Total Experience**. On the opening night David got the surprise of his life when his old buddies **Melvin Franklin** and **G.C. Cameron** joined him on stage to sing. It was hot. More **Temptation** news is that after a recent show in New York City the guys were startled when **Mick Jagger** came backstage to say hello. Besides having a few laughs, Mick joined with the Tempts in singing "Ain't Too Proud To Beg," in the dressing room.



**FULL OF FIRE** — Shown above celebrating the release of **Al Green's** tenth Hi/London LP "Full Of Fire" and the announcement of his first Nevada appearance at the Sahara Tahoe Hotel May 13 are (from left to right) **Don Wardell**, London's director of creative services; **David Gest**, president of David Gest and Associates pr; **Walt McGuire**, London's vp of a&r; **D.H. Toller Bond**, president of London Records; **Lamar Renee**, WBSL air personality; and **Al Green**.

**Fantasy** is at it again with some very fine new jazz releases. Up and coming hit LPs include "Amazonas, by **Cal Tjader**. This LP was produced by **Airto** and arranged by **George Duke**. **Joe Henderson** has a new LP out entitled "Black Miracle," which was produced by **Orrin Keepnews** and **Joe**. One of the more tastier things to come out in a while is the new **Duke Ellington LP** "The Afro-Eurasian Eclipse (A Suite In Eight Parts)." **Woody Herman's** new LP is entitled "King Cobra." The **Bill Evans Trio** also have a new release entitled "Since We Met," and **Merl Saunders** and **Aunt Monk** have a sizzling new LP entitled "You Can Leave Your Hat On."

**Al Green** has a new smash LP on his hands entitled "Full Of Fire." One especially tasty cut is "Glory, Glory." **Al** is headed for more gold, and if the trend continues he will probably have more gold than **Fort Knox**. Heard that **Major Harris's** new single "Jealousy," has been totally remixed and should be out shortly.

**Bumps Doogan** called in last week to say he celebrated a birthday. Happy birthday **Bumps**. Keep on bumpin'. **Bumps** also said that "Love Me Right," by the **Gary Toms Empire** is starting to create a new heat wave in the city of the angels.

**ABC** has released three new singles that should create a lot of steam and sizzle on the charts. "I Hope We Get To Love In Time," is the new single by **Marilyn McCoo & Billy Davis Jr.** formerly of the **Fifth Dimension**. **Carl Carlton's** new single is entitled "Ain't Gonna Tell Nobody (About You)" and **Angelo Bond** has a new single entitled "He Gained The World (But Lost His Soul)." **Maxine Nightingale** who records for **UA** has a super smash pop-wise entitled "Right Back Where We Started From." This is a very funky record and should cross r&b. **Harold Melvin and the Blue Notes's** new single on **Philadelphia International** is "Tell The World How I Feel About 'Cha Baby." Here is another #1 record by the super soulful group from Philly. **Vicki Sue Robinson** has got a very hot disco dance LP out on **RCA** entitled "Never Gonna Let You Go." Also **Penny McLean** on **Atlantic** has a new LP out featuring her smash single "Lady Bump." **Gary Gotham** called in last week to say that **Tony Williams** has a smash on his hands for **Columbia** with his latest single release "Snake Oil." Rub it in.

Look for **Bloodstone** to have a #1 smash when their new single "Do You Wanna Do A Thing," is released shortly. It's the funkiest and hippest single to come out in a long time, and should put the fellows back on top of the charts. Also "Train Ride To Hollywood" their film should be released around the country March 19. Heard it is doing sensational business in selected key markets.

**Casablanca** has got two new winners in two new releases. **Buddy Miles** is back from "Rockin' On The Streets Of Hollywood," with a new LP entitled "Gathering Of The Tribes." Check out **Buddy** in the full Indian headdress. The LP is "bad." Also watch out for **Margaret Singana** to make some noise with her new LP entitled "Where Is The Love." **Atlantic** record artists **Sister Sledge** recently appeared with the **Spinners** at the **Latin Casino**. Their show was so hot that British concert promoter **Arthur Howes** is planning to bring the girls to Britain for an extended tour with a possibility of them also appearing in the Far East. **The Miracles's** "Love Machine," climbed all the way to number one spot on the charts. When you're hot, you're hot. So besides collecting gold records the fellows did the **L.A. Dance Party** and taped **Merv Griffin** and **Midnight Special**, which will air shortly. **Kelle Patterson** wants to give everybody some more love and her single on **Shadybrook** "I'm Gonna Love You Just A Little More, Baby," is breaking out all over the country.

**Sylvia Robinson** of **All Platinum** was in town last week for the Grammys. **Sylvia** was in town with **Shirley & Co.** because **Shirley** was up for a Grammy with "Shame, Shame, Shame," everybody's favorite dance record of last year. **Sylvia** loves California so much that she is releasing a new single shortly entitled "L.A. Sunshine." She said it is not like "Pillow Talk," but a nice uptempo tune that rocks gently. **Sylvia** also said that **Shirley & Co.** will be releasing a new single shortly also entitled "Dance, Dance, Dance." Also **Brother To Brother** are releasing a new LP soon entitled "Let Your Mind Be Free." Right now a lot of LPs are in preparation for release including LPs by **Solomon Burke**, **The Moments** and others. Within the next couple of months will have quite a few releases coming. Also the **Chess** material is being gone over for re-packaging and within the next six months we should have some very fine LPs by the great artists that recorded for **Chess** back in the golden days of rock and roll.

**Ronnie Laws** has released a new single which is a great follow-up to his last smash "Always There." The title of **Ronnie's** latest is "Momma." **Bill Withers's** new single off the "Making Music" LP is "I Wish You Well." The **Natural Four** have a new single release entitled "It's The Music" on **Curtom**. The **Notations** also have a new single out entitled "Make Me Twice The Man" on **Gemigo**. **Reggie Banks** called in from Detroit to say that the hottest of the hot is the latest single on **UA** by **Bruce Fisher** "At The End Of A Love Affair." **Betty Wright** is at it again with a dy-no-mite new release on **Alston** entitled "Everybody Was Rockin'." It's bad... that's soul.

jess levitt



# CASH BOX TOP 100 R&B

March 13, 1976

1	<b>DISCO LADY</b> Johnnie Taylor (Columbia 3-10281)	3/6	1	<b>QUALIFIED MAN</b> Latimore (Glades 1733)	3/6	70	<b>THE POWER OF LOVE</b> The Dells (Mercury 73759)	3/6	72
2	<b>BOOGIE FEVER</b> Sylvers (Capitol 4179)	3	37	<b>(CALL ME) THE TRAVELING MAN</b> The Masqueraders (Hot Buttered Soul 12157) (Dist. ABC)	43	71	<b>EVERYBODY WAS ROCKIN'</b> Betty Wright (Alston 3719)	81	
3	<b>SWEET LOVE</b> Commodores (Motown 1381)	2	38	<b>TRAIN CALLED FREEDOM</b> South Shore Commission (Wand 11294)	40	72	<b>STAR BRIGHT, STAR LITE</b> Syl Johnson (Hi 5N 2304)	77	
4	<b>MISTY BLUE</b> Dorothy Moore (Malaco 1029)	11	39	<b>LIVIN' FOR THE WEEKEND</b> O'Jays (Phila. Int'l ZS8-3587)	68	73	<b>I THOUGHT IT TOOK A LITTLE TIME (BUT TODAY I FELL IN LOVE)</b> Diana Ross (Motown M1387F)	-	
5	<b>SWEET THING</b> Rufus featuring Chaka Khan (ABC 12149)	6	40	<b>HONEY I</b> George McCrae (TK 1016)	19	74	<b>TODAY I STARTED LOVING YOU AGAIN</b> Bobby Bland (ABC 12156)	79	
6	<b>THEME FROM S.W.A.T.</b> Rhythm Heritage (ABC 12135)	5	41	<b>LOVE TO LOVE YOU BABY</b> Donna Summer (Oasis 401)	25	75	<b>ABYSSINIA JONES</b> Edwin Starr (Granite G532A)	54	
7	<b>HE'S A FRIEND</b> Eddie Kendricks (Tamlam 54266)	15	42	<b>FEEL THE SPIRIT (IN '76)</b> Leroy Hutson & The Free Spirit Symphony (Curtom CMS 0112)	46	76	<b>GRATEFUL</b> Blue Magic (Atco 7046)	87	
8	<b>NEW ORLEANS</b> The Staple Singers (Curtom 113)	10	43	<b>QUEEN OF CLUBS</b> KC & The Sunshine Band (TK 1005-A)	60	77	<b>YOU SEE THE TROUBLE WITH ME</b> Barry White (20th Century TC 2277)	-	
9	<b>INSEPARABLE</b> Natalie Cole (Capitol P4193)	4	44	<b>I'M SO GLAD</b> Junior Walker (Soul 35116)	50	78	<b>CADILLAC ASSEMBLY LINE</b> Albert King (Utopia UB 10544)	90	
10	<b>TURNING POINT</b> Tyrone Davis (Dakar DK 4550)	9	45	<b>PARTY DOWN</b> Willie Hutch (Motown M1371F)	58	79	<b>IT'S BEEN A LONG, LONG TIME</b> Stuff N Ramjet (Chelsea CH 3036)	82	
11	<b>LET THE MUSIC PLAY</b> Barry White (20th Century 2265)	7	46	<b>NURSERY RHYMES (PART I)</b> People's Choice (TSOP ZS 8-4773)	26	80	<b>MARCHING IN THE STREETS</b> Harvey Mason (Arista 0167)	85	
12	<b>FROM US TO YOU</b> Stairsteps (Darkhorse 1005) (Dist. A&M)	13	47	<b>LOVE AND UNDERSTANDING (COME TOGETHER)</b> Kool & The Gang (DeLite DEP 1579)	61	81	<b>DR. LOVE POWER</b> Ann Peebles (Hi 5N-2302)	75	
13	<b>KEEP HOLDING ON</b> Temptations (Gordy G7146F)	16	48	<b>I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN)</b> Al Wilson (Playboy P6062)	63	82	<b>SUPERSOUND</b> Jimmy Castor Bunch (Atlantic 3316)	88	
14	<b>I NEED YOU, YOU NEED ME</b> Joe Simon (Spring SPR 163)	8	49	<b>HEAVY LOVE</b> David Ruffin (Motown M1388F)	64	83	<b>BOHANNON'S BEAT</b> Bohannon (Dakar 4551)	-	
15	<b>SING A SONG</b> Earth, Wind & Fire (Columbia 3-10251)	12	50	<b>JUST YOUR FOOL</b> Leon Haywood (20th Century TC 226)	29	84	<b>LET THE MUSIC PLAY</b> J.G. Lewis (IX Chains 7014) (Dist. Mainstream)	89	
16	<b>YOU SEXY THING</b> Hot Chocolate (Big Tree 16047)	17	51	<b>P. FUNK</b> Parliament (Casablanca NB 852)	66	85	<b>STORYBOOK CHILDREN</b> Sam Dees & Betty Swan (Big Tree 16054)	93	
17	<b>HAPPY MUSIC</b> The Blackbyrds (Fantasy F762)	28	52	<b>CLOSE TO YOU</b> B.T. Express (Roadshow RDJ 7005)	31	86	<b>I FOUND LOVE ON A DISCO FLOOR</b> Temprees (Epic 8-50192)	94	
18	<b>THE JAM (EDITED)</b> Graham Central Station (Warner Bros. WBS P175)	23	53	<b>BAD LUCK</b> Atlanta Disco Band (Ariola America 7611)	35	87	<b>HOT LAVA</b> Disco Tex & The Sex-O-Lettes (Chelsea 3040)	-	
19	<b>TANGERINE</b> Salsoul Orchestra (Salsoul SZ 2004)	21	54	<b>HEART BE STILL</b> Carl Graves (A&M 1757)	41	88	<b>FINDERS KEEPERS</b> Soul Children (Epic 8-50178)	76	
20	<b>THAT OLD BLACK MAGIC</b> The Softones (Avco AV 4663)	22	55	<b>IT'S COOL</b> The Tymes (RCA PB 105611)	73	89	<b>MAKE IT SWEET</b> Coke Escavido (Mercury 73758)	91	
21	<b>HOLD BACK THE NIGHT</b> The Trammps (Buddah BDA 507)	14	56	<b>ROCK YOUR BABY</b> KC & The Sunshine Band (TK 1018)	47	90	<b>HUSTLE ON UP (DO THE BUMP)</b> Hidden Strength (UA XW 733Y)	98	
22	<b>WHEN I'M WRONG</b> B.B. King (ABC 12158)	27	57	<b>DON'T GO LOOKING FOR LOVE</b> Faith, Hope & Charity (RCA JH 10542)	62	91	<b>LET YOUR MIND BE FREE</b> Brother To Brother (Turbo TU 045) (Dist. All Platinum)	96	
23	<b>YOU'RE FOOLING YOU</b> Dramatics (ABC 12150)	18	58	<b>DAY AFTER DAY (NIGHT AFTER NIGHT)</b> Reflections (Capitol 4222)	70	92	<b>SEXY WAYS - PRETTY LEGS</b> All Points Bulletin Band (Little City 10102)	-	
24	<b>WALK AWAY FROM LOVE</b> David Ruffin (Motown M1376FA)	20	59	<b>DISCO CONNECTION</b> Isaac Hayes Movement (ABC 12171)	69	93	<b>DOES YOUR MAMA KNOW</b> Rudy Love & Love Family (Calla 107)	99	
25	<b>LET'S GROOVE</b> Archie Bell & The Drells (TSOP ZS 8-4775)	32	60	<b>CRADLE OF LOVE</b> Gwen McCrae (Cat 2000-A)	74	94	<b>DO YOU LOVE ME</b> Lowell Fulson (Granite 533)	95	
26	<b>DO IT WITH FEELING</b> Michael Zager (Bang 720)	30	61	<b>WAKE UP EVERYBODY</b> Harold Melvin & The Blue Notes (Phila. Int'l ZS 8-3579)	48	95	<b>DISCO HOP</b> 3rd World Band (Abraxas 1701)	-	
27	<b>FOPP</b> Ohio Players (Mercury 73775)	44	62	<b>RATTLESNAKE</b> Ohio Players (Westbound 5018)	56	96	<b>WE GONNA MAKE IT</b> Roger Hatcher (Brown Dog 9009) (Dist. Mainstream)	100	
28	<b>DAYLIGHT</b> Bobby Womack (United Artists)	45	63	<b>MAKE YOURS A HAPPY HOME</b> Gladys Knight And The Pips (Buddah BDA 523)	80	97	<b>WORDS (ARE IMPOSSIBLE)</b> Donny Gerrard (Greedy Records G101 AS)	-	
29	<b>YOU ARE BEAUTIFUL</b> The Stylistics (Avco AV 4664)	34	64	<b>HIPIT</b> Hosanna (Calla 12078)	55	98	<b>THANK YOU BABY PART I</b> Leone Thomas (Don DK 102)	-	
30	<b>MIGHTY HIGH</b> Mighty Clouds Of Joy (ABC 12164)	37	65	<b>I AM SOMEBODY</b> Jimmy Jones & The Vagabonds (Pye 70157)	59	99	<b>MASADA</b> Joe Thomas (Groove Merchant GM 1035)	97	
31	<b>MERRY-GO-ROUND</b> Monday After (Buddah BDA 512)	33	66	<b>MORE MORE MORE</b> Andrea True Connection (Buddah 515)	86	100	<b>MUTHA'S LOVE</b> Boby Franklin (Columbia 3-10285)	-	
32	<b>YOU'RE MY ONE WEAKNESS GIRL</b> Street People (Vigor 1728)	39	67	<b>SHE'S A DISCO QUEEN</b> Oliver Sain (Abet 9463)	78				
33	<b>THE LOVE I NEVER HAD</b> Tavares (Capitol 4221)	36	68	<b>FOR ALL WE KNOW</b> Esther Phillips (Kudu KU 929)	71				
34	<b>LOVE MACHINE</b> The Miracles (Tamlam T54262F)	24							
35	<b>PARTY HEARTY</b> Oliver Sain (Abet 9463)	38							
36	<b>LET'S MAKE A BABY</b> Billy Paul (Phila. Int'l ZS 8-3584)	51							

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

Abyssinia Jones (ATV/Zonal - BMI) .....	75	Grateful (WMOT/Friday's Child/ Poo Poo - BMI) .....	76	Let The Music Play (Sa-Vette/January - BMI) .....	11	Sing A Song (Saggifire - BMI) .....	15
Bad Luck (Blackwood - BMI) .....	54	Happy Music (Elgy - BMI) .....	17	Let The Music Play (Swope/Brent - BMI) .....	84	Star Bright (Jec/Fi - BMI) .....	72
Bohannon's Beat (Hog/Bohannon - ASCAP) .....	83	Heart Be Still (UFO - BMI) .....	55	Let Your Mind Be Free (Gambi - BMI) .....	91	Storybook Children (Blackwood - BMI) .....	85
Boogie Fever (Perren-Vibes/Bull Pen - BMI) .....	2	Heavy Love (Interior/Van McCoy/ Warner Tamerlane - BMI) .....	50	Livin' For The Weekend (Mighty Three - BMI) .....	40	Supersound (Empire - BMI) .....	82
Cadillac Assembly Line (Penumbra - BMI) .....	78	He's A Friend (Stone Diamond/ Mighty Three - BMI) .....	7	Love And I (Delightful/Gang - BMI) .....	48	Sweet Love (Jobete/Commodores - ASCAP) .....	3
(Call Me) The Traveling Man (Incense - BMI) .....	38	Hipit (Little Joe - BMI) .....	65	Love Machine (Jobete/Grimora - ASCAP) .....	34	Sweet Thing (Amer. B'casting - ASCAP) .....	5
Close To You (US Songs/ Blue Seas/Jac - BMI) .....	53	Hold Back (Golden Fleece/Mured - BMI) .....	21	Love To Love (Sunday/Cafe Amer - ASCAP) .....	42	Tangerine (Famous Music - ASCAP) .....	19
Cradle Of Love (Sherlyn - BMI) .....	61	Honey I (Sherlyn - BMI) .....	41	Make It Sweet (Perennial - BMI) .....	89	Thank You Baby (NUWAUPE - ASCAP) .....	98
Day After Day (Dish-A-Tunes - BMI) .....	59	Hot Lava (Sounds Of Nolan/ Chelsea - BMI) .....	87	Make Yours A (Warner/Tamberlane - BMI) .....	64	That Old Black Magic (Famous - ASCAP) .....	20
Daylight (Unart/Bobby Womack - BMI) .....	28	Hustle On Up (Dandelion - BMI) .....	90	Marching In The (Masong - ASCAP) .....	80	The Jam (Nineteen Eighty Five - BMI) .....	18
Disco Connection (Incense - BMI) .....	60	I Am Somebody (Chappell - BMI) .....	66	Masada (Music Of The Times - ASCAP) .....	99	The Love (ABC Dunhill/One of a Kind - BMI) .....	33
Disco Hop (For Better Or Worse/ Fudge Tips - BMI) .....	95	I Found Love (Syl John - BMI) .....	86	Merry-Go-Round (John Davis/ Barbrob - ASCAP) .....	31	Theme From S.W.A.T. (Spellgold - BMI) .....	6
Disco Lady (Groovesville - BMI/ Conquistador - ASCAP) .....	1	I'm So Glad (Gold Forever - BMI) .....	45	Mighty High (Amer. B'casting/DaAnn - ASCAP) .....	30	The Power Of Love (Groovesville - BMI) .....	70
Does Your Mama Know (JAMF/Lov-Fum) .....	93	I Need You, You Need Me (Pee Wee - BMI) .....	14	Mighty High (Amer. B'casting/DaAnn - ASCAP) .....	30	Today I Started Loving (Blue Book - BMI) .....	74
Do It With (Web IV/Sumac Pub - BMI) .....	26	Inseparable (Jay's/Chappell - ASCAP) .....	9	Misty Blue (Talmont - BMI) .....	4	Train Called Freedom (Mighty Three - BMI) .....	39
Don't Go Looking For Love (Van McCoy/ Warner-Tamerlane - BMI) .....	58	It's Been A Long (Sugar Tree - BMI) .....	79	More More (Buddah/Gee Diamond - ASCAP) .....	67	Turning Point (Julio-Brian/Content - BMI) .....	10
Do You Love Me (ATV/Lowell Fulson - BMI) .....	94	It's Cool (Chappell - ASCAP) .....	56	Mutha's Love (Steve Caspi/Wood - BMI) .....	100	Wake Up Everybody (Mighty Three - BMI) .....	62
Dr. Love Power (Jec/Petmar - BMI) .....	81	I Thought It Took (Jobete - ASCAP) .....	73	New Orleans (Warner-Tamerlane - BMI) .....	8	Walk Away From Love (Charles Kipps - BMI) .....	24
Everybody Was Rockin' (Sherlyn - BMI) .....	71	I've Got A Feeling (Irving - BMI) .....	49	Nursery Rhymes (Mighty Three - BMI) .....	47	We Gonna Make It (All Night - BMI) .....	96
Feel The Spirit (Silent Giant/Aopa - ASCAP) .....	43	Just Your Fool (Jim-Edd - BMI) .....	51	Party Down (Getra - BMI) .....	46	When I'm Wrong (ABC Dunhill/ One of a Kind - BMI) .....	22
Finders Keepers (Hearsay - BMI) .....	88	Keep Holding On (Stone Diamond/ Gold Forever - BMI) .....	13	Party Hearty (Eccellerec/Saico - BMI) .....	35	You Are Beautiful (Avco Embassy - ASCAP) .....	29
Fopp (Play One - BMI) .....	27	Let's Groove (Mighty Three - BMI) .....	25	P. Funk (Malbiz/Rick's Music - BMI) .....	52	You're Foolin' You (Groovesville - BMI) .....	23
For All We Know (TRO Cromwell/ Leo Feist - ASCAP) .....	69	Let's Make A Baby (Mighty Three - BMI) .....	36	Qualified Man (Sherlyn - BMI) .....	37	You're My One (Sister John/Vignette - BMI) .....	32
From Us To You (Ganga - BMI) .....	12			Queen Of Clubs (Sherlyn - BMI) .....	44	You See The Trouble (Sa-Vette/ January - BMI) .....	77
				Rattlesnake (Southfield - ASCAP) .....	63	You Sexy Thing (Finchley - ASCAP) .....	16
				Rock Your Baby (Sherlyn - BMI) .....	57		
				Sexy Ways - Pretty Legs (Little City - BMI) .....	92		
				She's A Disco Queen (Eccellerec/Saico - BMI) .....	68		



TOP 50 R&B ALBUMS

1	<b>RUFUS FEATURING CHAKA KHAN</b> Earth, Wind & Fire (Columbia PG 33694)	1	26	<b>RAISING HELL</b> The Fatback Band (Event EV 6905) (Dist: Polydor)	30
2	<b>WAKE UP EVERYBODY</b> Harold Melvin & The Blue Notes (Phila. Int'l PZ 33808)	3	27	<b>MOVIN' ON</b> Commodores (Motown M6-848S1)	27
3	<b>BRASS CONSTRUCTION</b> (United Artists UA LA 545G)	6	28	<b>THE BEST OF GLADYS KNIGHT &amp; THE PIPS</b> (Buddah BDS 5653)	28
4	<b>GRATITUDE</b> Earth, Wind & Fire (Columbia PG 33694)	2	29	<b>TURNING POINT</b> Tyrone Davis (Dakar DK 76918)	29
5	<b>HE'S A FRIEND</b> Eddie Kendricks (Tamla T6-343S1)	5	30	<b>SMOKEY'S FAMILY ROBINSON</b> Smokey Robinson (Tamla T6 341S1)	33
6	<b>FAMILY REUNION</b> The O'Jays (Phila. Int'l PZ 33807)	4	31	<b>DISCO-FIED</b> Rhythm Heritage (ABC ABCD 934)	36
7	<b>EARGASM</b> Johnnie Taylor (Columbia PC 33951)	-	32	<b>INSEPARABLE</b> Natalie Cole (Capitol ST 11429)	31
8	<b>DANCE YOUR TROUBLES AWAY</b> Archie Bell & The Drells (TSOP PZ 33844)	9	33	<b>MUSIC MAESTRO PLEASE</b> Love Unlimited Orchestra (20th Century T480)	21
9	<b>CITY LIFE</b> The Blackbyrds (Fantasy F9490)	11	34	<b>DISCO CONNECTION</b> Isaac Hayes Movement (Hot Buttered Soul ABCD 923)	23
10	<b>MOTHERSHIP CONNECTION</b> Parliament (Casablanca NBLP 7022)	13	35	<b>CONCERT IN BLUES</b> Willie Hutch (Motown M6 854S1)	38
11	<b>SPINNERS LIVE</b> Spinners (Atlantic SD 2-910)	7	36	<b>FEEL THE SPIRIT</b> LeRoy Hutson (WB CU 5010)	39
12	<b>LET THE MUSIC PLAY</b> Barry White (20th Century T502)	17	37	<b>TRUCKLOAD OF LOVIN'</b> Albert King (Utopia BUL 1 1387)	42
13	<b>THE SALSOU ORCHESTRA</b> (Salsoul Records SZS 5501)	8	38	<b>BEAST FROM THE EAST</b> Mandrill (United Artists UA LA 577G)	25
14	<b>WHEN LOVE IS NEW</b> Billy Paul (Phila. Int'l PZ 33843)	26	39	<b>TROPEA</b> John Tropea (Marlin 2200) (Dist: T.K.)	41
15	<b>GROOVE-A-THON</b> Isaac Hayes (ABC ABCD 925)	18	40	<b>LOVING POWER</b> Impressions (Curton CU 5009)	43
16	<b>FEELS SO GOOD</b> Grover Washington, Jr. (Kudu KU 24)	10	41	<b>LOOK OUT FOR #1</b> Brothers Johnson (A&M SP 4567)	-
17	<b>PLACES AND SPACES</b> Donald Byrd (Blue Note BNLA 549G)	16	42	<b>FULL OF FIRE</b> Al Green (Hi SHL 32097)	-
18	<b>MYSTIC VOYAGE</b> Roy Ayers Ubiquity (Polydor PD 6057)	19	43	<b>LOVE AND UNDERSTANDING</b> Kool & The Gang (DeLite DEP 2018)	-
19	<b>MAKING MUSIC</b> Bill Withers (Columbia PC 33704)	15	44	<b>BACK TO BACK</b> Breckers Brothers (Arista 4061)	45
20	<b>RATTLESNAKE</b> Ohio Players (Westbound W-211)	14	45	<b>IT'S GOOD TO BE ALIVE</b> D.J. Rogers (RCA APL 1-1099)	46
21	<b>WHO I AM</b> David Ruffin (Motown M6-849S1)	20	46	<b>HIDDEN STRENGTH</b> (UA LA 555G)	47
22	<b>LOVE TO LOVE YOU BABY</b> Donna Summer (Oasis OCLP 5003) (Dist: Casablanca)	12	47	<b>I HEAR A SYMPHONY</b> Hank Crawford (Kudu KU 26) (Dist: Motown)	50
23	<b>NEW YORK CONNECTION</b> Tom Scott (Ode SP 77033)	24	48	<b>BLUE MAX</b> Oliver Sain (Abet 407)	49
24	<b>SHOWCASE</b> The Sylvers (Capitol ST 11465)	22	49	<b>JEALOUSY</b> Major Harris (Atlantic SD 18160)	34
25	<b>DIANA ROSS</b> (Motown M6 861S1)	32	50	<b>BAD LUCK</b> Atlanta Disco Band (Ariola America ST 10004)	35

soul waves

Is jazz making an impact on top 40 r&b radio?

Ernest James, program director at WBMX thinks so. "Jazz is definitely coming into its own because it has a more contemporary sound. Artists like Herbie Hancock, Bobbi Humphrey, Freddie Hubbard, Houston Person are becoming more commercial and gaining a broader base in their audiences. I look for jazz to be even a bigger influence in the very near future."

Robert Scott, program director at KYAC feels that in some markets it may and others not depending on the demographics. "It is getting more airplay in places and you can't ignore it completely, however you can't just play three or four jazz cuts in a row in the morning drive. Jazz has changed recently in becoming more commercial and I think that a lot of the music has fused from the heavy disco thing. You have to watch jazz records because the FM's in your market could burn you if you aren't aware of what's happening."

Don Wilson, music director at WSOK feels jazz is making more of an impact on radio because it's becoming funkier. "Artists like Herbie Hancock and Ramsey Lewis are gaining more acceptance with kids because their music is funkier and more commercial. Five years ago I don't think kids would have been into it, but now it's picking up more acceptance all the time. I don't see it making huge impacts right away but in the long run I think we will see more and more jazz cuts played on r&b stations."

Al Parker, program director at WUFO said "you better believe it. Jazz is moving in because kids are beginning to tire of discoing. Jazz at our station is very hot with many requests coming for the new Horace Silver, Hank Crawford, Brecker Brothers and Weldon Irvine LPs. I don't think however that you can force people to listen to jazz, however you have to take your time in programming it so they can savor it. Jazz is becoming more middle of the road, I don't mean MOR but more just plain good listening music..."

Joe Fisher, program director at WCKO feels jazz is having an impact but not in his particular area. "We play jazz on our FM station but we don't play it much on the station because we want to differentiate the sound between the two. We do have a special jazz show on every Sunday. Right now we play just enough jazz on the station to get by. I do see the trend shifting to more jazz things in the next six months to a year."

Victor Boykin, program director at WBUL feels jazz is definitely having an impact. "We are using jazz cuts once an hour to give us a more balanced sound and to have a more well-rounded audience. I see the trend continuing toward more jazz LPs cuts being played on r&b radio."

Horace O'Kelly, program director at WNOV in Milwaukee feels jazz is having an impact. "I think music is changing from less disco to more contemporary jazz. The young jazz musicians see that there is a market for their music so more and more are getting into it. I don't think it will blossom and bloom overnight, however the jazz sound of today is becoming more contemporary and commercial and it should make tremendous strides in the next six months or so in r&b radio."

jess levitt

**WJLB -- DETROIT**  
All In The Family -- General Johnson -- Arista  
Love Line -- Luke Day -- Renfro  
Union Man -- Cate Bros. -- Asylum  
Disco Connection -- Isaac Hayes Movement -- ABC  
Not For Your Friends -- Osibisa -- Island  
Extra To 37 -- Words Are Impossible -- Donny Gerrard  
-- Greedy  
Extra To 38 -- Take My Hand -- New York City --  
Chelsea  
Extra To 39 -- I Can't Seem To Forget You -- Heaven &  
Earth -- Amy  
Mutha's Love -- Bobby Franklin -- Columbia

**WBUL -- BIRMINGHAM**  
Merry Go Round -- Monday After -- Buddah  
Train Called Freedom -- South Shore Commission --  
Wand  
Adventures In Paradise -- Minnie Riperton -- Epic  
I Heard It Through The Grapevine -- Creedence  
Clearwater -- Fantasy  
Livin' For The Weekend -- O'Jays -- Phila. Int'l.

**KGJF -- LOS ANGELES**  
Happy Music -- Blackbyrds -- Fantasy  
Mighty High -- Mighty Clouds of Joy -- ABC  
Let's Make A Baby -- Billy Paul -- Phila. Int'l.  
Grateful -- Blue Magic -- Atlantic  
Heavy Will Keep Us Together -- Wilson Pickett --  
Wicked

**WTMP -- TAMPA**  
Supersound -- Jimmy Castor -- Atlantic  
P Funk -- Parliament -- Casablanca  
Let's Have A Baby -- Billy Paul -- Phila. Int'l.  
Do It With Feeling -- Michael Zager -- Bang  
Get Up And Boogie -- Silver Convention -- Midland  
Fopp -- Ohio Players -- Mercury  
More -- Carol Williams -- Salsoul  
He's A Friend -- Eddie Kendricks -- Motown  
Devil Is Doing His Work -- ChiLites -- Brunswick  
Sing A Happy Funky Song -- Miz Davis -- Now

**WTMP -- TAMPA**  
Supersound -- Jimmy Castor -- Atlantic  
P Funk -- Parliament -- Casablanca  
Let's Have A Baby -- Billy Paul -- Phila. Int'l.  
Do It With Feeling -- Michael Zager -- Bang  
Get Up And Boogie -- Silver Convention -- Midland  
We Got To Get An Understanding -- Darrell Fletcher --  
Crossover  
Strangers In The Night -- Bette Midler -- Atlantic  
Dear Abby -- Clarence Carter -- ABC

**KIQV -- PORTLAND**  
Livin' For The Weekend -- O'Jays -- Phila. Int'l.  
Don't It Feel Good -- Ramsey Lewis -- Columbia  
Hurt So Bad -- Philly Devotion -- Columbia  
Sentimental Reasons -- James Brown -- Polydor  
Mr. Big Stuff -- Lyn Collins -- People  
Touch -- John Klemmer -- ABC  
Disco Connection -- Isaac Hayes Connection -- ABC  
Tell The World -- Harold Melvin -- Phila. Int'l.

**WNOV -- MILWAUKEE**  
Heaven Only Knows -- Love Committee -- Ariola  
Say You Love Me -- D.J. Rogers -- RCA  
We Got To Get An Understanding -- Darrell Fletcher --  
Crossover  
Queen Of Clubs -- KC & The Sunshine Band -- T.K.  
More, More, More -- Andrea True Connection --  
Buddah  
Extra To 39 -- I Choose You -- Chicago Gangsters --  
Gold Plate  
Extra To 40 -- Disco Hop -- 3rd World Band -- Abraxas  
Extra To 37 -- Don't Want No Other Love -- Touch of  
Class -- Midland

**KDAY -- LOS ANGELES**  
He's A Friend -- Eddie Kendricks -- Motown  
Happy Music -- Blackbyrds -- Fantasy  
You Are Beautiful -- Stylistics -- Avco  
It's Cool -- Tymes -- RCA  
Make Yours A Happy Home -- Gladys Knight --  
Buddah

**XSOL -- SAN DIEGO**  
Love And Understanding -- Kool & the Gang -- Delite  
How About Love -- Chocolate Milk -- RCA  
It's Cool -- Tymes -- RCA  
Union Man -- Cate Bros. -- Asylum  
Supersound -- Jimmy Castor -- Atlantic

**WVON -- CHICAGO**  
More -- Carol Williams -- Salsoul  
Fopp -- Ohio Players -- Mercury  
Queen Of Clubs -- KC & the Sunshine Band -- T.K.  
Today I Started -- Bobby Bland -- ABC  
It's Cool -- Tymes -- RCA  
I Found Love On A Disco Floor -- Temprees -- Epic

**KDIA -- OAKLAND**  
Movin' -- UA  
Livin' For The Weekend -- O'Jays -- Phila. Int'l.  
Make Yours A Happy Home -- Gladys Knight --  
Buddah  
Tambourine -- John Tropea -- Marlin  
Tell The World -- Harold Melvin -- Phila. Int'l.  
Heavy Love -- David Ruffin -- Motown  
Fopp -- Ohio Players -- Mercury

**KKDA -- DALLAS**  
Can't Survive Without My Sweet -- New York City --  
Chelsea  
Cradle Of Love -- Gwen McCrae -- Cat  
Spanish Hustle -- Fatback Band -- Event  
Qualified Man -- Latimore -- Glades  
Let The People -- Steptones -- IX Chains

**WVKO -- COLUMBUS**  
Make Yours A Happy Home -- Gladys Knight --  
Buddah  
Have You Ever -- Joe Tex -- Dial  
Cadillac Assembly Line -- Albert King -- Utopia  
Merry Go Round -- Monday After -- Buddah  
I Love You -- Weldon Irvine -- RCA  
Livin' For The Weekend -- O'Jays -- Phila. Int'l.

**WDAO -- DAYTON**  
It's Been A Long Time -- Stuff 'n Ramiett -- Chelsea  
Let's Have A Baby -- Billy Paul -- Phila. Int'l.  
Living For The Weekend -- O'Jays -- Phila. Int'l.  
Grateful -- Blue Magic -- Atlantic  
Live On, Dream On -- Sun -- Capitol

**KOKY -- LITTLE ROCK**  
I Got A Feeling -- Al Wilson  
Love And Understanding -- Kool And The Gang --  
Delite  
Grateful -- Blue Magic -- Atlantic  
Starbright -- Syl Johnson -- Hi  
P Funk -- Parliament -- Casablanca  
Qualified Man -- Latimore -- Glades  
It's Been A Long Time -- Stuff 'n Ramiett

continued on pg. 47

additions to the R&B radio playlists

**KYAC -- SEATTLE**  
Right Back Where We Started From -- Maxine  
Nightingale -- UA  
Street Talk -- BC&G -- 20th  
All In The Family -- General Johnson -- Arista  
Mighty High -- Mighty Clouds of Joy -- ABC  
Hitbound -- Living For The Weekend -- O'Jays -- Phila.  
Int'l.  
Hitbound -- Tell The World -- Harold Melvin & the  
Blue Notes -- Phila. Int'l.

**WBMX -- CHICAGO**  
Let's Groove -- Archie Bell -- TSOP  
Hustle On Up -- Hidden Strength -- UA  
It'll Come, It'll Come -- Ashford & Simpson -- WB  
You See The Trouble With Me -- Barry White -- 20th  
His House And Me -- Dionne Warwick -- WB  
Sunday Kind Of Love -- Kenny Rankin -- Little David

**WSOK -- SAVANNAH**  
Get Up And Boogie -- Silver Convention -- Midland  
Starbright -- Syl Johnson -- Hi  
Younghearts Run Free -- Candi Stanton -- WB  
Dear Abby -- Clarence Carter -- ABC  
Do You Feel It -- Atlanta Disco Band -- Ariola

**WUFO -- BUFFALO**  
More, More, More -- Andrea True Connection --  
Buddah  
Wow -- Andre Gagnon -- London  
Make Yours A Happy Home -- Gladys Knight --  
Buddah  
I Found Love On A Disco Floor -- Temprees -- Epic

**WSRF -- FT. LAUDERDALE**  
Love -- Ion -- Scepter  
You're My One Weakness Girl -- Street People -- Vigor  
Love And Understanding -- Kool & the Gang -- Delite  
Bye Love -- 5000 Volts -- Phillips  
Ain't Love Enough -- Attitudes -- Dark Horse  
Turn The Beat Around/We Can Do Almost Anything --  
Vicki Sue Robinson -- RCA  
Money Honey/Disco Kid -- Bay City Rollers -- Arista

**WSRF -- PHILADELPHIA**  
That's Where The Happy People Go -- Trammpp --  
Atlantic  
Do What You Feel -- Atlanta Disco Band -- Ariola  
Heaven Only Knows -- Love Committee -- Ariola  
United We Stand -- Paris & Clark -- Elektra  
Masada -- Joe Thomas -- Groove Merchant

**WZTQ -- HURRICANE, W. VA.**  
Cradle Of Love -- Gwen McCrae -- Cat  
You're My One Weakness Girl -- Street People -- Vigor  
Superfine Sexy Lady -- Terry Weiss -- Platinum  
Get Up And Boogie -- Silver Convention -- Midland  
Fopp -- Ohio Players -- Mercury  
More -- Carol Williams -- Salsoul  
He's A Friend -- Eddie Kendricks -- Motown  
Devil Is Doing His Work -- ChiLites -- Brunswick  
Sing A Happy Funky Song -- Miz Davis -- Now

**WAOK -- ATLANTA**  
Livin' For The Weekend -- O'Jays -- Phila. Int'l.  
Movin' -- Brass Construction -- UA  
Let Your Mind Be Free -- Brother to Brother -- Turbo

**WDIA -- MEMPHIS**  
Stairway To Heaven/Livin' For The Weekend -- O'Jays  
-- Phila. Int'l.  
Cadillac Assembly Line/Nobody Wants A Loser --  
Albert King -- Utopia  
Movin' -- Brass Construction -- UA  
Married But Not To Each Other -- Denise LaSalle --  
Westbound  
Hustle On Up -- Hidden Strength -- UA  
Midnight Lady -- David Morris, Jr. -- Buddah  
I Thought It Took A Little Time -- Diana Ross --  
Motown  
Say You Love Me -- D.J. Rogers -- RCA

**WCKO -- FT. LAUDERDALE**  
Spanish Hustle -- Fatback Band -- Event  
More -- Carol Williams -- Salsoul  
Born To Get Down -- Muscle Shoals Horns -- Bang  
Mr. Big Stuff -- Lyn Collins -- People



## N.E.S. Takes Security Seriously fr 43

Hodge shrugged at the infamous frisking concertgoers are often subjected to and dismissed the hit or miss process with "You can't search everybody."

"You see, our entire approach to concert security is aimed at the protection of the people attending as well as protecting the hall from damage. We don't want to see anybody arrested or thrown out of a show and we'll do everything possible to keep that from happening."

"This philosophy extends to the people we'll work for. We will only work for qualified promoters and, during the course of a show, we keep close communication with the police and fire marshalls."

Concerning the ever-touchy question of unwarranted actions by security personnel at concerts, "brutality and attitude," according to Hodge "sometimes

go hand in hand. It's all a matter of attitude. People tend to react differently in situations. We screen our people pretty carefully so that potential troublemakers don't get in. But we're human. We make mistakes."

### Breaking The Camel's Back

"I mean a guy may be called an ass twenty times during the course of a concert and it won't phase him. But on that twenty-first time his reaction may be different."

Hodge lapsed into recollection about the recent Deep Purple gig in Long Beach. His remarks put the sometimes violent life of a concert security guard in perspective.

"Three of us were assaulted the other night but, overall, it was a relatively quiet evening."

## Additions To R&B Playlist fr 46

**WOL — WASHINGTON, D.C.**  
Living For The Weekend — O'Jays — Phila. Int'l.  
Masada — Joe Thomas — Groove Merchant  
Love And Understanding — Kool & The Gang — DeLite  
Hurt — Philly Devotions — Columbia  
Grateful — Blue Magic — Atlantic  
Let Your Mind Be Free — Brother To Brother — Turbo

**WILD — BOSTON**  
Living For The Weekend — O'Jays — Phila. Int'l.  
Heavy Love — David Ruffin — Motown  
Love And Understanding — Kool And The Gang — DeLite

More — Carol Williams — Salsoul  
Thank You Baby — Leone Thomas — Don

**WWRL — NEW YORK**  
Movin' — Brass Construction — UA  
Spanish Hustle — Fatback Band — Event  
Don't Go Looking — Faith, Hope & Charity — RCA  
Street Talk — Bob Crewe Generation — 20th  
Grateful — Blue Magic — Atlantic  
Does Your Mama — Rudy Love & Love Family — Calla  
I've Got A Feeling — Al Wilson — Playboy  
17 To 8 — Daylight — Bobby Womack  
15 To 9 — You're My One Weakness — Street People  
20 To 15 — He's A Friend — Eddie Kendricks

**WCIN — CINCINNATI**  
Let's Make A Baby — Billy Paul — Phila. Int'l.  
The Love I Never Had — Tavares — Capitol  
Heavy Love — David Ruffin — Motown  
Happy Music — Blackbyrds — Fantasy  
Fopp — Ohio Players — Mercury  
24 To 19 — Queen Of Clubs — KC & Sunshine  
34 To 17 — Let's Groove — Archie Bell  
15 To 7 — He's A Friend — Eddie Kendricks  
15 To 5 — Living For The Weekend — O'Jays

**WYLD — NEW ORLEANS**  
Mutha's Love — Bobby Franklin — Columbia  
Disco Boggie Mama — Jerline & Friends — GEC  
All In The Family — General Johnson — Arista  
How About Love — Chocolate Milk — RCA  
12 To 7 — Fopp — Ohio Players

**KDKO — DENVER**  
Let's Make A Baby — Billy Paul — Phila. Int'l.  
You See The Trouble With Me — Barry White — 20th Century  
Get Up And Boogie — Silver Convention — Midland  
Make Yours A Happy Home — Gladys Knight — Buddah  
All In The Family — General Johnson — Arista

## Additions To Country Playlist fr 41

**KMAK — FRESNO**  
The Door I Used To Close — Roy Head — ABC/Dot  
Thunderstorms — Cal Smith — MCA  
I Couldn't Be Me Without You — Johnny Rodriguez — Mercury  
The Feminine Touch — Johnny Paycheck — Epic  
The Mansion On The Hill — Michael Murphey — Epic  
Epic Lone Star Beer & Bob Wills Music — Red Steagall — ABC/Dot

22 To 16 — Sweet Sensuous Feeling — Sue Richards  
14 To 7 — Broken Lady — Larry Gatlin  
Extra To 29 — Drinking My Baby — Eddie Rabbitt

**WHN — NEW YORK**  
Til I Kissed You — Connie Smith — Col.  
Come On Over — Olivia Newton-John — MCA  
15 To 2 — Without Your Love — Charlie Ross  
14 To 9 — Broken Lady — Larry Gatlin

**WAME — CHARLOTTE**  
Together Again — Emmylou Harris — Reprise  
Hey Lucky Lady — Dolly Parton — RCA  
What Goes On — Ronnie Milsap — RCA  
It Couldn't Be Me — Johnny Rodriguez — Mercury  
Rockin' In Rosalie's Boat — Nick Nixon — Mercury  
19 To 12 — If I Had To Do It — Roy Clark  
20 To 13 — You'll Lose A Good Thing — Freddy Fender  
24 To 16 — I'm So Lonesome — Terry Bradshaw  
25 To 18 — Drinkin' My Baby — Eddie Rabbitt  
29 To 19 — Goodnight Special — Little David Wilkins  
Extra To 25 — Deck Of Cards — Wink Martindale

## FM Analysis fr 24

- Night Lights — Elliot Murphy — RCA
- Odyssey — Charles Earland — Mercury
- Sweet Harmony — Maria Muldaur — WB
- KGB — MCA
- Better Days/Happy Endings — Melissa Manchester — Arista
- Reach For The Sky — Sutherland Brothers & Quiver — Columbia
- Land Of The Midnight Sun — Al DiMeola — Columbia
- Notice To Appear — John Mayall — ABC
- \* — (None)
- † My Song/It Isn't Rock And Roll — Pretty Things — Swan Song
- † Sweet Harmony (entire LP) — Maria Muldaur — WB

**KATZ — ST. LOUIS**  
Heavy Love — David Ruffin — Motown  
Stairway To Heaven — O'Jays — Phila. Int'l.  
Theme From S.W.A.T. — Rhythm Heritage — ABC  
You Sexy Thing — Hot Chocolate — Big Tree

**WAAA — WINSTON-SALEM**  
Feel The Spirit — Leroy Hutson — WB  
Dr. Love Power — Ann Peebles — London  
Let's Groove — Archie Bell — TSOP  
You Are Beautiful — Stylistics — Avco  
12 To 8 — From Us To You — Stairsteps — Dark Horse  
5 To 1 — Disco Lady — Johnnie Taylor — Columbia  
29 To 16 — Supersound — Jimmy Castor — Atlantic  
33 To 24 — Fopp — Ohio Players — Mercury  
39 To 33 — P Funk — Parliaments — Casablanca

**WNJR — NEW JERSEY**  
Child Of Mine — Joneses — Mercury  
Don't Stop The Music — Got Cha  
Get Up And Boogie — Silver Convention — Midland  
Sing A Happy Funky Song — Miz Davis — Now  
Young Heart — Candi Staton — WB  
Loving You Comes Naturally — Essence — Epic  
Make Yours A Happy Home — Gladys Knight — Buddah  
You See The Trouble — Barry White — 20th Century  
Save Me — Franny Gold  
Tell The World — Harold Melvin — Phila. Int'l.

**WGIV — CHARLOTTE**  
Tell The World — Harold Melvin — Phila. Int'l.  
Heaven Only Knows — Love Committee — Ariola  
Cradle Of Love — Gwen McCrae — Cat  
I've Got A Feeling — Al Wilson — Playboy  
Let's Make A Baby — Billy Paul — Phila. Int'l.  
Get Up And Boogie — Silver Convention — Midland  
48 To 1 — Happy Music — Blackbyrds — Fantasy  
49 To 8 — Stairway To Heaven — O'Jays — Phila. Int'l.  
50 To 19 — Make Yours A Happy Home — Gladys Knight — Buddah

**WDAS — PHILADELPHIA**  
You See The Trouble With Me — Barry White — 20th Century  
Tell The World — Harold Melvin — Phila. Int'l.  
Words — Donny Gerrard — Greedy  
Does Your Mama — Rudy Love & Love Family — Calla  
Making Love In The Rain — Black Ice  
20 To 10 — Disco Lady — Johnnie Taylor  
17 To 11 — Bohannon's Beat — Bohannon  
23 To 17 — Grateful — Blue Magic  
30 To 22 — Super Sound — Jimmy Castor  
47 To 27 — I Thought It Took — Diana Ross  
50 To 28 — Let's Make A Baby — Billy Paul

**WITL — LANSING**  
Sheik Of Chicago — Joe Stampley — Epic  
Tonight I'll Face The Man Who Made It Happen — Kenny Starr — MCA  
The Littlest Cowboy — Ed Bruce — UA  
You're Not Charley Brown — Donna Fargo  
Living Proof — Hank Williams Jr. — MGM

**KFDI — WICHITA**  
Pins & Needles — Darryl McCall — Col.  
Mental Revenge — Mel Tillis — MGM  
When The Sun Goes Down — Ronnie Milsap — RCA  
The Littlest Cowboy — Ed Bruce — UA  
Your Wanting Me Has Gone — Vernon Oxford — RCA  
34 To 23 — The Feminine Touch — Johnny Paycheck  
36 To 24 — My Pet Rock — Al Bort  
49 To 39 — To Show You I Love You — Brian Collins

**KLAC — LOS ANGELES**  
Texas — Charlie Daniels — Kama Sutra  
You Could Know As Much About A Stranger — Gene Watson — Capitol  
Don't The Girls All Get Prettier — Mickey Gilley — Playboy  
What I've Got In Mind — Billie Jo Spears — UA  
Come On Over — Olivia Newton-John — MCA  
56 To 49 — My Window Faces The South — Sammi Smith  
43 To 37 — Til I Can Make It On My Own — Tammy Wynette  
52 To 32 — The Goodnight Special — Little David Wilkins

**WXCL — PEORIA**  
When The Sun Goes Down — Ronnie Milsap — RCA  
Tonight I'll Face The Man — Kenny Starr — MCA  
Colorado Call — Shad O'Shea — Private Stock  
My Eyes Can Only See As Far As You — Charley Pride — RCA  
Someone's With Your Wife — Bobby Borchers — Playboy  
Asphalt Cowboy — Hank Thompson — ABC/Dot  
Looking For Space — John Denver — RCA  
Forever Lovers — Mac Davis — Col.

**WIRE — INDIANAPOLIS**  
Forever Lovers — Mac Davis — Col.  
The Littlest Cowboy — Ed Bruce — UA  
Mental Revenge — Mel Tillis — MGM  
Country Concert — R. Williams — MCA  
The Last Letter — Willie Nelson — UA



**COLD BLOOD RUNS HOT** — After delivering a chilling set at Los Angeles' Roxy Theater, ABC recording artists Lydia Pense and Cold Blood had reason to smile backstage. Their new ABC album, "Lydia Pense and Cold Blood," has just been released and the audience had treated the new material, a featured part of their live set, with enthusiastic applause. Pictured above with the group (l. to r.) are: (standing) Jerry Rubinstein, chairman of the board of ABC Records; Steve Diener, president of ABC's international division; Kenn Ellner, Cold Blood's manager; Lindy Blaskey, ABC's managing director of A&R; Ms. Lydia Pense; Otis Smith, vice president of ABC Records; Cold Blood's Michael Sasaki; (kneeling) group members Harvey Hughes, Domingo Balinton and Max Haskett. Not pictured but very much noticed on the Roxy stage are group members Raul Matute and Danny Hull.

## London Ships Special Tapes

**NEW YORK** — Full Frequency Range (FFRR) cassettes, manufactured in England by Decca Records' parent company, are now available in America. Developed by Arthur C. Haddy, technical director of Decca Records, the cassettes were first demonstrated in the U.S. at London's January sales conference in New York. They were developed for the best sound reproduction possible in cassettes, aimed at remaining as faithful to the master as possible.

Also being shipped are the first cassette and eight-track tapes of pop product domestically manufactured by London, following the expiration of their contract with Ampex. Currently available on eight-tracks and cassettes are Syl Johnson's "Total Explosion" and Al Green's "Ful Of Fire."

## New London California Distribution Plan Set

**NEW YORK** — As of March 1, 1976, Record Merchandising Co., Inc. will be the exclusive distributor for all London product in the state of California. In related developments, Carrol Littlejohn, former branch manager for London in northern California, and his staff will join the Record Merchandising organization, as will the entire sales staff of London's southern California branch.

## London Sets Import Distribution Plan

**NEW YORK** — As of April 1, 1976, the London import catalog will be handled by all London Records distributors throughout the U.S. Previously the catalog was sold only through factory owned branches. The catalog includes over 800 titles on the Argo, Telefunken and Editions de L'Oiseau-Lyre labels.



**ALMO PUBLICATIONS SIGNS 'AMBROSIA'** — Almo Publications last week announced the signing of Ambrosia to an exclusive contract for the production and sale of printed music in both the popular and educational fields. Almo Publications, the "print" arm of the Almo and Irving publishing companies, is planning to issue a deluxe music folio, as well as many other individual song publications devoted to the Ambrosia group, according to Joe Carlton, newly appointed director of Almo Publications.

From left to right: Fred Piro, manager and producer of Ambrosia; Joe Sill, general professional manager of Almo and Irving music publishing companies; David Pack, Burleigh Drummond, Joseph Puerta, Christopher North, the talented quartet who comprise the Ambrosia group and Carlton.



20 Years Ago . . .

20 Years Ago . . . a nostalgic look at some of the amusement machines produced in the year 1956.

American Shuffleboard Co.



The 16' x 17" American Shuffleboard model illustrated here is housed in a rather unique location — a Polaris atomic submarine! As a matter of fact, during the approximate time period of 1955-56, similar models were installed in the submarines "Thresher" and "Roosevelt" and were the products of a heated worldwide underground tournament between crew members of the respective vessels. Event was highly praised by the U.S. Navy and its recreational value to the crew was inestimable. The model in the photo is located on the sub's torpedo rack and, according to American Shuffleboard's Nick Melone, installation was no problem, the unit was delivered in two pieces and assembled on board.



To depart somewhat from the specific 1956 time period, the accompanying photo features a custom deluxe model of early '50s vintage, which was quite a popular seller at American Shuffleboard. Notice the electric scoreboard attachment. The most frequently produced models of the period measured 22' x 30", as opposed to slightly shorter contemporary pieces. Then, as now, American Shuffleboard maintained that to assure uninterrupted earnings shuffleboards be kept in tip-top condition and offered expert on-premises resurfacing service.



American Shuffleboard has advertised the fact that shuffleboards are a favorite pastime in clubs, taverns and wherever people gather for amusement, so, the accompanying photo might have been taken at the neighborhood tavern about thirty some odd years ago. Fashions have changed, but the public's enthusiasm for shuffleboard play has been consistent through the years. This is a super deluxe model produced in the late 1940s. Nick Melone, firm's general manager, goes back even a little further than this in tenure with the company. He joined American Shuffleboard in 1934 and has been a driving force in the firm's operation ever since!

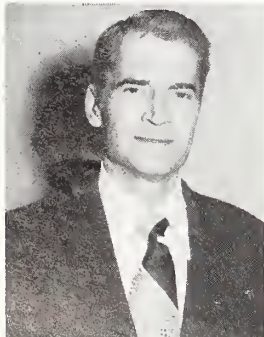
Findlay Named Rock-Ola Service Manager

CHICAGO — William Findlay has been appointed manager of customer services for the music and vending divisions of Rock-Ola Manufacturing Corporation, according to an announcement by executive vice president Edward G. Doris.

In his new position Findlay will supervise all phases of service including inventory and shipping of phonograph and vending parts, the preparation and distribution of service information, and the supervision of Rock-Ola service school materials and operations.

Prior to joining Rock-Ola's force in 1967, Findlay was involved in the engineering, sales and installation of large scale industrial and commercial audio systems. He was instrumental in founding the mid-west regional division of the Audio Engineering Society, and served as a vice president of the group.

Chicago-based Rock-Ola manufactures complete lines of coin-operated phonographs and cold can and bottle beverage vending machines for international distribution.



William Findlay

Service Hint

PEORIA, ILL. — A service hint, combined with some good advice for phonograph operators, is being passed along this week by Les Montooth of Montooth Phono in Peoria, Illinois, whose own route consists exclusively of phonographs. Keeping a phonograph in profitable working order is as much the responsibility of the location as the operator, according to Les, so when a unit breaks down it behooves the location owner to immediately phone for service and the operator, in turn, to answer the call without delay regardless of the hour, so that earnings are not interrupted for too long a time period. Speed of service, then, is the key to maintaining steady, uninterrupted collections at Montooth Phono. Les also said that the equipment break-down on his route is rarely, if ever, of mechanical origin and most commonly the result of defective records which distort sound reproduction and cause the machines to jam. Although the problem of defective records has subsided to a degree, due to the efforts of the various record manufacturers, Les is hopeful of a final solution which would eliminate the problem completely and thereby reduce his log of service calls . . . Have you a service hint you'd like to share with fellow operators? If so, please send it to Cash Box, 29 E. Madison St., Suite 806, Chicago, Illinois 60602 and we'll be happy to print it.

PROFILE: Cash Box Interview With Don Van Brackel Ohio Operator

OHIO — The firm A. Van Brackel & Sons, Inc., 1301 Ottawa Avenue, Defiance, Ohio, will celebrate its 50th anniversary in 1976. For twenty of those years, Don Van Brackel, secretary-treasurer of the corporation, has been an active member of its operating team, learning the ropes while he was attending college in 1956 and working alongside his father, August Van Brackel, himself an early starter in coinbiz at the ripe young age of 16.

Don is treasurer of Music Operators of America and president of the recently organized state group in his area, the Ohio Music and Amusement Association.

The Van Brackel route covers approximately 22 counties in the northwest corner of the state, composed of primarily small town locations with some of the large spots situated in the Lima area; and the equipment line includes music, games, cigarette vending machines and background music. At present, the firm operates approximately 350 phonographs and it is this particular facet of the operation that was discussed during a Cash Box interview with Don Van Brackel.



Don Van Brackel

CB: Have any new phonograph locations opened up on your route?

Van Brackel: Yes, but this is fairly consistent for us. Each year we have the normal number of closings and the normal number of new locations. We haven't had any unique spots opening up, however, and most of our phonograph installations are in lounges, taverns restaurants and high school and college cafeterias. In the past ten years, we bought 13 new routes, most of which were for sale because they were not profitable enough for their owners. When we took them over we immediately upgraded the equipment lines, put in some new models, instituted the proper jukebox programming procedures, rotat-

ed machines where necessary, and bolstered collections considerably.

CB: Have you any specific buying habits with reference to new models?

Van Brackel: We replace between 10% and 15% of our route every year and actually try to keep it at 15%. Price is not the primary object when we buy new equipment; our biggest motivating factors are keeping a competitive edge and taking advantage of the depreciation write-off and the investment credit. As we've discovered, installing a new model creates a very good impression at a location and we follow through, of course, with good service and proper programming. It's our practice to change at least five records per week on our complete route. We use our metering system and make our selections accordingly, eliminating the records that are not being played.

CB: How often do you purchase records for your phonograph route and in what quantity?

Van Brackel: We purchase 1,200 records per week and these are wisely selected by our programming staff.

CB: What is your main source of reference when selecting records? Are location requests important?

Van Brackel: We rely almost entirely on the trade charts and we fill location requests but these are primarily for product in the "standard" or "oldies" categories.

CB: Relative to your own route, who are the most consistently popular recording artists among jukebox patrons?

Van Brackel: At present, there are three: Elton John, Conway Twitty and the Carpenters.

CB: Do you provide any particular promotion material on location to stimulate jukebox play?

Van Brackel: Not really. In some spots we use colored strips but we've found that the greatest earnings inducement is a properly programmed jukebox. A patron will not hesitate to insert a coin when the record he wants to hear is clearly visible on the machine.

CB: What is your present pricing on phonographs? What is your experience with straight quarter play; with quad units?

Van Brackel: Two for a quarter. We tried straight quarter play in several test locations, with very little success. Our present pricing is the most acceptable for our type of route. We don't anticipate installing any quad units.

CB: Would you briefly outline the assortment of equipment you have on your route and give us an estimated comparison of music collections and games collections?

Van Brackel: We have a good variety of games equipment including pinball machines, pool tables, bowlers, shuffle alleys, foosballs, video cocktail tables (which we are now testing), as well as jukeboxes and cigarette machines. In gross dollar volume, we do about 40% music and 60% games.

Tri-State Vending Convention 3/26-27

CHICAGO — The leadership of the Alabama, Louisiana and Mississippi vending associations have finalized an agenda for the annual Tri-State Vending Convention, March 26-27 at the Broadwater Beach Hotel in Biloxi, Mississippi. A combination of educational and social activities, as well as individual council meetings during which the respective

continued on pg. 50

See Midway's 'Gun Fight' upright and cocktail table





## The Rock-Ola 464. Anything else is less.

When you order a jukebox, you have a clear-cut choice. You can order a Rock-Ola 464. Or you can order something less. Because, until we start work on next year's model, the 464 is as good as jukeboxes get.

Its neon-inspired graphics grab the customers' attention. Its blinking, colorful selection/control panel makes playing easy and exciting.

And the 464 sounds as good as it looks. Because inside, a specially-designed acoustical chamber disperses the music properly. Nothing stays trapped inside to vibrate and muffle.

Being a Rock-Ola, the 464 is unaffected by dirt. Dust.

Greasy air. Grime. Hard use. Liquids. And time. It's built to take it all and keep right on playing, while other machines overheat, overwork or just plain wear out.

Besides all that, the 464 helps you count your take. An optional computerized change counter (Model 2181) keeps track, and even gives you a complete printed record.

So, it comes down to your choice. You can have Rock-Ola 464, with features other machines can only copy. Or you can have something less.

But then that's always been true of Rock-Ola.

**ROCK-OLA®** 

**Is there really anything else?**



## Fuji Appoints LAI World Distributor

AUSTRALIA — T. Urigami, chairman of Fuji Enterprises Ltd., and M. Steinberg, managing director of Leisure and Allied Industries (1973) Pty., Ltd., jointly announced the appointment of Leisure and Allied Industries of Australia as world-wide distributor of the Fuji line of amusement games.

The arrangements were formalized between the two companies during the recent Amusement Trades Exhibition in London. Fuji's first two models for export, "Kamekaze" and "Speed Race," were on display at the exhibition. Both Steinberg and Urigami, who attended the ATE, were very impressed with response to the two new games.

Steinberg said his company had already established some distributors in Europe and is currently looking for other distributors in the United States and other parts of the world.

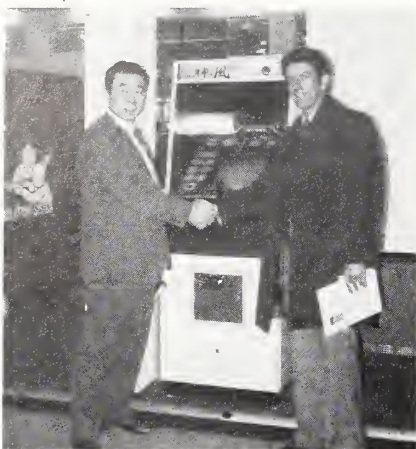
Fuji also manufactures a wide range of novelty and payout machines which will be handled internationally by Leisure and Allied.

Jun Kano, export director for the Japan-based Fuji group, said that although his company had only been exporting their products since Nov., the sales to date have been far greater than expected and there is currently a delay in delivery while the factory makes arrangements to increase production in order to meet the high export demand.

Fuji, a company which is well established in Japan, built its machines with the operator in mind, according to Kano.

The firm is a large operator in Japan and utilizes a significant amount of its own product within its operations, he noted.

Steinberg said his company had already established some distributors in Europe and is currently looking for other distributors in the United States and other parts of the world.



Tokuzo Urigami (l), chairman Fuji Enterprise Corp., is pictured here at the Amusement Trades Exhibition in London with Malcolm Steinberg, managing director of Leisure and Allied Industries Pty. Ltd.

## Mirco Names New VP-Controller

PHOENIX — Mirco, Inc. has appointed Robert G. Salatka as vice president-controller of the corporation. Salatka is a practicing Arizona attorney and a certified public accountant.

Prior to joining Mirco he served for two years as director of New Venture Development for Motorola, Inc. In this position he was directly responsible for identifying, evaluating and implementing new business opportunities for Motorola nationwide. He also had senior management responsibilities for Motorola Teleprograms, Inc. (Chicago), new subsidiaries of Motorola which resulted from New Venture Development activities.

From 1966 to 1973 he served in a variety of legal and accounting posts with key assignments including corporate and individual tax accounting for Holdner, Backstrom and King, a CPA firm in Portland, Oregon management advisory services including tax and audit preparation for Price Waterhouse & Co.; and corporate legal work for the Arizona firm of Fennemore, Craig, Von Ammon & Udall.

Salatka is a member of the American Bar Association and the American Institute of Certified Public Accountants. He has been licensed as an attorney and CPA in Arizona since 1971.

Salatka received a bachelor of business administration degree in accounting from the University of Portland in 1966. As an undergraduate he attained the highest scholastic average in the university's College of Business, graduating cum laude. He was also presented the Oregon Society of CPA's award for outstanding accounting student.

He earned an MBA degree from the University of Portland in 1968, again achieving high scholastic honors. Later he was president of his class at the University of Notre Dame Law School receiving his juris doctor degree in 1971.

Micro, a Phoenix-based electronics firm, has three operating divisions and two wholly-owned offshore subsidiaries. The operating divisions are Mirco Systems Division, which produces automatic test equipment and computer programs for a wide range of industrial customers; Mirco Games Division, which manufactures leisure-time products for home and commercial use and Mirco Electronic Distributors Division, which

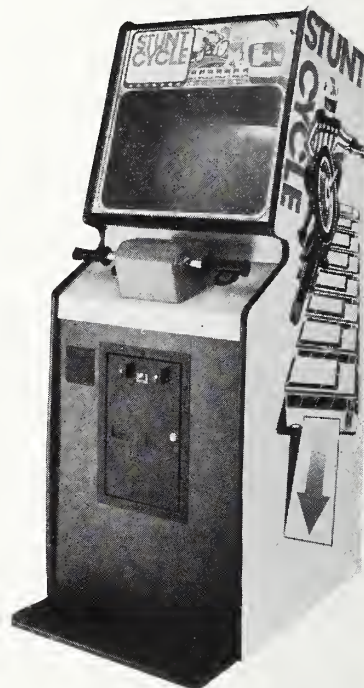
supplies a complete line of quality electronic products to military, industrial and commercial users. The two subsidiaries are Mirco Games Australia Pty. Ltd. and Mirco Games Germany GmbH, both of which manufacture and market leisure-time products.

## Atari Debuts New Stunt Cycle

LOS GATOS, CA — Atari has announced its new Stunt Cycle game. Stunt Cycle is a totally new video concept. Realistic handle-grip throttle control accelerates a video motorcycle on a 19" screen. Riders try to jump over a line of buses (that increases in number after each pass) without crashing. If the player crashes more than eight times, it's a wipeout.

New Stunt Cycle options include adjustability for game time and number of misses (Stunt Cycle is shipped set for three misses). It is switch-adjustable from 25¢ for one 2-player game, and the operator can adjust Stunt Cycle for free plays.

Gene Lipkin, Atari vice president of marketing told **Cash Box**, "With all the interest and excitement surrounding bike riding in general and daredevil riding specifically, we believe this all-new attraction will appeal to players of every age in a wide variety of locations."



Atari's Frank Ballouz had previously reported to **Cash Box** that re-orders and terrific collections at test locations for Stunt Cycle were creating a wave of excitement. The daredevil theme of Evel Knievel is, to be sure, an inviting one. For further information, contact Gene Lipkin at (408) 374-2440.

## Display Lights Rock-Ola Switchboard

CHICAGO — Marshall Field & Co., Chicago's famous State Street department store, recently featured a 1939 "deluxe" model Rock-Ola phonograph as part of a window display utilizing antique props and, if the switchboard at Rock-Ola's office is any indication, the display had a terrific impact on Chicago shoppers.

The firm reports that telephone inquiries regarding old Rock-Ola phonographs suddenly increased after the department store window was introduced. Callers wanted to know where they could buy a phonograph "like the one in Field's window." Many admitted to having an old Rock-Ola in their basement or garage that they wanted to "fix up." Practically every caller asked the same questions: "how old is my Rock-Ola," "how much did it cost when new," "where can I get parts," "how much is it worth today?"

With national and international interest in old jukeboxes tripling in the last year, as Rock-Ola pointed out, the firm currently receives inquiries regarding "antique phonographs" on a daily basis as opposed to one or two inquiries a month, which was considered average in the past. Most correspondence comes from people who own one phonograph, but it is not uncommon to hear from hobbyists with two or more Rock-Olas that are over thirty years old. Many Rock-Olas of this vintage have become part of music museums scattered throughout the United States and Europe.

In many instances Rock-Ola has re-

ceived color photographs of early models which have been refurbished to almost factory-fresh condition, indicating the time, effort and care some people put into rejuvenating an old model. Replacing a broken or missing part on a Rock-Ola manufactured in the '30s also appears to present a challenge to hobbyists, who will search for months to find a needed replacement, sometimes ending up by actually tooling new machine parts or hand fashioning a missing panel of wood or piece of plastic.



Recording Jukebox History

While the old jukebox has often been the subject of newspaper and magazine writers and lecturers, it is currently the subject of several pictorial books being prepared here in the U.S. and in Europe. Both free lance and sponsored authors are pouring over ancient files, photographs and brochures collecting data on coin-operated phonographs. Within the next year there could be several well researched pictorial histories of the jukebox to aid the growing number of people who are fascinated by finding and refurbishing old coin-operated phonographs.

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- Aids wrapping
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## Tri State Vending

state groups will meet and privately elect new slates of officers, will round out the program.

On Friday (26), following check-in and registration, a get acquainted cocktail party will be hosted for all convention participants.

Saturday's program will feature a presentation by Gus Ulreich of Vend-Tronics Inc. on the advantages and pitfalls of computer use on the route, and a Coca Cola-produced film illustrating "How To Train Your Post-Mix Vending Route Salesman." Convention will be climaxed by a banquet Saturday evening.

## STATE ASSOC. CALENDAR 1976

- March 19-20-21: Music Operators of Michigan, annual conv., Weber's Inn, Ann Arbor
- April 9-10-11: Wisconsin Music Merch. Assn., spring conv., Scotland Resort, Oconomowoc
- April 24-25: Kansas Amusement and Music Assn., meeting (site to be selected)
- April 24-25: Music Operators of Minnesota, annual conv., (site to be selected)

- May 7-8: Ohio Music & Amusement Assn., annual conv., Carousel Inn, Columbus
- May 14-15-16: Music & Amusement Assn., (New York), annual conv. Stevensville Country Club, Swan Lake
- June 11-12-13: Illinois Coin Mach. Ops. Assn., annual conv., French Lick Sheraton, French Lick, Ind.
- July 23-24-25: Montana Coin Mach. Ops. Assn., annual conv., West Yellowstone
- August 27-28-29: No. Carolina Coin Ops. Assn., annual conv., Sheraton Motel, Charlotte
- September 9-12: Florida Amusement Merchandising Assn., annual conv., Sheraton Towers, Orlando

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UNION CITY NEW JERSEY

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Quality Built"



## CHICAGO CHATTER

The IAAPA recently announced the establishment of the Robert E. Freed scholarship awards as a tribute to the past president and director of the association, who was noted for his many contributions to the industry. Program's objective is to provide assistance to students pursuing careers in the outdoor amusement industry or related fields. To be eligible, students must have completed at least three months work at an IAAPA member facility and agree, upon application (in their junior year of college) to work in the outdoor amusement industry upon graduation, with the choice of selection of several directly or indirectly related fields such as business/marketing, recreation, foodservice management, public relations or personnel management. Two scholarships, in the amount of \$1000 each, will be awarded during the 1976-77 academic year. IAAPA members will shortly receive explanatory material about the program as well as promotional posters to display in their operations.

**UNDERSTAND FROM BALLY'S Tom Nieman** that the firm's been very successfully testing two new pingames, a two-player called "Hokus Pokus," which is scheduled for production within the next couple of weeks, and a gorgeous looking four-player called "Old Chicago," which is tentatively slated for domestic production in late May. Latter item, we hear, is not only exciting to play but very beautiful to look at with its outstanding, yet soft-colored backglass illustrations depicting the Chicago of years past.

**BUSINESS IS EXCELLENT AT World Wide Dist.** We spoke with **Howie Freer** last week and he noted that the distrib's been moving a lot of pinballs, shuffles and just about every piece in its games lineup — adding that the Seeburg "Entertainer" phonograph is doing splendidly!

**BICENTENNIAL NOTE:** The International Amphitheater here in town was the scene of a three-day pageant (3-7) featuring Her Majesty's Royal Marines and The Black Watch in an entertaining tribute to our nation's bicentennial. In addition to the ceremonial fanfare, the two-hour program featured a musical mix of American and British songs, running the gamut from "Pack Up Your Troubles" to "Scotch On The Rocks" (which is currently on the British charts).

**FASCINATION LTD.'s Bob Wick** is certainly doing his part to further the cause of good public relations. He recently taped a thirty-minute interview for educational television in which he discussed in-depth the coin machine industry, the international market and Fascination Ltd. To illustrate his remarks Bob brought along samples of component parts and literature relative not only to the products of Fascination but competitive firms as well. In its entirety, the program will focus on careers and industries, with the coin machine business receiving its fair share of positive exposure — thanks to Bob!

**ON THE SINGLES SCENE:** **Chet Kajeski** of Martin & Snyder One Stop in Detroit gave us the lowdown on some hot jukebox singles in his area, categorizing them as follows: (pop) "Lookin' For Love" by **Neil Young** (Reprise), "Never Let Him Go" by **Susan Jacks** (Mercury) and "Come On Over" by **Olivia Newton-John** (MCA); (country) "Let Your Love Flow" by the **Bellamy Bros.** (WB), "Sun Comin' Up" by **Nat Stuckey** (MCA) and "My Eyes Can Only See As Far As You" by **Charley Pride** (RCA); (r&b) "I'm Needin' You, Wantin' You" by **Chuck Jackson** (All Platinum), "Living For The Weekend" by **The O'Jays** (Phil. Int'l.) and "You're My One Weakness, Girl" by **The Street People** (Vigor). Chet also mentioned three selections geared especially for the young crowd: "Love Fire" by **Jigsaw** (Chelsea), "Sway" by **Bobby Rydell** (Pip) and "Get Up And Boogie" by **Silver Convention** (RCA).

**HERE'S A FLASH!** The dates of March 15-16 have just been confirmed for a Bally Mfg. Corp. service school, to be conducted by field representative **Bernie Powers**, in the headquarters of United Distributors, Inc. in Wichita, Kansas. In his invitation to area operators, United's **Mark Blum** assured them of a very productive session.

## HOUSTON HAPPENINGS

**H.A. (Hoddy) Franz**, owner and president of H.A. Franz & Co. (606 Dennis St.) normally is a modest and conservative gent, not given to boasting loud, fast talking and such — but not so when he was expounding on the merits of the Williams four-player "Space Mission" pinball game. Gist of his statements were about summarized in this sentence: "According to advance orders, this game promises to be among the greatest pinballs ever manufactured, with nearly 100% local operator acceptance!" Operators everywhere are pretty much alike and the Houston territory has a big bundle of them. . . . **George Klersey**, head of distributor operations for Rowe International, Inc., is manager of the organization's sales office in Houston. He stated that sales in the Houston trade area were good and improving. Klersey's distributing firm is located at 91 Dennis St. in Houston. . . . **L.C. Butler**, owner of huge Gulf Coast Distg. Co. (3315 Milam St.), usually busy as a one-legged man in a high kicking contest, yet he always pauses for a handshake and cheerful word or two with customers and friends. . . . Soft spoken **D.S. (Don) Siegel**, owner of LeCorporation, 2700 Milam St. at Dennis, Houston (Rock-Ola and Brunswick pool), appeared well satisfied at the way his merchandise is moving. . . . Officials of International Billiards, Inc. enjoying satisfactory sales of pool tables and accessories together with coin operated replacement parts. Firm was formed long ago as Port City Music Co. (3845 Harrisburg, Houston). Founder was **W.L. (Bill) Morrison**. When son **Al** assumed active management, moved to present address and changed name to Port City Music & Dist. Co., pool was added and name became as now is. **Al** took over pool operations and **Bill** continued with distributing of coin machine parts. . . . Have not seen **Melvin J. Blum**, Bay City, Tex. operator, for the past several years. Assume he's still in there pitching though, since his firm is on the Music Operators of Texas roster. . . . **Steve Bennett** of the Gulf Coast Dist. Co. service department attended the Midway service school in Chicago Feb. 11-13. Steve, although comparatively young in years, is a veteran serviceman. . . . A recreational center, known worldwide, is located on the Houston ship Channell. Center has facilities for most types of indoor and outdoor sports, library, study hall, chapel, dance hall, hostesses from 16 to 70 years young, and many other clean pleasures for merchant seamen while their vessels are in port. But a coin operated phonograph, sans slot, located in the dance hall might lead all the others in overall popularity. . . . Another phonograph in a nonprofit location is the one in recreational hall of a large Lutheran church here. The young people of the church retained the coin chute (with reduced pricing) and use the money collected to buy records. Keen idea. . . . Public good will is an asset to any business or industry. It is not acquired on the spur of the moment, either. Can't help but note that it has not been too many years since coin operated machines, especially pinballs, were definitely "on the wrong side of the railroad tracks," but not so now, we're happy to say.

## CALIFORNIA CLIPPINGS

Spoke with **Don Edwards** from Circle International Co. who is pleased to announce the addition of **Chuck Rowe** to the Circle sales staff. Chuck will be in close contact with southern California and Arizona operators. Don also reports that a new shipment of the Seeburg Entertainer Phonograph is in house and that Williams' "Space Mission" pinball game, which is doing well at all locations, is getting hot reception from the operators with many re-orders coming in.

**William Prast**, president of Digital Games, Inc., told us that **Jim Schwabe**, formerly with TRW, has been named the new vice president in charge of marketing. The folks at Digital are keeping mighty busy these days with their new "Combo" cocktail video game and the new "Air Combat" two player jet fighting piece. Combo is actually a combination of three successful Digital games, "Knock-Out," "Tennis," and "Hockey." Prast said that there are twelve possible play combinations on this table and anticipates nothing short of peak results.

An abundance of operator requests have prompted Edcoe Manufacturing to produce their successful Compute Tac-Toe as an upright. This will certainly fill the demand in various locations and should be available in about three weeks.

**Len Schneller**, U.S. Billiards sales manager, was in Los Angeles last week visiting with **Chris Loumakis**, president of Pico Indoor Sports. Len is looking healthy and is never without his fantastic sense of humor. The visit afforded them both a nice opportunity to discuss the local sales picture. "Shark" continues to sell steadily and other top action games garnering success are World Wide cocktail tables and U.S. Billiards' "Air Jai Lai" game. Chris reports that Pico's video logic/monitor repair service has really picked up steam. The operators are beginning to "check in" regularly with various types of games and equipment and the company is already planning to expand this department in the very near future.

**Pat Karnes**, sales manager for Fun Games, Inc., has been receiving positive indications on a brand new arcade piece that Fun Games will be shipping Mar. 20. Income earnings at test locations are very high and we'll have more information for you in the near future.

**ON THE SINGLES SCENE:** Op's One Stop which services predominately country locations in the San Diego and Los Angeles areas, reports that these singles are receiving good response from the operators: "Tracks Of My Tears" by Linda Rondstadt (Asylum); "Paloma Blanca" by George Baker (WB); "Since I Fell For You" by Charlie Rich (Epic); "Cupid" by Tony Orlando & Dawn; and "Venus" by Frankie Avalon (Delite). From Automatic Merchandising Co. which services San Francisco, Marin and San Mateo counties, the hot box singles are: "Lovin' As You Want To Be" by Pete Wingfield (Island); "The Devil Is Doing His Work" by the Chi Lites (Brunswick); "Theme From S.W.A.T." by Rhythm Heritage (ABC); "Dream Weaver" by Gary Wright (WB); "Love Hurts" by Nazareth (A&M); "Inseparable" by Natalie Cole (Capitol); and "Lonely Night" by Captain & Tennille (A&M).

## EASTERN FLASHES

See the new "Omicron" video cocktail table recently introduced by UBI. . . . At presstime last week **Dick Gilger** and the crew at Shaffer Dist. Co. were prepping for the March 4 grand opening celebration at the distrib's new 65,000 sq. ft. facility in Columbus. Event was to run from 4:30 to 9:30 p.m. with continuous bar and buffet, all sorts of great door prizes and a special, one day, grand opening sale on equipment (with some good discounts being offered). A big turnout was expected, needless to say! . . . **Bill Prutting** of See North Dist. is all raves over the new Williams "Space Mission" 4-player pingame! He tags it "the highest pre-sold game in Williams' history" and adds that distrib's are literally "waiting in line" for it. He received samples of the new model and is now anxiously awaiting delivery — since it is about the biggest pre-sold item he's ever had! Music-wise, Bill's still moving a lot of Seeburg "Entertainer" phonos, so much so that he can't keep 'em in stock! . . . **Jack Shawcross** of Robert Jones International says they've just arranged to hold a foosball tournament at Syracuse University during their annual Muscular Dystrophy Marathon, Tournament, to be held April 2-4, will be co-sponsored by Irving Kaye Co. — producers of the popular selling "Hurricane" model. Jack also mentioned that the distrib's been doing beautifully with the Bally "Flip Flop" pingame and that business looks brisk for the spring season. . . . In the fore at Rowe International is the ChiCoin "Demolition Derby" which, **Bob Catlin** says, has been selling like crazy! He's presently awaiting delivery of the new Gottlieb "Bank Shot."

## MILWAUKEE MENTIONS

Received info from **Jim Stansfield** of Stansfield Vending, Inc. in La Crosse, about the upcoming Wisc. Automatic Merchandising Council's annual convention. Janesville, Wisc. is the site of this year's convention to be held on Fri. and Sat., April 30-May 1, at the Midway Motor Lodge and Left Guard Steak House. Topics to be discussed at the business meeting are "Money And Business Management" by **Bob Heusch**, vp. Bank of Commerce, Milw.; "State of the Industry" by **G. Richard Schreiber**, pres. NAMA; and "Proper Use of Computers—What Data The Operator Can Get. Pitfalls The Operator Should Avoid, Etc." by **Gus Ulreich**, Vend-Tronics, Roselle, Ill. In order to receive the best accommodations, advance registration is requested. The package includes hotel room for two nights, dinner on Friday, breakfast, lunch, cocktails and dinner Sat., Sat.'s program and a "big band" dance on Sat. evening. A style and fashion show has been planned for the ladies on Sat. afternoon. Interested parties may contact Jim Stansfield at Stansfield Vending in La Crosse — this looks like a great convention!

**ENJOYED CHATTING WITH Rollie Tonnell** of Cigarette Services, Inc. in Appleton. Rollie tells us they are undergoing a change in their record programmer at Cigarette Services. **Alice Maas**, who has been with the organization for the past seven years, is leaving for a position in sales. Taking Alice's place will be **Ilene Isenberg**. Programming is a difficult task, but with Alice's help and Ilene's know-how, things will be running smoothly in no time. . . . Rollie tells us he's heard nothing but good reports on the apprenticeship program that's being sponsored by the WMMA. . . . And, after a seasonally slow Feb., Rollie says he expects collections to take a rise in March that will continue for the rest of the year.



## COIN MACHINES WANTED

WANT — All makes new and used phonographs, wall boxes, TV games, Air Hockey, pool tables, bumper pool tables, electronic baseball games, electronic games, Kee games, floor models. ST. THOMAS COIN SALES INC., 669 Talbot St., St. Thomas, Ontario, Canada N5P 1C9. Canada's oldest established distributor since 1927. Phone Vince Barrie, (519) 631-9550. Mail current price list if equipment now available

WANT — Cash waiting. We pick up with our own truck — Bally Funcoise and Jokerwild, Bingos, Flippers, Every music 78 and 45 rpm. Call collect, PAN AMERICAN AMUSEMENTS, 1211 Liberty Avenue, Hillside, New Jersey 07205. Telephone (201) 353-5540.

WANTED — BALLY MULTIPLIERS WITH HOPPER, all 3-, 5-, and 65-coin models considered. Also wanted: Williams and Gottlieb 4-plt pinballs max. 3 years old. HANSA MYNTAUTOMATER AB, Box 300 41, S-400 43 Gothenburg, Sweden.

WILLIAMS 'BIG DEAL' PINBALL MACHINES in good working order. Absolutely top dollar paid. Please call Ben Heck (312) 622-1206.

WILL BUY LOTTA FUN, Barrel-O-Fun, Shoot-a-Line and Lite-a-Line. FRANK GUERRINI VENDING MACHINES, INC., 1211 W. 4th St., Lewistown, Pa 17044

## COIN MACHINES FOR SALE

CONVERSION CARTRIDGES — Play stereo records on Seeburg monaural phonos B thru 201. No adjustments required — just plug in — eliminate sound distortion, needle skipping, excessive record wear \$24.95 postpaid. Satisfaction guaranteed. Quantity discounts. CA THORP SERVI, 1520 Missouri, Oceanside, Ca 92054

RECONDITIONED BARGAINS: Midway Basketball \$495, Winner IV \$395, Winner 195, Dart Champ \$95. MICKEY ANDERSON, INC., P.O. Box 6369, Erie, Pa 16512. Phone (814) 452-3207.

FOR SALE: Bingos for export only. County Fairs \$800, Roller Derby \$800, Silver Sails \$800, Border Beautys \$800, Can Can \$800, Big Wheels \$700, Magic Rings \$900, Sega Gran National \$600, Chicago Rifle Gallery \$750, Super Shifters \$700, Gran Trak 10s \$900, Sega Moto Champ \$700, Key Twin Racers \$1250, TV Basketball \$700, D&P MUSIC, 1237 Mt. Rose Ave., P.O. Box 243, York, PA 17403. Phone (717) 848-1846

50 SEEBURG 100 selection wall boxes \$5.00 each. 50 Seeburg 160 selection wall boxes \$37.50 each. 10,000 used 45 rpm records 15¢ each. CENTRAL MUSIC CO., P.O. Box 284, 407 E. Ave., D. Killeen, Texas 76541.

SEEBURG LPC 150, AMI 200, N 150, Johnson coin sorter & counter 295, Tennis Tournery 200, Electro Dart 100 BROWSER, 2009 Mott Ave., Far Rockaway, N.Y.

## CLASSIFIED POWER!

Got machines to sell? Is there something you're looking to buy? Maybe you'd like to move some used 45's or need a route mechanic? See ad rates above.

## Classified Ads Close WEDNESDAY

Send all copy to: CASH BOX, 6565 Sunset Blvd., Hollywood, Cal. 90028

Make sure your check is enclosed

## CLASSIFIED AD RATE 25 CENTS PER WORD

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$6.25 CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE — 128 Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of One Full Year, 52 consecutive weeks. You are allowed to change your Classified Ad each week if you so desire. All words over 40 will be billed at the rate of 25¢ per word. Please count words carefully. Be sure your Classified Ad is sent to reach New York publication office by Wednesday, 12 noon, of preceding week to appear in the following week's issue.

## Classified Ads Close WEDNESDAY

Send all copy to: CASH BOX, 6565 Sunset Blvd., Hollywood, Ca. 90028

100 ANTIQUE COIN MACHINES, Mills roulette and dice payout machines, old slots, Bakers pacers, Evans races, etc. 40 old counter games, Keeney Twin Dragons, Bally slot machines, Fantastic hot new counter game. Want to buy Horoscope Ticket and Bead Vending machines. CANADIAN DIST. & MFG CO., 1025-104 Street, North Battleford, Saskatchewan, Canada. Phone (306) 445-2989

SALE: We have quantities Flippers, CC Heehaws, Rviveras, W Dipsydoodles, Stardust, Fantastic, Goldrush, Bally Mariners, Nipits, 4 Million BC, Gott, Hotshot, Jack Box, etc., etc. PAN AMERICAN AMUSEMENTS, 1211 Liberty Avenue, Hillside, New Jersey 07205. Telephone (201) 353-5540.

FOR SALE: Write or call — 200 asst. used TV games — 300 asst. arcade pieces — late model pins — ROBERT JONES INTERNATIONAL INC., 880 Providence Hwy., Dedham, Mass. 02026 — (617) 329-4880 or ROBERT JONES INTERNATIONAL INC., 601 Thompson Rd. N., Syracuse, N.Y. — (315) 463-6251.

NATIONAL WHITENBURG MODEL 400 FOOD VENDOR — National 21CE candy machine — Vendo Visi-Vend Rowe cigarette machines 20 700 \$175 or 7 for \$1000 — Rowe 20 800 \$295, crating extra Arcade equipment, Motor Cycle, Funland, Pennant, Sami, Sea Raider and Dune Buggy, pool tables, pinballs and many other items. VATHIS VENDORS Call (214) 792-2806, 793-3723 or 792-1810.

ALL TYPES OF COIN-OPERATED EQUIPMENT Flippers, shuffle alleys, guns, TV games, Williams, Gottlieb, ChiCoin, Ramtek, Allied, Natting Phonographs (large selection) Wurlitzer, Seeburg, AMI, Rock-Ola Rock-Ola vending, Cigarettes, candy, cold drink, National, Smokeshop, Rock-Ola. All kinds shipped to perfection or buy as-is and save. We have the right price and equipment on hand to serve your needs. Write or call: FLOWER CITY DISTRIBUTORS, INC., 389 Webster Ave., Rochester, N.Y. 14609 (716) 654-8020. Ask for Joe Grillo.

FOR SALE — Silver Sails, Ticker Tapes, Lotta Fans and Stock Markets available. Also Wall Street, Barrel Of Fun, Keeney Red Arrows, Sweet Shawnee, Bally Saper Jumbos, and late used Gottlieb flippers. These games are completely shopped. CALL WASSICK NOVELTY, (304) 292-3791. Morgantown, W. Va

FOR SALE: Kee Tanks, Ramtek, Baseball, Sports Center, Midway Wheels, Winner TV, Paddle Battles, Basket Ball, UBI Sport A Balls, Brunswick Karate. D&L DISTRIBUTING CO., INC., Box 6007, Harrisburg, Pa (717) 545-4264

NEW PROF. QUIZMASTER machines in factory cartons. List \$750. Must sell \$150 ea. Used \$50 ea. Used and new pins wanted shipped or as is, one or fifty. NOVEL AMUSEMENT, 200 U.S. #1 Linden, N.J. Phone (201) 862-6619

FOR SALE: Super Soccer \$775, Fast Draw \$845, Slap Stick \$525, Olympics \$550, Speed King \$665, Turf Club \$525, Blue Max \$760, Grand Prix \$250, Moto Champ \$675, Wild Cycle \$165, Crack Shot \$625, Monte Carlo \$450, Jet Fighter \$1025, Goal "4" \$725, Qwak \$775, Dynamo \$425, Pachinko \$450, Little Red \$125, Sterro Coin \$225, Sniper Rifle \$295, Magnotron \$675, Wizard \$925, Road Runner \$325, Twin Skeeet Shoot Rifle \$665, Rifle Gallery \$825, Top Ten \$650, Grand National \$625, Air Attack \$725, Panzer Attack \$625, Drag Races \$275, Super Shifter \$825, Shark's Jaws \$925, Anti Aircraft \$975, Steeplechase \$1,195, Touch Me \$260, Big Red \$225, Bio Rhythm \$725, U-Boat \$195, Penny Bowl \$465. NEW ORLEANS NOVELTY COMPANY, 1055 Dryades Street, New Orleans, Louisiana 70113, Tel. (504) 529-7321. CABLE: NONOVCO

FOR SALE: Antique jukeboxes, pinballs, bowlers and arcade games. Also 10,000 78 records in excellent condition. Some are collector's items. MODERN MUSIC CO., 1023 So. Walnut St., Bloomington, In 47401

FOR SALE — One of the largest selections of new & used add-a-balls & arcade machines in the northeast. Call or write for our list. COIN MACHINE DISTRIBUTORS, INC., 213 N. Division St., Peekskill, N.Y. (Westchester Co.) (914) 737-5050

50 SEEBURG 100 selection wall boxes \$5.00 each. 50 Seeburg 160 selection wall boxes \$37.50 each. 10,000 used 45 rpm records 15¢ each. CENTRAL MUSIC CO., P.O. Box 284, 407 E. Ave., D. Killeen, Texas 76541

FOR SALE: MIDWAY Bulls Eye, Golf Champ, ESP Electro Dart, Wall Games \$150. D&L DISTRIBUTING CO. 6691 Allentown Blvd., Harrisburg, Pa (717) 545-4264

FOR SALE: ROCK-OLA 504 WALLBOX \$100; Rock-Ola Receivers, 1725-8-2, 1765, 1755, 1721, 1769 \$65 each. WESTERN DISTRIBUTORS, 1226 SW 16th Avenue, Portland, Ore. 228-7565

HAVE TRUCK WILL TRAVEL. Have new and used coin-operated equipment. Bally Bingos, Uprights. Will horse trade. Let's get together. Send me your lists. We Pick-Up and Deliver. LOWELL ASSOCIATES, P.O. Box 386, Glen Burnie, Md 21061 (301) 768-3400.

## EMPLOYMENT SERVICE

JO-BAR MUSIC PUBLISHING CORPORATION and BAR-JO Records, Inc. needs investors and stockholders to re-open music business — Write BAR-JO at 83-45 Vietor Ave., Suite 2B, Elmhurst, NY 11373 or call (212) 898-1628 or 243-5668

SERVICE SCHOOL FOR GAMES AND MUSIC Ten week night course teaches practical, theory, schematics \$575 full price. COMIT, 2115 Beverly Blvd., Los Angeles, Ca 90057 (213) 483-0300.

YOUNG MAN 33 with 17 years experience in all areas of the coin-operated industry, owned and managed own company, willing to relocate anywhere within the U.S. or Canada. Mr. Halsema, 735 Black Dr., Prescott, Ariz. 86301. (602) 445-5194

WANTED — A1-MECHANIC, for bingo games and all phases of coin operated machines. If qualified, call collect (803) 593-3986. CONNELL'S AMUSEMENT COMPANY, Langley, South Carolina.

BUSINESS OPPORTUNITY — Sell reconditioned flipper games, guns and arcade equipment, video games and kiddie rides to operators in your area. Weekly list of available equipment and current prices furnished. Call or write for application. CENTRAL DISTRIBUTORS INC., 2315 Olive Street, St. Louis, Missouri 63103 (314) 621-3511.

## SERVICES COIN MACHINE

ACE LOCKS KEYS ALIKE. SEND LOCKS AND THE key you want them mastered to \$1.00 each. RANDEL LOCK SERVICE, 61 Rocka way Avenue, Valley Stream, N.Y. 11580. Tel: (516) VA 5-6216. Our 35th year in vending.

SCHOOL FOR GAMES & MUSIC. One to four week courses: Phonos, Flippers, and Bingos. By schematics! CAL'S COIN COLLEGE, P.O. Box 810, Nicoma Park, Okla. 73066 (405) 769-5343

NEWSLETTER FOR ELECTRONIC GAMES. Interesting and informative 12 issues \$20. Details free. E.A.R. 32 Franklin St., Quincy, MA 02169 (617) 773-1804

## HUMOR

DEEJAYS! New, surefire comedy! 11,000 classified one-line gags, only \$10. Designed to give you the right line for the right occasion every time! Send for our comedy catalog. IT'S FREE! EDMUND ORRIN, 2786-C West Roberts, Fresno, Calif 93711

## RECORDS-MUSIC

RARE RECORD SHOPS AND FINDERS. List of 31 United States shops. Up to date list personally compiled \$2. MACLEAN'S, 312 Belanger St., Houma, La 70360

HOUSE OF OLDIES — We are the World Headquarters for out of print LPs and 45s. Also, the largest selection of old rock 'n roll and rhythm and blues albums. Our famous 3 in 1 catalog \$1.25. HOUSE OF OLDIES, 267 Bleeker St., N.Y., N.Y. 10014 (212) 243-0500

FOR EXPORT: ALL LABELS OF PHONOGRAPH RECORDS, cartridges, cassettes. Also excellently priced selections of close-outs. Nearly 30 years of personalized service to importers world over. Wholesale only. DARO EXPORTS, LTD 1468 Coney Island Avenue, Brooklyn, N.Y. 11230. Cable: EXPDARO, NEW YORK.

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LEADING TAPE AND RECORD DISTRIBUTORS OF all labels. Will sell current & cut-out merchandise at lowest prices. Member of NARM. Send for catalogues. CANDY STRIPE RECORDS, INC., 371 S. Main Street Freeport, New York 11520 (516) 379-5151, (212) 895-3930. Telex: 126851 Canstripe Free

FREE CATALOG COMPLETE ONE-STOP Specializing in oldies but goodies. Wholesale only. PARAMOUNT RECORD INC. One Colonial Gate, Plainview, L.I., N.Y. 11803

OPERATORS — WE BUY USED RECORDS NOT OVER 1 year old — 10¢ each plus postage. JOHN M. AYLESWORTH & CO. 9701 Central Ave., Garden Grove, Calif 92644 (714) 537-5939

KING OF MUSIC RECORDS is looking for masters. Send copies to KING OF MUSIC RECORDS, 806-16th Avenue South, Suite 217, Nashville, Tennessee 37203, or call (615) 242-2023.

INTERNATIONAL COLLECTORS find rare LPs by Byrds, Cher, Everly Brothers, Rick Nelson, Sandy Nelson, Dusty Springfield and others in our special collector's list. \$1.00 incl. airmailing. The fastest and most dependable service in the world. AIRDISC SPECIAL SERVICES, Box 835, Amityville, New York 11701.

8-TRACK TAPES — 75 cents each, made from your master or album. Ray Reeves, GUSTO RECORDS, INC. 220 Boscobal St., Nashville, Tenn 37213 (615) 256-1656

FOR SALE, Approx. 20,000 45's from 1966 through 1975. Take all 5¢ each plus ISC postage. Charles Zierer, P.O. Box 482, Tarpon Springs, Fla 33589

WANTED DJ or Promo LPs. Any quantity. Large or small. Top dollar paid. Call or write RAVE-CO. 606 University Ave., Madison, Wisc 53713.

INTERNATIONAL RADIO STATIONS. MUSIC PUBLISHERS, discotheques and fanclubs subscribe to our Automatic Airmail Service for all singles and LPs from the charts. The fastest and most dependable service in the world. AIRDISC SPECIAL SERVICES, Box 835, Amityville, New York 11701





**COLORADO'S CALLIN'** — President of Private Stock Records Larry Uttal welcomes newly-signed artist-writer-producer Shad O'Shea, whose "Colorado Call" record is breaking out fast in many markets. Left to right are Noel Love, vice president in charge of promotion for Private Stock; Uttal; Shad O'Shea and his partner, Earnie Phillips of Earnie Phillips Promotions

## NARM Award Winners Set To Attend Dinner

NEW YORK — GRT Corporation, a NARM associate member company, will be bringing the recipients of the 1976 NARM scholarships to the Diplomat Hotel in Hollywood, Florida, so that they may personally accept their scholarships at the scholarship foundation dinner to be held Monday, March 22, during the 18th annual NARM convention.

The scholarship winners are selected from applications submitted to the foundation by employees and children of employees of NARM member companies. The recipients will be selected by the scholarship committee at its meeting on Thursday, March 18. The featured speaker at the NARM scholarship foundation dinner will be former governor Jimmy Carter of Georgia. The Manhattan Transfer, Atlantic recording artists, will perform.

## California Soul fr 7

as Warners, must continue to grow and explore other areas of music if it is to remain powerful. The energy with which he and his team attacked the California Soul project is an indication that they accepted the challenge seriously. The r&b market is very lucrative, particularly now, and Warners secured an important foothold with the California Soul experiment. Would Regehr do it again? "If you had asked me on Monday (the day he returned from N.Y.) I would definitely have said no, but I've had a chance to get some sleep since then. I think we'd do it again. The concerts were a big success, both critically and financially and we achieved an important goal in the process." Who knows? Now that Warners' has Donna Fargo, we may see a country & western festival in Wheeling, West Virginia next year.

## Lasker Philosophy fr 14

combination that'll click.

### Identity

Building a label identity is extremely difficult, even for established companies. What Ariola has in common with its acts is a sense of fresh seminars. The staff of the label is made up of dedicated professionals who are applying themselves to the challenge, even for the stout-hearted, but Barclay put it in perspective when she said, "You can't believe how excited I am to be here with Jay — these are my people."

### Correction

Due to a typographical error, the overall chart percentages for the WEA and CBS groups were incorrectly stated in last week's issue. The overall chart percentage for WEA was 15.5%, and the percentage for CBS was 13.4%. The pop chart totals, 22% for WEA and 14% for CBS, were correct as given.

## Murray Luth, Pop Veteran, Dies

NEW YORK — Murray Luth, secretary-treasurer of Kolmar-Luth Entertainment, Inc., passed away Feb. 29 after a brief illness. In the popular music field since 1937, he started with Paramount Music Corporation, rising to head of the organization. He was associated with the careers of Perry Como, Frank Sinatra, Eddie Fisher, Lawrence Welk, Guy Lombardo and Dinah Shore. He left Paramount in 1952 to work exclusively for Miss Shore.

He was later associated with the Fred Waring Organization for 15 years, in public relations and as head of his music company. Services were held at William Thomas Funeral Home, Stroudsburg, Pa.

## Scher Mgmt. Pact

NEW YORK — President of Monarch Entertainment Bureau, John Scher, has signed former members of Clear Light, Jeff Kent, keyboards-guitar and Doug Lubahn, bass, to a personal management contract. Monarch is a leading New Jersey concert promotion organization.

## Chicago Fire fr 7

vious location. Previously, CBS had distributed audio products out of their nine-year old warehouse, and when CBS ended their audio business, a portion of their warehouse space became underutilized. Vendors have already been notified, according to a source close to the situation, to begin shipping goods to Sound Unlimited care of the CBS warehouse in Skokie.

At the time of the fire, Noel Gimbel, who runs the Sound Unlimited operation, was away in Caracas. His father, Jerry Gimbel, has reportedly begun contacting all of Sound Unlimited's customers, informing them of their new location, and assuring them that Sound Unlimited will remain in operation. Reportedly, they had become the largest account in the market, with volume estimated by one source at \$10-\$12 million a year.

The fire in Chicago is not the first instance of violence against a record supplying operation. In November 1972, five people were killed (including a salesman for WEA) when Sanders One-Stop was fire-bombed.

## Pure Prairie League fr 9

their peaks.

The extent of the group's success in winning new markets for them is graphically shown in the lines that have formed to see them at clubs like The Bottom Line in New York (six sell-out, standing-room-only shows) and Paul's Mall in Boston.

Add to this the fact that their last two albums have been high chart toppers and their "Bustin' Out" album is just waiting to be certified gold.

Pure Prairie League, a band that refused to go away.

## Executives On The Move fr 12

**Parker To MCA Artist Development Post** — Jack Parker has been appointed to the position of director of artist development of MCA Records, Inc. Parker is currently the district manager for MCA in the mid-western area, and has been based in Chicago. His new responsibilities will encompass working directly with touring artists in order to assist them in their career development.

**Rooks Named CBS Talent Contracts Director** — Wayne D. Rooks has been appointed to the position of director of talent contracts for CBS Records division. He will be responsible for assisting v-p Marvin Cohn in the negotiation of artist, producer and other contracts to be entered into by the division. He will continue to be actively involved in the business affairs activities of the April/Blackwood Music Companies. Rooks previously held the position of director of business affairs for CBS Records International.

**Beverly Paige To CBS Special Markets Publicity** — Beverly J. Paige has been appointed to the position of publicist-press and public information and artist affairs, for CBS



Russo

Passamano

Melancon

Williams

Records special markets. Ms. Paige will be responsible for coordinating all press and information as relates to r&b artists on Columbia Records, Epic Records and CBS custom labels. She joined CBS Records in 1973 as publicity assistant in special markets.

**Marie Sellers Appointed CBS Records Special Markets Promotion Coordinator** — Marie Sellers has been appointed to the position of special markets promotion coordinator for CBS Records. Ms. Sellers will be responsible for coordinating promotional activities on all r&b product for Columbia Records, Epic Records and CBS custom labels. She will also be maintaining a liaison with the trade publications. Prior to coming to CBS Records in 1974, she worked for WCBS-TV as an administrative assistant.

**Joe Newman Named To A&M Records' A&R Staff** — Joe Newman has joined the a&r staff of A&M Records. Newman, who will report directly to Kip Cohen, vp of a&r, will screen tapes, audition talent, and receive material for A&M artists. Newman, who for the past eight years has been a studio musician and member of various groups, will assume the duties formerly performed by Roger Birnbaum.

**Ken Kragen Made A Vice President Of Management III** — Ken Kragen has been appointed a vice president of Management III, it was announced last week by Jerry Weintraub. Kragen will be involved in the personal management area of the company as well as television production, packaging and general development of properties and new talent. Prior to joining Management III, Kragen had cut back on his activities to concentrate on the management of a small group of artists, which included Kenny Rogers and The First Edition. He also produced their successful television series, "Rollin' On The River."

**Passamano Announces MCA Sales Moves** — Sam Passamano, MCA vice president of sales, has announced the following promotions and transfers effective immediately. Chuck Melancon has been promoted and transferred to district III manager, based in Chicago. He was formerly district V manager, based in Los Angeles. Chuck came to MCA in 1970. Santo Russo, Jr. will replace Melancon as district V manager, based in Los Angeles. Russo was sales manager, Los Angeles and started with MCA in 1970. Bill Wagoner has been promoted and transferred to sales manager in Los Angeles. Wagoner began in sales for MCA in San Francisco in 1974 where he became sales manager last year. Guy Covington has been promoted to sales manager for the San Francisco office.

**Bob Gibson Takes Leave Of Absence From ABC** — Jerry Rubinstein, chairman of the board of ABC Records, announced last week that Bob Gibson, vice president, label development, will be taking an indefinite leave of absence from the label effective immediately. Gibson came to ABC Records after a career as president of Gibson & Stromberg public relations firm. As vice president, label development, he supervised the efforts of ABC's service departments — art, creative services, artist relations and publicity — and acted as liaison between those departments. Gibson for the next four weeks will be at his Los Angeles home before embarking on an open-ended trip to Portugal. All employees of ABC Records wish him "Bon Voyage!"

**Williams, Lewerke, To UA Art Posts** — Ria Lewerke has been named to the post of art director, album graphics, and Thom Williams to the post of creative director, advertising for United Artists Records.

Williams was most recently a free lance art director doing various projects for such companies as Warner Brothers Music, Motown, ABC Records, Paramount Records and Elektra Records. He had previously been creative director for the Electric Circus in New York.

Ms. Lewerke's responsibilities will include all album graphics plus responsibility for all UA merchandising material, packaging and posters. Williams' responsibilities will concern all print, radio and television advertising for United Artists. Ms. Lewerke has been with United Artists Records for three years, beginning in the art department as a designer and then moving to senior designer before attaining her present position. She is a graduate of the Werkkunstschule, the art conservatory in Hamburg, Germany and spent eight months with noted graphic designer John Van Hamersveld after arriving in the States.

**W.M.O.T. Names Greenberg VP And Gen. Manager** — Bruce Greenberg has joined WMOT Records as vice president and general manager, announced Alan Rubens, company president. Greenberg comes to WMOT with eight years of experience, most recently with MGM Records as director of a&r.

**Wald Rejoins ARC** — Harold Wald has rejoined ARC Music/Regent Music and affiliates, now known as the Goodman Group, as professional manager. The new office is at 110 E. 59th St., N.Y. 10022. Tel. (212) 751-7300.



## 1975 Reflects + In Canadian Content — CHUM

TORONTO — Canadian Content album and single projects reached a new peak in 1975 according to statistics compiled by CHUM radio here.

In a release dated February 13, the CHUM report detailed a company-by-company singles and LPs total for the year ending December 31, 1975, exclusive of French-Canadian product. Grand totals for CanCon singles for 1975 were 405 over 398 a year ago, and 168 LPs over 98.

The top entry in both categories was London Records although the 1975 figure of 60 singles and 29 albums is largely fed by a number of independent pacts the label holds for production and distribution here.

## American In Belgium: A 'Storm Of Love'

BELGIUM — "Storm Of Love" is the latest recording of Bertice Reading, a black American living in Spain and working with local producers. With her first single "Sunday Morning" she made the charts in Belgium, appearing several times on TV and radio. "Lady Dynamite" makes another promotional tour this month (10); she's also special guest on Jos Ghijsen's radio show "Het Zal Je Plaat Maar Wezen." Three days later she appears in Den Haan and the day after Bertice will perform a selection of her songbook on TV. Bertice Reading is a CBS recording star.

CNR, distributed by Vogue, launches a new jazz label this spring. The new Riff label is a brainchild of Ted Easton; first release includes 15 LPs. One of them is a sampler record with one track of every other record. Most important releases will be "Slows At Midnight" with Buddy Tate; "Vick Dickenson In Holland"; "Buddy Tate: A Meeting With Ted Easton Jazzband"; Nat Gonella's "My Favorite Things" and "Mr. Trombone" (Ray Williams).

Cardinal Records informs us that "Inca," the new single by Nico & Heinz was placed at MIDEM. The record will be released in twelve countries all over the world.

This Saturday the French group Ange performs a special show at Vorst Nationaal in Brussels. Ange appeared at the British Reading Festival, where they performed before 15,000 people.

A few weeks ago George Baker received the "export prize 1975." The prize is an encouragement for a musician or a group having made it outside Holland. After being a number one record in several countries worldwide, his "Paloma Blanca" made it to #22 on the **Cash Box** charts and reached the top ten in Great Britain.

## Miracles Extend European Appearances

LOS ANGELES — With "Love Machine" moving into high gear throughout the country, the Miracles have extended their tour of the United Kingdom an additional two weeks. Besides touring the U.K., the group will be performing and doing promotional work in France, Germany and Holland. This is the second tour the Miracles have made on an international level this year, the first being in the Orient earlier.

## CRIA Funds National Chart: To Have Independent Auditor

### Twelve-Year Industrial Dispute To Climax With Non-Profit Organization This Autumn

TORONTO — The Canadian Record Industry Association is currently preparing to launch a national chart that is to be audited by an independent firm and financed by membership within the association.

#### 12-Year Dispute

Over the past 12 years, the national sales chart has been a subject for hot dispute within the industry but lack of organization, capital and direction have always managed to dwarf the actual project. In the wings, trade magazine RPM has published a top 50 chart for singles and albums but the lack of available data has always left it wide open for industry attack, the most recent case involving the appearance of "Theme From S.W.A.T." by the Rhythm Heritage, ABC Records, in the RPM chart. Contracts for all ABC/Dot and Paramount lines expired in Canada as of Dec. 31, 1975 and therefore the single has not been available for consumer purchase anywhere nationally.

#### Confusion

The confusion that ensues from time to time over the RPM standings arises from the trade magazine's inability to support itself vocally in times of confrontation as in the case of "Theme From S.W.A.T." The chart is usually run with a footnote stating that listings are compiled from record company sales figures, retail reports and station stats.

## Quality Canada Ltd. Distributes Rising

MONTREAL — The newly-formed Rising Records has signed a distribution deal with Quality Records of Canada Ltd with an initial release of five singles and two albums.

Rising Records is a division of Champlain Productions Ltd. of Montreal which currently represents a large stable of artists for management purposes, to be guided into recording activities on the new label.

Initial album releases are "Kidstuff," a children's album taken from a CTV program of the same name, and "Rockabye Hamlet" containing tracks from the Broadway musical featuring Lisa Hartt and Cal Dodd.

Single releases include "Old Time Movie" by the Lisa Hartt Band, and "Everyone's Gone To The Movies" and "Would You Like To La La La" by Rockgarden.



**TRAIN OF THOUGHT** — During his recent concert tour of Australia (his second in twelve months) visiting recording artist Gene Pitney took time out to inspect the Armstrong Audio/Video studio complex in South Melbourne. This studio claims to be the "biggest and best in the southern hemisphere." Pitney (right) is pictured with co-directors of the studios Bill Armstrong (left) and Roger Savage.

## A&M, UA Get Into French Artists

PARIS — A&M is opening a new department, producing French artists handled by Lisa Anderson. First product is a single by newcomer David Sinclair, re-released last week. Several other productions are planned, notably a Canadian production set for release next month.

English singer/author/composer Terry Scott is back in French recording studios to cut a new album with Jan Loseth, ex lead guitar of Titanic. The new group calls itself Jan & Terry. A single from the LP will be released in mid-March called "Benny" in their new style, a combination of exotic blues and disco sound. To promote Jan & Terry a French tour is scheduled, starting in Bordeaux at the Macuba Club.

United Artists announces they have Edition rights here to the Bay City Rollers, distributed through Pathe Marconi, EMI. They also have production and distribution rights to Tangerine Dream, released previously on OHR.

#### Impartial Goal

What the Canadian Record Industry Association (CRIA) hopes to do is provide the country with an impartial, precise chart that reflects a national sales picture. The association is run as a non-profit organization, composed of personnel from major record companies and independent record companies operating here. Test charts have been successfully run in the Toronto market, not available for print, and a national chart is expected to be ready in the fall of this year.



**GINO ... THE COINS, GINO** — After his recent concert at the Shubert Theatre in Los Angeles, Gino Vannelli was presented with a full set of sterling silver Olympic coins. The A&M recording artist received the coins in honor of his being named representative to the Arts and Culture Committee of the 1976 Summer Olympic Games in Montreal. Pictured left to right are Olympic officials Serge Trudeau, communications director; Vyon DesRochers, director general; Vannelli; and actress Terry Moore who acted as hostess for the presentation party.

## Musical Reproduction Rights Agency To Monitor Canada

TORONTO — Details of the newly-formed Canadian Musical Reproduction Rights Agency have been released, an association which, as of April 1, will cover reproduction of copyright works on records, tapes, cassettes in synchronization with motion picture films or television programs, through reprography and, in the very near future, on video-discs and video-cassettes.

#### Nothing Similar

Says Franco Columbo, president of the CMRRA, "While efficient and well articulated organizations have for many decades been operating in Canada for the administration of the performing rights on a national and international scale, no similar organization has ever existed in this country for a similar purpose in relation to the reproduction rights. In contrast, in practically every other major country of the world, large and well-organized societies or agencies have been successfully operating in this particular field for many years."

#### Evolution

The CMRRA evolved from a meeting of the Canadian Music Publishers Association in the early part of 1975 which

then resolved to take action in order to fill the vacuum, and in May 1975 the agency was formally constituted under a federal charter. Since then, the CMRRA has devoted time to internal organization and has sought capitalization from a number of the larger Canadian music publishers. President Columbo also acknowledges the competent and "generous" technical help of the Harry Fox Agency of the U.S.A.

Columbo indicated that the CMRRA is prepared to license all use of copyrights on sound reproducing devices of any nature and to collect and distribute all fees from that source.

#### Flexibility

There are supplementary agreements that can be entered into that deal with transcriptions for use on radio, synchronization with television programs, synchronization with films, video-disc and video-cassettes and reprography.

The Canadian Musical Reproduction Rights Agency (CMRRA) Ltd. is a non-profit organization founded by the Canadian Music Publishers Association and incorporated under a dominion charter.





**OTRA VEZ, POR FAVOR** — Freddy Fender recently returned from a flash promotional campaign through Mexico (see **Cash Box** international section Feb. 21.) During his visit he had little time out for trade publication photographs so the enterprising staff at ABC/Dot Records, on whose label Fender performs, pulled a still shot to illustrate Freddy's appearance on the popular Mexico City television show "Siempre En Domingo" ("Always On Sunday"). Fender is pictured here with Raul Velazco, host of the show which involved the artist in seven hours of taping for three separate segments. As part of his five-day media blitz of Mexico, Freddy also taped several radio interviews (for "Capital Radio," "Exitos," "La Pantera" and "Radio Uno") and did a benefit performance for the D.A.R. organization (Dar Ayudar Recordar — To Give To Help To Remember) with profits going to the Children's Polio Center in Acapulco.

## CBS Signs Harmonium

**MONTREAL** — Following one of the toughest contract bids ever witnessed in Canada, CBS Disques — a division of CBS Records of Canada Ltd. — has been successful in contracting Harmonium to the label within days of their name being announced as nominees for two Juno awards in the 1976 selections.

Previously signed to Quality Records with a contract that expired in October 1975, a number of major labels contacted the group for possible contractual deals. According to CBS Disques director John Williams, the pact was finalized February 12 following a fierce battle with bidding that was described as "frantic" by one person involved.

Harmonium, a completely French-Canadian entity at present, recorded two albums under the Quality contract, the last being "Les Cinq Saisons," certified gold by the Canadian Record Industry Association recently.

Williams, responsible for the CBS Quebec arm of the company, has been responsible for a number of major signings for the label out of that province; the best known internationally being Michel Pagliaro. Others include Aut' Chose, Raquel, Beau Regard-Violetti & Ste. Claire, in addition to distribution rights for the Nobel line in Canada figureheaded by Quebec teenage superstar Rene Simard.

## Slim Dusty Inks Huge EMI Deal

**VICTORIA** — Australia's king of country music has signed an exclusive worldwide contract for the highest fee ever paid to an Australian recording artist by EMI (Australia) Ltd.

In a recording career spanning nearly 30 years Slim Dusty, MBE, has achieved a total of 37 gold and two platinum records. (Platinum is awarded for wholesale sales in excess of one million dollars.) With Slim it seems that "records" are made to be broken and he now has more gold and platinum records than any other Australian artist. His latest album, "Lights On The Hill," has been awarded five gold discs in just 20 weeks of release. In 1972 Slim was given the first Eddy award, presented by the Federation of Commercial Broadcasting Stations of Australia for the best country single of the year.

Since the inception of the Tamworth/Australian country music awards in 1973, Slim has ranked high in the contests. In 1976 he will again be on stage for the presentation. In the Australian music world Slim Dusty is a legend, having recorded 31 albums and 133 singles.

The photo shows Slim Dusty (right) signing his new agreement with John Kuipers, EMI's Australian chief.

## Juno Nominations Topped By Randy Bachman, BTO (5) 19 Categories Comprise 90 Candidates

**TORONTO** — Nominations for the 1976 Juno awards, set for March 15 in this city, have been announced by the Canadian Academy of Recording Arts and Sciences.

A total of 90 nominations have been selected, spread over 19 separate categories. All but two of the categories are restricted to domestic artists, producers and engineers. A "best selling" international album and single, based on sales performance only, fulfills international

obligations in what is primarily a Canadian music award program, designed to produce and promote a star system in this country.

Bachman-Turner Overdrive lead the way with five nominations, two held by leader Randy Bachman, immediately following with four nominations each are Murray McLauchlan, Beau Dommage, April Wine, Paul Anka and Hagood Hardy.

The Stampeders, Harmonium, Home-made Theatre and Sylvia Tyson hold three nominations each.

The votes cast by the 600-member academy will decide the outcome. Membership is drawn from member artists, musicians, producers, broadcasters, managers, record company personnel and others employed in fringe areas associated with the Canadian recording industry.

The awards are scheduled for national broadcast on the CBC-TV network with John Allan Cameron hosting the event. Confirmed to perform so far are Blood, Sweat & Tears with David Clayton-Thomas, Carrol Baker, Hagood Hardy, Bachman-Turner Overdrive (on videotape), Valdy, Dan Hill and Quebec superact Rene Simard.

## Anne Murray Plans 30-Day Canada Tour

**LOS ANGELES** — Anne Murray has booked thirty straight days of Canadian touring to commence May 1 in Red Deer, Alberta and conclude in Melville, Saskatchewan. Before kicking off the road trip, Ms. Murray will record another album for Capitol Records in April with Tom Catalano producing. Catalano also produced her current album "Together."



**GOLD FLOYD** — Und gesundheit! Ja, Roger Waters and Rick Wright interrupted their recording duties for their latest Pink Floyd LP long enough to receive a gold record presented to them for sales of 250,000 in Germany. Although the record itself was not identified in this release, the people in this picture are accounted for. Left to right: Helmut Fest, general manager a&r international (EMI-Electrola); Waters and Wright (Pink Floyd); and Klaus Werner, manager, export division (EMI-Electrola).

## Thunderbird, Power Swap Pact With Polydor, RCA

**LONDON** — Thunderbird Records signed a marketing, manufacturing and distribution pact with Polydor International for the world excluding the U.K., U.S. and Japan. The deal was initiated at MIDEM, between Polydor's director of popular music Mike Hales and Thunderbird executives Chris Hutchins and Mick Green. Commenting on the deal Hales stated, "The Thunderbird artists who will appear on the Polydor label have international potential and, backed by vigorous label management, they will enjoy widespread success." The agreement is initially for two years. First release on the Polydor label will be from the group Champagne with their Eurovision entry "A Love For All Seasons," written by songwriters Wayne Bickerton and Tony Waddington. Thunderbird has a similar agreement with CBS in the U.K.

but have yet to conclude a deal for the U.S. and Japan.

In a separate venture, the London-based Power Exchange label has signed a three-year marketing, pressing and distributing deal with RCA Records in Canada. The deal was negotiated by Power Exchange managing directors Paul Robinson and Barry Authors, and Ed Preston, RCA Canada's president, and national sales manager Andy Nagy in Toronto. First release under the pact will be from Kristine, with a single titled "Devil Woman" and an album, "I'm A Song." Power Exchange has also renewed its deal with the Philadelphia-based Virtue label. The deal is for product for the rest of the world for release on the Power Exchange label excluding North America. The deal was negotiated with Frank Virtue of Virtue Records.

## Chappell Music Staff Changes

**LONDON** — Numerous staff appointments have been announced at Chappell Music by executive vice chairman Steve Gottlieb. Bob Lake has become financial controller, previously at South African publishers Gallo Music as financial manager. Pran Gohil has been appointed manager of the special projects division, which includes the theater department, recorded music library and the hire library service center. Gohil was previously with Phonogram International in the Far East. Mary Jennings has joined the company as manager of the publicity and pr department, coming from Contour Records. All will report directly to Gottlieb.

Following the recent acquisition of Transatlantic Records by the Granada Television Network, Granada is to launch its own label through Transatlantic. The label will feature recordings derived from Granada TV programs. First release on the new venture will be an album, "The International Pop Proms," which is a new program to be networked every Saturday night. The show, which will feature Les Reed and star Johnny Mathis, Catarina Valente, Alan Price, Gilbert O'Sullivan and Vicky Leandros, will be one hour long, running for an initial period of seven weeks. The series will be titled The International Pop Proms, and the album will be released on the Granada label in early March. Reed is a prolific songwriter and has just had one of his copyrights, "There's A Kind Of Hush," re-released as a single by the Carpenters on A&M.

David Essex has just produced a single entitled "Leaving It All Up To You" by Steve Colyer who until recently was promotion manager at CBS Records. Essex has also released a new single of his own, a self-penned composition, "City Lights."

Magnet Music has renewed its sub-publishing contract with Castle Music in Australia and New Zealand. The deal was renegotiated by Magnet managing director Michael Levy and Castle Music's Frank Donleavy.



**Great Britain**

- 1 **December 63** — Four Seasons — Warner Bros.
- 2 **Rodrigo's Guitar Concerto** — Manuel & Music of the Mountains — EMI
- 3 **I Love To Love** — Tina Charles — CBS
- 4 **For Ever And Ever** — Silk — Bell
- 5 **Convoy** — C.W. McCall — MGM
- 6 **No Regrets** — Walker Brothers — GTO
- 7 **Love Machine** — Miracles — Tamla Motown
- 8 **It Should Have Been Me** — Yvonne Fair — Tamla Motown
- 9 **Squeeze Box** — The Who — Polydor
- 10 **Mama Mia** — Abba — Epic
- 11 **Love To Love You Baby** — Donna Summer — GTO
- 12 **We Do It** — R&J Stone — RCA
- 13 **Dat** — Pluto Shervington — Opal
- 14 **Rain** — Status Quo — Vertigo
- 15 **Moonlight Serenade** — Glenn Miller — RCA
- 16 **Low Rider** — War — Island
- 17 **Let's Call It Quits** — Slade — Polydor
- 18 **Answer Me** — Barbara Dickenson — RSO
- 19 **Walk Away From Love** — David Ruffin — Tamla Motown
- 20 **Funky Weekend** — The Stylistics — Avco

**TOP TWENTY LPs**

- 1 **The Very Best Of Slim Whitman** — United Artists
- 2 **The Best Of Roy Orbison** — Arcade
- 3 **Desire** — Bob Dylan — CBS
- 4 **Music Express** — Various — K-Tel
- 5 **The Best Of Helen Reddy** — Capitol
- 6 **Carnival** — Manuel and the MOTM — Studio Two
- 7 **A Night At The Opera** — Queen — EMI
- 8 **How Dare You** — 10cc — Mercury
- 9 **Station To Station** — David Bowie — RCA
- 10 **Motown Gold** — Various — Tamla Motown
- 11 **Run With The Pack** — Bad Company — Island
- 12 **A Trick Of The Tail** — Genesis — Charisma
- 13 **Abba** — Epic
- 14 **Ommadawn** — Mike Oldfield — Virgin
- 15 **24 Original Hits** — Drifters — Atlantic
- 16 **40 Greatest Hits** — Perry Como — K-Tel
- 17 **Sunburst Finish** — Be-Bop Deluxe — Harvest
- 18 **Still Crazy After All These Years** — Paul Simon — CBS
- 19 **Tubular Bells** — Mike Oldfield — Virgin
- 20 **Timeless Flight** — Steve Harley & Cockney Rebel — EMI

**Argentina**

- 1 **La Nina** — Quique Villanueva — RCA
- 2 **Jamas** — Camilo Sesto — RCA
- 3 **Chau Chau Adios** — Raul Abramzon — CBS
- 4 **Escuchame** — Tony Ronald — Music Hall
- 5 **Dama Del Amanecer** — Mario Echeverria — EMI
- 6 **Volvere** — Diego Vedaguer, Nini Rosso — Music Hall
- 7 **Muchacha De Cabellos Dorados** — America — Music Hall
- 8 **Cara De Tramposo** — Cacho Castana — Polydor
- 9 **Campesino** — Georgie Dann — CBS
- 10 **Cuando Quieras Donde Quieras** — Dyango — EMI
- 11 **Por Amor Se Da La Vida A Veces** — Daniel Toro — Microfon
- 12 **Rompan Todo** — Shakers — EMI
- 13 **Aire Libre** — Lucien Belmont — T.K.
- 14 **El Ano Que Viene Me Caso Contigo** — King Clave — Parnaso
- 15 **Que Tiene La Otra** — Elianna — Microfon
- 16 **Te Vas** — Jose Luis Perales — Microfon
- 17 **Dialogo** — Al Bano — CBS
- 18 **En La Soledad De Mi Departamento** — Luciana — EMI
- 19 **Fly Robin Fly** — Silver Convention — RCA
- 20 **Hoy Tengo Ganas De Ti** — Miguel Gallardo — EMI

**TOP TEN LPs**

- 1 **Amor Libre** — Camilo Sesto — RCA
- 2 **Roberto** — Roberto Carlos — CBS
- 3 **Para Bailar En Jeans** — Selection — EMI
- 4 **Para Piel De Manzana** — Joan Manuel Serrat — RCA
- 5 **Festival De Exitos 76** — Selection — CBS
- 6 **Entre Gauchos Y Mariachis** — Cantores del Alba — Polydor
- 7 **Contata Criolla** — Luis Landriscina — Philips
- 8 **Pato C Special Vol. 2** — Selection — RCA
- 9 **Hagan El Pasito** — Carlitos Rolan — RCA
- 10 **Flecha Juventud** — Selection — RCA

**Belgium**

- 1 **Volare** — Al Martino — Capitol
- 2 **Let's Twist Again** — Chubby Checker — London
- 3 **Love Hurts** — Nazareth — Vertigo
- 4 **Theme From Mahogany** — Diana Ross — Motown
- 5 **La Ballade Des Gens Heureux** — Gerard Lenorman — CBS
- 6 **King Kong** — Jimmy Castor Bunch — Atlantic
- 7 **Willempie** — Andrevan Duin — CNR
- 8 **Queen Of Clubs** — KC & The Sunshine Band — RCA
- 9 **J'Attendrai** — Dalida — Omega
- 10 **Patrick Mon Cheri** — Kiki & Pearly — Philips

**Australia**

- 1 **Jump In My Car** — Ted Mulry — Albert
- 2 **S.O.S.** — Abba — RCA
- 3 **Slipping Away** — Max Merritt — Arista
- 4 **The Way I Want To Touch You** — Capt. & Tennille — Dot
- 5 **Convoy** — C.W. McCall — MGM
- 6 **Hurricane** — Bob Dylan — CBS
- 7 **Emma** — Little River Band — EMI
- 8 **That's The Way I Like It** — KC & The Sunshine Band — RCA
- 9 **Hold Me Close** — David Essex — CBS
- 10 **Bohemian Rhapsody** — Queen — Elektra

**TOP FIVE LPs**

- 1 **Abba** — RCA
- 2 **T.N.T.** — AC/DC — Albert
- 3 **Desire** — Bob Dylan — CBS
- 4 **Atlantic Crossing** — Rod Stewart — Warner Bros.
- 5 **Marcia Shines** Marcia Hines — Wizard

**France**

- 1 **Viens Faire Un Tour Sous La Pluie** — Il Etait Une Fois
- 2 **Michele** — Gerard Lenorman
- 3 **J'attendrai** — Dalida
- 4 **Quand J'etais Chanteur** — Michel Delpech
- 5 **Qu'est-ce Qui Fait Pleurer Les Blondes** — Sylvie Vartan
- 6 **Kiss Me, Kiss Your Baby** — Brotherhood Of Man
- 7 **Let The Music Play** — Barry White
- 8 **Bye Bye Cherry** — Martin Circus
- 9 **A Quoi Sert De Vivre Libre** — Nicoletta
- 10 **Et Mon Pere** — Nicolas Peyrac
- 11 **Malheur A Celui Qui Blesse Un Enfant** — Enrico Macias
- 12 **Frida Oum Papa** — Annie Cordy
- 13 **Lady Bump** — Penny McLean
- 14 **Mlle. Angele** — Jacques Martin
- 15 **Island Girl** — Elton John
- 16 **Le Bougalou Du Loup-Garou** — Carlos
- 17 **Nagasaki** — Alain Dayan
- 18 **Je T'aime, Tu Vois** — Daniel Guichard
- 19 **Volare** — Al Martino
- 20 **Le France** — Michel Sardou
- 21 **That's The Way** — KC Sunshine Band
- 22 **Telephone-Moi** — Nicole Croisille
- 23 **Fly Robin Fly** — Silver Convention
- 24 **Prete-Moi Une Chanson** — Adamo
- 25 **Hafanana** — Afric Simone
- 26 **Big Jim Sullivan** — Pop Concerto Orchestra
- 27 **Je Suis De Toutes Les Couleurs** — Krikorian
- 28 **Love Is All** — Roger Glover
- 29 **So Dreamy** — Demis Roussos
- 30 **La Ballade Du Bon Et Des Mechants** — Jacques Dutronc

**Italy**

- 1 **Sandokan** — Oliver Onions — RCA
- 2 **La Tartaruga** — B. Lauzi — Numero 1
- 3 **Tu Ca Nun Chiagne** — Giardino dei Semplici — CBS
- 4 **Lilly** — A. Venditti — IT
- 5 **Come Pioveva** — Beans — CBS
- 6 **Gamma** — E. Simonetti — Cinevox
- 7 **Il Maestro Di Violino** — D. Modugno — Carosello
- 8 **Tre Campane** — Schola Cantorum — RCA
- 9 **Supersonic Band** — J. Mantron — Pull
- 10 **Histoire D'O** — Lovelets — Rifi

**TOPTEN LPs**

- 1 **Mina Canta Lucio** — Mina — PDU
- 2 **Chocolate King** — Premiata Forneria Marconi — RCA
- 3 **Lilly** — A. Venditti — It
- 4 **Forse Ancora Poesia** — Pooh — CBS
- 5 **Lotus** — Santana — CBS
- 6 **XXI Raccolta** — F. Dapetti — Durium
- 7 **Hacia La Libertad** — Inti Illimani — Vedette
- 8 **Come Taste The Band** — Deep Purple — EMI
- 9 **Profondo Rosso** — Goblin — Cinevox
- 10 **Numbers** — Cat Stevens — Island

**Germany**

- 1 **Komm In Meinen Wigwam** — Heino — Electrola
- 2 **Komm Unter Meine Decke** — Gunter Gabriel — Ariola
- 3 **Fly Robin Fly** — Silver Convention — Ariola
- 4 **Morning Sky** — George Baker Selection — WEA
- 5 **Mama Mia** — Abba — Polydor
- 6 **Moviestar** — Harpo — Electrola
- 7 **Dolannes Melodie** — Paul de Senneville & Oliver Toussaint, Jean-Claude Borelly — Telefunken
- 8 **Komm Mit — Auf Die Sonnenseite Der Strabe** — Jurgen Marcus — Telefunken
- 9 **I'm On Fire** — 5000 Volts (Airbus) — CBS
- 10 **Lady Bump** — Penny McLean — Ariola



# CASH BOX TOP 100 ALBUMS

March 13, 1976

1	<b>FRAMPTON COMES ALIVE</b> PETER FRAMPTON (A&M SP 3703)	3/6	2	34	<b>BLACK BEAR ROAD</b> C.W. McCALL (MGM 5008)	3/6	31	68	<b>CONEY ISLAND BABY</b> LOU REED (RCA APL 1-0915)	54
2	<b>THEIR GREATEST HITS</b> EAGLES (Asylum 7E-1052)	7	35	<b>FOOL FOR THE CITY</b> FOGHAT (Bearsville 6959)	41	36	41	69	<b>WE SOLD OUR SOUL FOR ROCK 'N' ROLL</b> BLACK SABBATH (Warner Bros WBS-2923)	76
3	<b>DESIRE</b> BOB DYLAN (Columbia PC 33893)	1	36	<b>TIMES OF YOUR LIFE</b> PAUL ANKA (UA LA 569G)	34	37	40	70	<b>FISH OUT OF WATER</b> CHRIS SOUIRE (Atlantic SD 18159)	66
4	<b>RUN WITH THE PACK</b> BAD COMPANY (Swan Song SS 8415)	4	37	<b>FROM EVERY STAGE</b> JOAN BAEZ (A&M SP 3704)	40	38	39	71	<b>CITY LIFE</b> THE BLACKBYRDS (Fantasy F9490)	72
5	<b>STILL CRAZY AFTER ALL THESE YEARS</b> PAUL SIMON (Columbia PC 33540)	3	38	<b>SEALS &amp; CROFTS' GREATEST HITS</b> (Warner Bros BS 2886)	39	39	35	72	<b>STRUTTIN' MY STUFF</b> ELVIN BISHOP (Capricorn CP 0165)	74
6	<b>STATION TO STATION</b> DAVID BOWIE (RCA APL 11327)	5	39	<b>HEAD ON</b> BACHMAN-TURNER OVERDRIVE (Mercury SRM 11067)	35	40	37	73	<b>THE HISSING OF SUMMER LAWNS</b> JONI MITCHELL (Asylum 7E-1051)	56
7	<b>GRATITUDE</b> EARTH, WIND & FIRE (Col PG 33694)	6	40	<b>BORN TO DIE</b> GRAND FUNK RAILROAD (Capitol ST 11482)	37	41	59	74	<b>SIREN</b> ROXY MUSIC (Atco 36-127)	67
8	<b>HISTORY - AMERICA'S GREATEST HITS</b> AMERICA (Warner Bros BS 2894)	8	41	<b>GIMME BACK MY BULLETS</b> LYNYRD SKYNYRD (MCA 2170)	59	42	43	75	<b>ROCKIN' COUNTRY</b> FREDDY FENDER (ABC DOSD 2050)	82
9	<b>CHICAGO'S GREATEST HITS</b> (Columbia PC 33900)	9	42	<b>LOVE WILL KEEP US TOGETHER</b> THE CAPTAIN & TENNILLE (A&M 3505)	43	43	45	76	<b>NUMBERS</b> CAT STEVENS (A&M SP 4555)	51
10	<b>FLEETWOOD MAC</b> (Warner Bros MS 2225)	14	43	<b>ELITE HOTEL</b> EMMYLOU HARRIS (Warner Bros MS 2236)	45	44	61	77	<b>JOHN DENVER'S GREATEST HITS</b> (RCA CPL 1-0374)	75
11	<b>THOROUGHbred</b> CAROLE KING (Ode SP 77034)	11	44	<b>BRASS CONSTRUCTION</b> (UA LA 545-G)	61	45	52	78	<b>DIANA ROSS</b> (Motown M6-861S1)	86
12	<b>M.U. THE BEST OF JETHRO TULL</b> (Chrysalis CHR 1074)	10	45	<b>LET THE MUSIC PLAY</b> BARRY WHITE (20th Century T502)	52	46	49	79	<b>DISCO CONNECTION</b> ISAAC HAYES MOVEMENT (Hot Buttered Soul ABCD 923)	77
13	<b>TRYIN' TO GET THE FEELING</b> BARRY MANILOW (Arista 4060)	12	46	<b>THE BEST OF GLADYS KNIGHT AND THE PIPS</b> Buddah BDS 5653	49	47	36	80	<b>EQUINOX</b> STYX (A&M SP 4559)	89
14	<b>A NIGHT AT THE OPERA</b> QUEEN (Elektra 7E-1053)	15	47	<b>RED OCTOPUS</b> JEFFERSON STARSHIP (Grunt BFL 1-099) (Dist: RCA)	36	48	68	81	<b>WISH YOU WERE HERE</b> PINK FLOYD (Columbia PC 33453)	78
15	<b>HELEN REDDY'S GREATEST HITS</b> (Capitol ST 11467)	13	48	<b>AEROSMITH</b> (Columbia PC 32005)	68	49	50	82	<b>REFLECTIONS</b> JERRY GARCIA (Round RX LA 565-G/RX-107) (Dist: UA)	87
16	<b>RUFUS FEATURING CHAKA KHAN</b> (ABC ABCD 909)	17	49	<b>IF THE SHOE FITS</b> PURE PRAIRIE LEAGUE (RCA APL 11247)	50	50	42	83	<b>MASQUE</b> KANSAS (Kirshner PZ 33806) (Dist: Epic)	85
17	<b>AFTERTONES</b> JANIS IAN (Columbia PC 33919)	16	50	<b>KC AND THE SUNSHINE BAND</b> (TK 603)	42	51	57	84	<b>STORY</b> THE FOUR SEASONS (Private Stock PS 7000)	81
18	<b>ONE OF THESE NIGHTS</b> EAGLES (Asylum 7E-1039)	21	51	<b>BETTER DAYS AND HAPPY ENDINGS</b> MELISSA MANCHESTER (Arista AL 4067)	57	52	44	85	<b>THE WHO BY NUMBERS</b> (MCA 2161)	83
19	<b>FACE THE MUSIC</b> ELECTRIC LIGHT ORCHESTRA (UA LA 546G)	19	52	<b>BREAKAWAY</b> ART GARFUNKEL (Columbia PC 33700)	44	53	46	86	<b>SPINNERS LIVE</b> (Atlantic SD 2-910)	64
20	<b>SECOND CHILDHOOD</b> PHOEBE SNOW (Columbia PC 33952)	23	53	<b>BAY CITY ROLLERS</b> (Arista AL 4049)	46	54	55	87	<b>CRISIS? WHAT CRISIS?</b> SUPERTRAMP (A&M 4560)	80
21	<b>ERIC CARMEN</b> (Arista AL 4057)	22	54	<b>CITY OF ANGELS</b> THE MIRACLES (Tamla T6-339S1)	55	55	48	88	<b>TED NUGENT</b> (Epic PE 33692)	96
22	<b>MAIN COURSE</b> BEE GEES (RSO SO 4807)	24	55	<b>THE BEST OF CARLY SIMON</b> (Elektra 7E-1048)	48	56	84	89	<b>RELEASE</b> HENRY GROSS (Lifesong LS 6002)	98
23	<b>THE DREAM WEAVER</b> GARY WRIGHT (Warner Bros BS 2868)	26	56	<b>GIVE US A WINK</b> SWEET (Capitol ST 11496)	84	57	58	90	<b>INSEPARABLE</b> NATALIE COLE (Capitol 11429)	95
24	<b>THE OUTLAWS</b> WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER and TOMPALL GLASER (RCA APL 11321)	29	57	<b>THE HUNGRY YEARS</b> NEIL SEDAKA (MCA/Rocket PIG 2157)	58	58	47	91	<b>SMILE</b> LAURA NYRO (Columbia PC 33912)	104
25	<b>SONGS FOR THE NEW DEPRESSION</b> BETTE MIDLER (Atlantic SD 18155)	18	58	<b>LOVE TO LOVE YOU BABY</b> DONNA SUMMER (Oasis OCLP 500)	47	59	70	92	<b>CLASSICAL BARBRA</b> BARBRA STREISAND (Columbia M33452)	107
26	<b>TOYS IN THE ATTIC</b> AEROSMITH (Columbia PC 33479)	27	59	<b>HOW DARE YOU!</b> 10cc (Mercury SRM 11061)	70	60	62	93	<b>NEW YORK CONNECTION</b> TOM SCOTT (Ode SP 77033)	71
27	<b>ALIVE</b> KISS (Casablanca NBLP 7020)	25	60	<b>ELTON JOHN'S GREATEST HITS</b> MCA 2128)	62	61	69	94	<b>THE LEPRECHAUN</b> CHICK COREA (Polydor PD 6062)	101
28	<b>NATIVE SONS</b> LOGGINS & MESSINA (Columbia PC 33578)	20	61	<b>GROOVE-A-THON</b> ISAAC HAYES (Hot Buttered Soul ABCD 925)	69	62	65	95	<b>SEDAKA'S BACK</b> NEIL SEDAKA (Rocket 463) (Dist: MCA)	97
29	<b>FAMILY REUNION</b> THE O'JAYS (Phila. Int'l. PZ 33807)	28	62	<b>THE SALSOUL ORCHESTRA</b> (Salsoul SZS 5501)	65	63	63	96	<b>HORSES</b> PATTI SMITH (Arista AL 4060)	88
30	<b>WINDSONG</b> JOHN DENVER (RCA APL 1-1183)	32	63	<b>PRISONER IN DISGUISE</b> LINDA RONSTADT (Asylum 7E-1045)	63	64	53	97	<b>EARGASM</b> JOHNNIE TAYLOR (Columbia PC 33951)	-
31	<b>WAKE UP EVERYBODY</b> HAROLD MELVIN & THE BLUENOTES (Phila. Int'l. PZ 33908)	30	64	<b>WHO I AM</b> DAVID RUFFIN (Motown M6-849S1)	53	65	60	98	<b>ELVIS, A LEGENDARY PERFORMER VOL. 2</b> ELVIS PRESLEY (RCA CPL 11349)	99
32	<b>ROCK OF THE WESTIES</b> ELTON JOHN (MCA 2163)	33	65	<b>DESOLATION BLVD.</b> SWEET (Capitol ST 11395)	60	66	79	99	<b>SMOKEY'S FAMILY ROBINSON</b> SMOKEY ROBINSON (Tamla T6-341S1)	109
33	<b>HAIR OF THE DOG</b> NAZARETH (A&M SP 4511)	38	66	<b>HAVANA DAYDREAMIN'</b> JIMMY BUFFETT (ABC ABCD 914)	79	67	73	100	<b>DANCE YOUR TROUBLES AWAY</b> ARCHIE BELL & THE DRELLS (TSOP PZ 33844)	103



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<b>101</b>	<b>TO BE WITH YOU</b> TONY ORLANDO & DAWN (Elektra 7E-1049)	3/6 119	<b>134</b>	<b>BACK HOME AGAIN</b> JOHN DENVER (RCA CPL 1-0548)	3/6 130	<b>168</b>	<b>MUSIC MAESTRO PLEASE</b> LOVE UNLIMITED ORCHESTRA (20th Century T480)	3/6 158
<b>102</b>	<b>BABY FACE</b> WING & A PRAYER FIFE & DRUM CORP (Wing & A Prayer HS 3025) (Dist: Atlantic)	145	<b>135</b>	<b>RATTLESNAKE</b> OHIO PLAYERS (Westbound W211)	112	<b>169</b>	<b>TOUCH</b> JOHN KLEMMER (ABC ABCD 922)	167
<b>103</b>	<b>WHO LOVES YOU</b> THE FOUR SEASONS (Warner Bros./Curb BS 2900)	105	<b>136</b>	<b>INNER WORLDS</b> MAHAVISHNU ORCHESTRA/JOHN McLAUGHLIN (Columbia PC 33908)	139	<b>170</b>	<b>BORN TO RUN</b> BRUCE SPRINGSTEEN (Columbia PC 33795)	169
<b>104</b>	<b>HONEY</b> THE OHIO PLAYERS (Mercury SRM 1-1038)	91	<b>137</b>	<b>BACK TO BACK</b> THE BRECKER BROTHERS BAND (Arista AL 4061)	155	<b>171</b>	<b>TROPEA</b> JOHN TROPEA (Marlin 3300) (Dist: TK)	173
<b>105</b>	<b>FALLIN' IN LOVE</b> HAMILTON, JOE FRANK & REYNOLDS (Playboy PB 407)	94	<b>138</b>	<b>CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY</b> ELTON JOHN (MCA 2142)	136	<b>172</b>	<b>SIMON &amp; GARFUNKEL'S GREATEST HITS</b> (Columbia PC 31350)	176
<b>106</b>	<b>HOT CHOCOLATE</b> (Big Tree BT 89512)	90	<b>139</b>	<b>SWEET HARMONY</b> MARIA MULDAUR (Reprise MS 2235)	—	<b>173</b>	<b>DAWN'S GREATEST HITS</b> TONY ORLANDO & DAWN (Arista AL 4045)	170
<b>107</b>	<b>MOTHERSHIP CONNECTION</b> PARLIAMENT (Casablanca NBLP 7022)	137	<b>140</b>	<b>DIAMONDS &amp; RUST</b> JOAN BAEZ (A&M SP 4527)	140	<b>174</b>	<b>JEALOUSY</b> MAJOR HARRIS (Atlantic SD 18160)	174
<b>108</b>	<b>FIREBIRD</b> TOMITA (RCA APL 11312)	115	<b>141</b>	<b>PHOTOGRAPHS AND MEMORIES, HIS GREATEST HITS</b> JIM CROCE (ABC ABCD 835)	142	<b>175</b>	<b>VENUS AND MARS</b> WINGS (Capitol SMAS 11419)	177
<b>109</b>	<b>CAPTURED LIVE</b> JOHNNY WINTER (Blue Sky PZ 33944)	125	<b>142</b>	<b>SILK DEGREES</b> BOZ SCAGGS (Columbia PC 33920)	—	<b>176</b>	<b>L.A. EXPRESS</b> CARIBOU (PZ 33940)	188
<b>110</b>	<b>NORTHERN LIGHTS — SOUTHERN CROSS</b> THE BAND (Capitol ST 11440)	92	<b>143</b>	<b>TEASER</b> TOMMY BOLIN (Nemperor NE 436)	117	<b>177</b>	<b>CATE BROTHERS</b> (Asylum 7E-1050)	180
<b>111</b>	<b>JESSI</b> JESSI COLTER (Capitol ST 11477)	113	<b>144</b>	<b>CAT STEVENS' GREATEST HITS</b> (A&M 4519)	141	<b>178</b>	<b>CLAUDE BOLLING: SUITE FOR FLUTE &amp; JAZZ PIANO</b> J P RAMPAL (Columbia M 33233)	182
<b>112</b>	<b>INSIDE</b> KENNY RANKIN (Little David LD 1009)	100	<b>145</b>	<b>TO THE HILT</b> GOLDEN EARRING (MCA 2183)	152	<b>179</b>	<b>CONCERT IN BLUES</b> WILLIE HUTCH (Motown M6 854S1)	187
<b>113</b>	<b>LIVE</b> STEPHEN STILLS (Atlantic SD 18156)	93	<b>146</b>	<b>RED HEADED STRANGER</b> WILLIE NELSON (Columbia KC 33482)	144	<b>180</b>	<b>HOT SHOT</b> JUNIOR WALKER & THE ALL STARS (Soul S6-745S1) (Dist: Motown)	181
<b>114</b>	<b>CHRONICLE</b> CREEDENCE CLEARWATER REVIVAL (Fantasy CCR2)	135	<b>147</b>	<b>BETWEEN THE LINES</b> JANIS IAN (Columbia PC 33394)	148	<b>181</b>	<b>WHEN LOVE IS NEW</b> BILLY PAUL (Phila. Int'l. PZ 33843)	190
<b>115</b>	<b>BEFORE THE NEXT TEARDROP FALLS</b> FREDDY FENDER (ABC/Dot 2020)	110	<b>148</b>	<b>MUSIC FROM THE SOUNDTRACK OF BARRY LYNDON</b> (Warner Bros. BS 2903)	156	<b>182</b>	<b>THE BEST...</b> THE ISLEY BROTHERS (Buddah BDS 5652-2)	183
<b>116</b>	<b>PARIS</b> (Capitol ST 11464)	116	<b>149</b>	<b>KGB</b> KGB (MCA 2166)	165	<b>183</b>	<b>RUSTY WIER</b> (20th Century T495)	178
<b>117</b>	<b>SHOWCASE</b> THE SYLVERS (Capitol ST 11465)	129	<b>150</b>	<b>YOU GOTTA WASH YOUR ASS</b> REDD FOX (Atlantic SD 18157)	121	<b>184</b>	<b>SCOTCH ON THE ROCKS</b> BAND OF THE BLACK WATCH (Private Stock PS 2007)	195
<b>118</b>	<b>MYSTIC VOYAGE</b> ROY AYERS UBIQUITY (Polydor 6057)	126	<b>151</b>	<b>BIDDU ORCHESTRA</b> (Epic PE 33903)	151	<b>185</b>	<b>SHORT CUT DRAW BLOOD</b> JIM CAPALDI (Island ILPS 9336)	185
<b>119</b>	<b>SAFETY ZONE</b> BOBBY WOMACK (United Artists LA 544G)	120	<b>152</b>	<b>THE HOMECOMING</b> HAGOOD HARDY (Capitol ST 11468)	154	<b>186</b>	<b>DARYL HALL &amp; JOHN OATES</b> (RCA APL 1-1144)	192
<b>120</b>	<b>SAVAGE EYE</b> PRETTY THINGS (Swan Song SS 8414)	123	<b>153</b>	<b>BAD LUCK</b> ATLANTA DISCO BAND (Ariola America ST 10004)	128	<b>187</b>	<b>BANKRUPT</b> DR. HOOK (Capitol 11397)	196
<b>121</b>	<b>SUNBURST FINISH</b> BE-BOP DELUXE (Capitol ST 11478)	132	<b>154</b>	<b>SWANS AGAINST THE SUN</b> MICHAEL MURPHEY (Epic PE 33851)	122	<b>188</b>	<b>KICKIN'</b> MIGHTY CLOUDS OF JOY (ABC ABCD 899)	193
<b>122</b>	<b>LOOK INTO THE FUTURE</b> JOURNEY (Columbia PC 33904)	131	<b>155</b>	<b>HOUSE PARTY</b> THE TEMPTATIONS (Gordy G6-973S1)	133	<b>189</b>	<b>STARCASTLE</b> (Epic PE 33914)	199
<b>123</b>	<b>MOVIN' ON</b> COMMODORES (Motown M6-848S1)	102	<b>156</b>	<b>FANDANGO</b> ZZ TOP (London PS 656)	149	<b>190</b>	<b>FLAT AS A PANCAKE</b> HEAD EAST (A&M 4537)	191
<b>124</b>	<b>LED ZEPPELIN IV</b> (Atlantic SD 7208)	127	<b>157</b>	<b>LOOK OUT FOR NUMBER ONE</b> BROTHERS JOHNSON (A&M 4567)	179	<b>191</b>	<b>KINGFISH</b> (Round RXLA 565-G) (Dist: U.A.)	—
<b>125</b>	<b>DARK SIDE OF THE MOON</b> PINK FLOYD (Capitol 11163)	106	<b>158</b>	<b>ZUMA</b> NEIL YOUNG (Warner Bros. MS 2242)	147	<b>192</b>	<b>FEEL THE SPIRIT</b> LEROY HUTSON (Curton CU 5009) (Dist: W.B.)	—
<b>126</b>	<b>BEAST FROM THE EAST</b> MANDRILL (United Artists UA LA 577-G)	124	<b>159</b>	<b>GORD'S GOLD</b> GORDON LIGHTFOOT (Warner Bros. BS 2237)	150	<b>193</b>	<b>LIVE MUTHA</b> BLACK OAK ARKANSAS (Atco SD 36-128)	194
<b>127</b>	<b>BARRY WHITE'S GREATEST HITS</b> (20th Century 493)	118	<b>160</b>	<b>THE CHIEFTAINS</b> (Island ILPS 9334)	153	<b>194</b>	<b>SECOND GENERATION</b> GAYLORD & HOLIDAY (Prodigal PLG 10009) (Dist: Motown)	197
<b>128</b>	<b>RHINESTONE COWBOY</b> GLEN CAMPBELL (Capitol 11430)	108	<b>161</b>	<b>PLACES AND SPACES</b> DONALD BYRD (Blue Note BNLA 549-G) (Dist: U.A.)	138	<b>195</b>	<b>I HEAR A SYMPHONY</b> HANK CRAWFORD (Kudu KU 26) (Dist: Motown)	—
<b>129</b>	<b>FULL OF FIRE</b> AL GREEN (Hi SHL 32097)	—	<b>162</b>	<b>TAPESTRY</b> CAROLE KING (Ode 77099) (Dist: A&M)	161	<b>196</b>	<b>TRUCK LOAD OF LOVIN'</b> ALBERT KING (Utopia BUL 1-1387) (Dist: RCA)	—
<b>130</b>	<b>GET YOUR WINGS</b> AEROSMITH (Columbia PC 32847)	134	<b>163</b>	<b>RAISING HELL</b> THE FATBACK BAND (Event EV 6905) (Dist: Polydor)	172	<b>197</b>	<b>MICHEL POLNAREFF</b> (Atlantic SD 18153)	98
<b>131</b>	<b>CLEARLY LOVE</b> OLIVIA NEWTON-JOHN (MCA 2148)	114	<b>164</b>	<b>ENDLESS SUMMER</b> BEACH BOYS (Capitol ST 11307)	163	<b>198</b>	<b>NOTICE TO APPEAR</b> JOHN MAYALL (ABC ABCD 926)	—
<b>132</b>	<b>MAHOGANY</b> ORIGINAL SOUNDTRACK FEATURING DIANA ROSS (Motown M6-858S1)	111	<b>165</b>	<b>LET'S DO IT AGAIN</b> THE STAPLE SINGERS (Curton CU 5005)	143	<b>199</b>	<b>ARTFUL DODGER</b> (Columbia PC 33811)	200
<b>133</b>	<b>DISCO-FIED</b> RHYTHM HERITAGE (ABC ABCD 934)	159	<b>166</b>	<b>FEELS SO GOOD</b> GROVER WASHINGTON JR. (Kudu KU 24S1)	157	<b>200</b>	<b>DOLDINGER JUBILEE</b> DOLDINGER (Atlantic SD 18162)	—

## ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Aerosmith	26,48,130	Captain & Tennille, The	42	Golden Earring	145	Klemmer, John	169	Pink Floyd	81,125	Stevens, Cat	76,144
America	8	Carmen, Eric	21	Grand Funk Railroad	40	Knight, Gladys & The Pips	46	Polnareff, Michel	197	Stills, Stephen	113
Anka, Paul	36	Cate Brothers	177	Green, Al	129	L.A. Express	176	Presley, Elvis	98	Streisand, Barbra	92
Artful Dodger	199	Chicago	9	Gross, Henry	89	Led Zeppelin	124	Pretty Things	120	Styx	80
Atlanta Disco Band	153	Chieftains	160	Hall & Oates	186	Lightfoot, Gordon	159	Pure Prairie League	49	Summer, Donna	58
Ayers, Roy	118	Cole, Natalie	90	Hamilton, Joe Frank	—	Loggins & Messina	28	Queen	14	Supertramp	87
Bachman-Turner Overdrive	39	Colter, Jessi	111	& Reynolds	105	Love Unlimited Orchestra	168	Rampal, J.P.	178	Sweet	56,65
Bad Company	4	Commodores	123	Hardy, Hagood	152	Lynyrd Skynyrd	41	Rankin, Kenny	112	Sylvers	117
Baez, Joan	37,140	Corea, Chick	94	Harris, Emmylou	43	Mahavishnu Orchestra	136	Reddy, Helen	15	Taylor, Johnny	97
Band	110	Crawford, Hank	195	Harris, Major	174	Manchester, Melissa	51	Reed, Lou	68	Temptations	155
Band Of The	—	Creedence Clearwater	—	Hayes, Isaac	61,79	Mandrill	126	Rhythm Heritage	133	10cc	59
Black Watch	184	Revival	114	Head East	190	Manilow, Barry	13	Robinson, Smokey	99	Tomita	108
Bay City Rollers	53	Croce, Jim	141	Hot Chocolate	106	Mayall, John	198	Ronstadt, Linda	63	Tropea, John	171
Beach Boys	164	Crosby, David/	—	Hutch, Willie	179	McCall, C.W.	34	Ross, Diana	78	Walker, Junior/	—
Bee Bop Deluxe	121	Nash, Graham	167	Hutson, Leroy	192	McVie, The	31	Roxy Music	74	All Stars	180
Bee Gees	22	Denver, John	30,77,134	Ian, Janis	17,147	Nazareth	33	Ruffin, David	64	Washington Jr., Grover	166
Bell, Archie/Drells	100	Doldinger	200	Isley Bros.	182	Nazareth	33	Rufus	16	White, Barry	45,127
Biddu Orchestra	151	Dr. Hook	187	Jefferson Starship	47	Newman, Harold/Bluenotes	31	Salsoul Orchestra	62	Who	85
Bishop, Elvin	72	Dylan, Bob	3	Jennings/Nelson/	—	Midler, Bette	25	Scaggs, Boz	142	Wier, Rusty	183
Blackbyrds	71	Eagles	2,18	Colter/Glaser	24	Mighty Clouds of Joy	188	Scott, Tom	93	Wing & A Prayer Fife	102
Black Oak Arkansas	193	Earth, Wind & Fire	7	Jethro Tull	12	Miracles	54	Seals & Crofts	38	& Drum Corp	—
Black Sabbath	69	Electric Light Orchestra	19	John, Elton	32,60,138	Mitchell, Joni	73	Sedaka, Neil	57,95	Wings	175
Bolin, Tommy	143	Fatback Band	163	Journey	122	Muldaur, Maria	139	Simon, Carly	55	Winter, Johnny	109
Bowie, David	6	Fender, Freddy	75,115	Kansas	83	Murphy, Michael	154	Simon, Paul	5	Womack, Bobby	119
Brass Construction	44	Fleetwood Mac	10	KC & The	—	Nazareth	33	Simon & Garfunkel	172	Wright, Gary	23
Brecker Brothers	137	Foghat	35	Sunshine Band	50	Newton-John, Olivia	131	Smith, Patti	96	Young, Neil	158
Brothers Johnson	157	Four Seasons	84,103	Kendricks, Eddie	67	Nugent, Ted	88	Smith, Phoebe	20	ZZ Top	156
Buffett, Jimmy	66	Foxx, Redd	150	KGB	149	Nyro, Laura	91	Spinners	86	—	—
Byrd, Donald	161	Frankton, Peter	1	King, Albert	196	Ohio Players	104,135	Springsteen, Bruce	170	—	—
Capaldi, Jim	185	Garcia, Jerry	82	King, Carole	11,162	O'Jays	29	Squire, Chris	70	—	—
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