

CASHBOX

February 21, 1976

NEWSPAPER

\$1.50



ELECTRIC LIGHT ORCHESTRA/ILLUMINATING

- Heilicher May Buy CBS' Discount Records*
- Columbia Sales, Earnings Set Record For 1975*
- Arista Shows 700% Increase*
- RCA: Best January Ever*
- Chrysalis: 'An American Company'*
- Proposed Amendment Would Give Artists Control*
- The Returns Situation (Ed)*

Rock and roll will take its toll.

Detroit, Chicago, Long Beach, Pittsburgh, New York, Cleveland, San Francisco, Miami, Dallas, Atlanta, Milwaukee, LA, Philadelphia, Kansas City, Seattle, Spokane, a half-million satisfied fans came to get off with Ted Nugent and did not go home disappointed.

Features the new single,
"Hey Baby," from Ted Nugent, the
prime manipulator of high energy.
On Epic Records.

PE 33692*

TED NUGENT

including:

Stranglehold/Stormtroopin'

Just What The Doctor Ordered

Snakeskin Cowboys/Motor City Madhouse



Ted Nugent Tour Dates

- 2/1 Toledo, Ohio
- 2/7 Columbus, Ohio — Veterans Memorial Coliseum
- 2/10 Madison, Wisconsin — Civic Auditorium
- 2/11 Peoria, Illinois — Bradley University
- 2/13 Waterloo, Iowa — Convention Center
- 2/14 Lawrence, Kansas — University of Kansas
- 2/15 Springfield, Missouri
- 2/18 Randhearst, Illinois
- 2/21 Cleveland, Ohio — Allan Theater
- 2/22 South Bend, Indiana — Morris Civic Auditorium
- 2/27 Lansing, Michigan — Michigan State University

Tour Dates With Bod Company

- 3/8 Tucson, Arizona — Community Theatre
- 3/9 El Paso, Texas — Civic Theatre
- 3/10 Albuquerque, New Mexico — Municipal Auditorium
- 3/11 Amarillo, Texas — West Texas State University
- 3/12 Lubbock, Texas — Lubbock Coliseum
- 3/14 Oklahoma City, Oklahoma — Fairgrounds Arena
- 3/15 Tulsa, Oklahoma — Assembly Center
- 3/16 Shreveport, Louisiana — Hersch Coliseum
- 3/18 Houston, Texas — Houston Coliseum
- 3/19 Dallas, Texas — Memorial Auditorium
- 3/20 San Antonio, Texas — Hemisphere Arena

Produced by Lou Futterman and Tom Werman.
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Watch for details of Ted Nugent on tour.

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cash box editorial**The Returns Situation**

People in the music business are most vocal on what is wrong with the music business most of the time. A label head or a manager will bemoan anything from the royalties question to producers' powers to studio costs and their escalation.

And the returns question. . .

The question of returns is a major and sensitive one. It is more or less an open secret that the 20 percent return figure is hardly one of the more accurate figures in our business — any large customer can get a much higher return privilege. Albums that can come back do come back, and only the trucking companies are smiling.

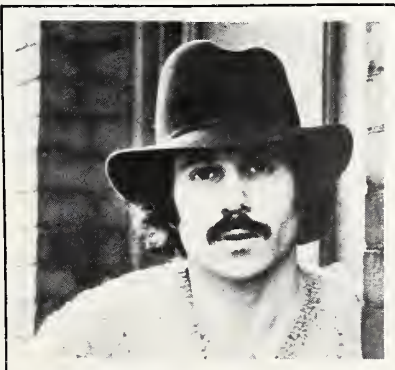
Or maybe WERE smiling.

An investigation of the returns situation for the 1975 Christmas period showed that returns were down — way down compared to Black January 1975 when overshipping and poor sales plus a cutback in inventory at the retail level caused tremors heard from boardroom table to factory floor.

Now that the recession threat has calmed somewhat, staffs and marketing are generally tighter, and the business is in much better shape, the returns picture also appears brighter. It may be the product — those greatest hits packages, for instance, are traditionally lower on returns than most other albums apart from the dynamite hits which were never any problem anyway — or a more careful marketing approach.

There is another sign, too — Arista Records talks about the improving returns picture; Clive Davis tells it to a group of financial people from Wall Street; Elliot Goldman includes it in his analysis of the label's profit picture. RCA Records' Jack Kiernan also brings the improving returns picture up in his comments on the label's January sales figures.

With more and more people talking of a decrease in returns, this is encouraging evidence that the industry is coming to grips with this major problem and is making a concerted realistic effort to resolve it. When it is finally brought under control, the industry will have licked one of its basic problems.



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



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

CASH BOX TOP 100 SINGLES

| | | | | | | | | | | | |
|----|---|------|-----|----|--|------|-----|-----|---|------|-----|
| 1 | 50 WAYS TO LEAVE YOUR LOVER Paul Simon (Columbia 3-10270) | 2/14 | 2/7 | 33 | LOVE IS THE DRUG Roxy Music (Atco 7042) | 2/14 | 2/7 | 67 | TAKE ME Grand Funk Railroad (Capitol P4199) | 2/14 | 2/7 |
| 2 | THEME FROM S.W.A.T. Rhythm Heritage (ABC 12135) | 1 | 1 | 34 | SING A SONG Earth, Wind & Fire (Columbia 3-10251) | 42 | 48 | 68 | GOOD HEARTED WOMAN Waylon Jennings & Willie Nelson (RCA 10529) | 83 | — |
| 3 | I LOVE TO LOVE YOU BABY Donna Summer (Oasis 401) | 5 | 13 | 35 | CUPID Tony Orlando & Dawn (Elektra E45302-A) | 59 | 77 | 69 | ACTION Sweet (Capitol P4220) | 86 | — |
| 4 | ALL BY MYSELF Eric Carmen (Arista AS 0165) | 3 | 5 | 36 | LOVE OR LEAVE Spinners (Atlantic 3309) | 35 | 36 | 70 | KEEP HOLDIN' ON Temptations (Gordy G7146-F) | 81 | 89 |
| 5 | LOVE MACHINE Miracles (Tamla 54262) | 8 | 14 | 37 | SWEET LOVE Commodores (Motown M1381FA) | 41 | 43 | 71 | JUST YOU AND I Melissa Manchester (Arista 0168) | 85 | — |
| 6 | YOU SEXY THING Hot Chocolate (Big Tree BT 16047) | 6 | 9 | 38 | BABY FACE Wing & A Prayer Five & Drums Corps (Wing & A Prayer HS 103) (Dist: Atlantic) | 40 | 41 | 72 | LOVE FIRE Jigsaw (Chelsea CH 3037) | 84 | 93 |
| 7 | TAKE IT TO THE LIMIT Eagles (Asylum 45293-A) | 2 | 4 | 39 | BREAKAWAY Art Garfunkel (Columbia 3-10273) | 38 | 39 | 73 | REMEMBER ME Willie Nelson (Columbia 3-10275) | 72 | 73 |
| 8 | I WRITE THE SONGS Barry Manilow (Arista AS 0157) | 10 | 12 | 40 | TIMES OF YOUR LIFE Paul Anka (United Artists XW 737-Y) | 34 | 17 | 74 | MAKE LOVE TO YOUR MIND Bill Withers (Columbia 3-10255) | 67 | 68 |
| 9 | EVIL WOMAN Electric Light Orchestra (UA XW 729-Y) | 4 | 3 | 41 | LET THE MUSIC PLAY Barry White (20th Century TC 2265) | 31 | 31 | 75 | LET YOUR LOVE FLOW Bellamy Brothers (Warner Bros./Curb 8169) | 94 | 96 |
| 10 | GROW SOME FUNK OF YOUR OWN Elton John (MCA 40505) | 9 | 10 | 42 | WALK AWAY FROM LOVE David Ruffin (Motown M1376F-A) | 30 | 11 | 76 | IF I ONLY KNEW Ozark Mountain Daredevils (A&M 1772) | 71 | 72 |
| 11 | SQUEEZE BOX The Who (MCA 40475) | 12 | 19 | 43 | PALOMA BLANCA George Baker (WB WBS 8115) | 39 | 22 | 77 | HIT THE ROAD JACK Stamperders (Quality OA 501) | 87 | — |
| 12 | FANNY (BE TENDER WITH MY LOVE) Bee Gees (RSO SO 519) | 13 | 16 | 44 | INSEPARABLE Natalie Cole (Capitol 4193) | 49 | 51 | 78 | QUIET STORM Smokey Robinson (Tamla T54265F) | 80 | 81 |
| 13 | LONELY NIGHT (ANGEL FACE) Captain & Tennille (A&M 1782-S) | 14 | 20 | 45 | RENEGADE Michael Murphey (Epic 8-50184) | 47 | 52 | 79 | HIGHFLY John Miles (London 5N-20084) | 88 | 100 |
| 14 | LOVE HURTS Nazareth (A&M 1671) | 18 | 25 | 46 | DEEP PURPLE Donny & Marie Osmond (MGM M14840) | 51 | 54 | 80 | I DO, I DO, I DO, I DO, I DO, I DO Abba (Atlantic 3310) | — | — |
| 15 | WAKE UP EVERYBODY (PART I) Harold Melvin & The Blue Notes (Phila Int'l ZS 8-3579) | 16 | 18 | 47 | HOLD BACK THE NIGHT Trammps (Buddah BDA 507) | 52 | 57 | 81 | LORELEI Styx (A&M 1786-S) | 98 | — |
| 16 | DREAM WEAVER Gary Wright (Warner Bros WBS 8167) | 48 | 51 | 48 | VENUS Frankie Avalon (DeLite 1578) | 55 | 61 | 82 | SINCE I FELL FOR YOU Charlie Rich (Epic 8-50182) | 82 | 83 |
| 17 | DECEMBER 1963 (OH WHAT A NIGHT) Four Seasons (Warner Bros./Curb WBS 8168) | 46 | 47 | 49 | THE HOMECOMING Hagood Hardy (Capitol 4156) | 46 | 47 | 83 | NEW ORLEANS Staple Singers (Curton CMS 0113) | — | — |
| 18 | SWEET THING Rufus featuring Chaka Khan (ABC 12149) | 77 | — | 50 | RIGHT BACK WHERE WE STARTED Maxine Nightingale (United Artists XW 752) | 77 | — | 84 | WITHOUT YOUR LOVE (MR. JORDAN) Charlie Ross (Big Tree BT 16056) | — | — |
| 19 | DREAM ON Aerosmith (Columbia 3-10278) | 53 | 55 | 51 | 'TIL IT'S TIME TO SAY GOODBYE Jonathan Cain (October OCT 1001-AS) | 53 | 55 | 85 | TURNING POINT Tyrone Davis (Dakar DK 4550) | 78 | 78 |
| 20 | SOMEWHERE IN THE NIGHT Helen Reddy (Capitol P4192) | 52 | 57 | 52 | I HEARD IT THROUGH THE GRAPEVINE Creedence Clearwater Revival (Fantasy F759-A-M) | 58 | 66 | 86 | NURSERY RHYMES (PART I) People's Choice (TSOP ZS 8-4773) | 92 | 94 |
| 21 | GOLDEN YEARS David Bowie (RCA JH 10441) | 58 | 66 | 53 | ONLY LOVE IS REAL Carole King (Ode 66119-S) | 76 | — | 87 | SCOTCH ON THE ROCKS The Band Of The Black Watch (P.S. 45055) | 90 | 95 |
| 22 | THE WHITE KNIGHT Cledus Maggard & The Citizens Band (Mercury 73751) | 76 | — | 54 | BANAPPLE GAS Cat Stevens (A&M 1785) | 62 | 70 | 88 | THE JAM Graham Central Station (W B WBS 8175) | 89 | 91 |
| 23 | MONEY HONEY Bay City Rollers (Arista AS 0170) | 44 | 38 | 55 | I LOVE MUSIC O Jays (Phila Int'l ZS 8-3677-1) | 44 | 38 | 89 | UNION MAN Cate Brothers (Asylum E 45294-A) | — | — |
| 24 | BREAKING UP IS HARD TO DO Neil Sedaka (Rocket PIG 40500) | 45 | 40 | 56 | FOX ON THE RUN Sweet (Capitol P4157) | 45 | 40 | 90 | JANUARY Pilot (EMI P4202) | 95 | 97 |
| 25 | TRACKS OF MY TEARS Linda Ronstadt (Asylum 45295-A) | 68 | 79 | 57 | YOU'LL LOSE A GOOD THING Freddy Fender (ABC/Dot DOA 17607) | 68 | 79 | 91 | WE CAN'T HIDE IT ANYMORE Larry Santos (Casablanca MB 844) | — | — |
| 26 | SLOW RIDE Foghat (Bearsville BSS 0306) | 75 | 84 | 58 | BOOGIE FEVER The Sylvers (Capitol 4179) | 75 | 84 | 92 | HE'S A FRIEND Eddie Kendricks (Tamla T54266) | 97 | — |
| 27 | I FEEL LIKE A BULLET (IN THE GUN OF ROBERT FORD) Elton John (MCA 40505) | 60 | 56 | 59 | CHAIN GANG MEDLEY Jim Croce (Lifesong LS 45001) | 60 | 56 | 93 | TEXAS Charlie Daniels Band (Kama Sutra KA 607) | — | — |
| 28 | BOHEMIAN RHAPSODY Queen (Elektra E-45297) | 70 | — | 60 | DISCO LADY Johnnie Taylor (Columbia 3-10281) | 70 | — | 94 | IF ONLY YOU BELIEVE (JESUS FOR TONIGHT) Michel Polnareff (Atlantic 3314) | — | — |
| 29 | LOVE ROLLERCOASTER The Ohio Players (Mercury 436) | 73 | 82 | 61 | IN FRANCE THEY KISS ON MAIN STREET Joni Mitchell (Asylum E45298-A) | 73 | 82 | 95 | GIVE ME AN INCH GIRL Robert Palmer (Island IS 049A) | 99 | — |
| 30 | JUNK FOOD JUNKIE Larry Groce (Warner Bros./Curb 8165) | 66 | 74 | 62 | TANGERINE Sal Soul Orchestra (Sal Soul 2004) | 66 | 74 | 96 | LOCOMOTIVE BREATH Jethro Tull (Chrysalis CRS 2110) | — | — |
| 31 | ONLY 16 Dr. Hook (Capitol 4171) | 64 | 65 | 63 | I NEED YOU, YOU NEED ME Joe Simon (Spring SPR 163) | 64 | 65 | 97 | SARA SMILE Hall & Oates (RCA JH 10530) | 100 | — |
| 32 | CONVOY C.W. McCall (MGM M14839) | 64 | 65 | 64 | CAN THE CAN Suzi Quatro (Big Tree BT 16053) | 65 | 67 | 98 | (CALL ME) THE TRAVELING MAN Masqueraders (Hot Buttered Soul ABC 12157) | — | — |
| | | 69 | 75 | 65 | TAKE IT LIKE A MAN Bachman-Turner Overdrive (Mercury 73766) | 69 | 75 | 99 | LOVE ME TONIGHT Head East (A&M 1784) | — | — |
| | | 61 | 62 | 66 | LADY BUMP Penny McLean (Atco 45-7038) | 61 | 62 | 100 | THE GAME IS OVER (WHAT'S THE MATTER WITH YOU) Brown Sugar (Capitol P4198) | — | — |

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

| | | | | | | | |
|---|----|--|----|---|----|---|-----|
| Action (Sweet/WB — ASCAP) | 69 | Good Hearted (Baron/Willie Nelson — BMI) | 68 | Locomotive Breath (Ian Anderson — ASCAP) | 96 | Somewhere In (Almo/Irving — ASCAP) | 20 |
| All By Myself (CAM-USA — BMI) | 4 | Grow Some Funk (Big Pig/Leeds/ Yellow Dog — ASCAP) | 10 | Lonely Night (Angel Face/Kirshner — BMI) | 13 | Squeeze Box (Towser — BMI) | 11 |
| Baby Face (WB Music — ASCAP) | 38 | He's A Friend (Stone Diamond/ Mighty Three — BMI) | 92 | Lorelei (Almo/Stylian — ASCAP) | 81 | Sweet Love (Jobete/Commodores — ASCAP) | 37 |
| Banapple Gas (Ashtar B V. — BMI) | 54 | High Fly (Burlington — ASCAP) | 79 | Love Fire (Coral Rock/American Dream/ Belsize — ASCAP) | 72 | Sweet Thing (American B casting — ASCAP) | 18 |
| Bohemian (B Feldman T/AS Trident — ASCAP) | 28 | Hit The Road Jack (Tangerine — BMI) | 77 | Love Hurts (House Of Bryant — BMI) | 14 | Take It Like A Man (Ranbach/Top Soil — BMI) | 65 |
| Boogie Fever (Terren Vibes/ Bulpen — ASCAP/BMI) | 58 | Hold Back (Golden Fleece/Mured — BMI) | 47 | Love Is The Drug (TRO-Cheshire — BMI) | 33 | Take It To The Limit (Benchmark/ Kicking Bear — ASCAP) | 7 |
| Breakaway (Almo/Caledonian Steam — ASCAP) | 39 | I Do, I Do (Countless — BMI) | 80 | Love Machine (Jobete/Grimora — ASCAP) | 5 | Take Me (Brew — BMI) | 67 |
| Breaking Up (Screen Gems-Col — BMI) | 24 | I Feel Like A Bullet (Big Pig/Leeds — ASCAP) | 27 | Love Me Tonight (Zuckshank/Irving — BMI) | 99 | Tangerine (Famous — ASCAP) | 62 |
| (Call Me) The Traveling (Incense — BMI) | 98 | If I Only Knew (Lost Cabin — BMI) | 76 | Love Or Leave (Mighty Three — BMI) | 36 | Texas (Kama Sutra/Rada Dara — BMI) | 93 |
| Can The Can (Chinnichap/Rak — ASCAP) | 64 | If I Only Knew (W.B./Maya — ASCAP) | 94 | Love Rollercoaster (Ohio Players/ Unichappell — BMI) | 29 | The Game Is (Bout Time/Mistle — BMI) | 100 |
| Chain Gang Medley (Kags/Conrad — BMI/ Unichappell — ASCAP) | 59 | I Heard It Through (Stone Agate — BMI) | 52 | Make Love To Your (Golden Withers — BMI) | 74 | The Homecoming (ATV — BMI) | 49 |
| Convooy (American Gramophone — SESAC) | 32 | I Love Music (Mighty Three — BMI) | 55 | Money Honey (Hudson Bay — BMI) | 23 | The Jam (Nineteen Eighty Four — BMI) | 88 |
| Cupid (Kags — BMI) | 35 | I Love To (Sunday/Cafe Americana — ASCAP) | 3 | New Orleans (Warner/Tamerlane — BMI) | 83 | Theme From S W A T. (Spellgold — BMI) | 2 |
| December '63 (Seasons/Jobete — ASCAP) | 17 | I Need You (Pee Wee — BMI) | 63 | Nursery Rhymes (Mighty Three — BMI) | 86 | The White Knight (Unichappell — BMI) | 22 |
| Deep Purple (Robbins — ASCAP) | 46 | In France They Kiss (Crazy Cow — BMI) | 61 | Only Love Is Real (Colgems — ASCAP) | 53 | 'Til It's Time (Blue Lick — BMI) | 51 |
| Disco Lady (Groovesville — BMI/ Conquistador — ASCAP) | 60 | Inseparable (Jay's Ent./Chappell — ASCAP) | 44 | Only 16 (Kags — BMI) | 31 | Times Of Your Life (Three Eagles — ASCAP) | 40 |
| Dream On (Frank Connolly/Baksel — BMI) | 19 | I Write The Songs (Artists/Sunbury — ASCAP) | 8 | Paloma Blanca (WB/Famous — ASCAP) | 43 | Tracks Of My Tears (Jobete — ASCAP) | 25 |
| Dream Weaver (Warner Bros. — ASCAP) | 16 | January (Al Gallico — BMI) | 90 | Quiet Storm (Bertram — ASCAP) | 78 | Turning Point (Julio-Brian/Content — BMI) | 85 |
| Evil Woman (Unart/Jet — BMI) | 9 | Junk Food (Peaceable Kingdom — ASCAP) | 30 | Remember Me (Vogue — BMI) | 73 | Union Man (Flat River — BMI) | 89 |
| Fanny (Be Tender) (Casserole — BMI) | 12 | Just You And I (Rumanian Pickleworks/ Screen Gems Col./N Y Times — BMI) | 71 | Renegade (Mystery — BMI) | 45 | Venus (Kirshner/Welbeck — ASCAP) | 48 |
| 50 Ways To Leave (Paul Simon — BMI) | 1 | Keep Holdin' On (Stone Diamond/ Gold Forever — BMI) | 70 | Right Back Where (ATV Universal — BMI) | 50 | Wake Up Everybody (Mighty Three — BMI) | 15 |
| Fox On The Run (Sweet Pub. Ltd.) | 56 | Lady Bump (Gallico — BMI) | 66 | Sara Smile (Unichappell — BMI) | 87 | Walk Away From Love (Charles Kippis — BMI) | 42 |
| Give Me An Inch Girl (Ackee — ASCAP) | 95 | Let The Music Play (Sa-Vette/January — BMI) | 41 | Scotch On The Rocks (Peer Int'l. — BMI) | 87 | We Can't Hide (Groovesville — BMI) | 91 |
| Golden Years (Bewlay — BMI/ Chrysalis/MainMan — ASCAP) | 21 | Let Your Love Flow (Loaves & Fishes — BMI) | 75 | Since I Fell For You (WB — ASCAP) | 82 | Without Your (Music of the Time — ASCAP) | 84 |
| | | | | Sing A Song (Sagfire — BMI) | 34 | You'll Lose A Good Thing (Crazy Cajun — BMI) | 57 |
| | | | | Slow Ride (Knee Trembler — ASCAP) | 26 | You Sexy Thing (Finchley — ASCAP) | 6 |

The Stairsteps seem to have a #1 r&b hit with "From Us To You." It is currently one of the hottest records on the **Cash Box** charts and looks to be one of the bigger winter hits... Also look for a dynamite LP release from another group on **Dark Horse, Attitudes**, who have an LP with the same name. It's a killer.



STAIRSTEPS
2nd Resurrection

SP 22004

Produced by Billy Preston,
Robert Margouleff and Stairsteps

ATTITUDES
Attitudes

SP 22008

Produced by Lee Kiefer
and Attitudes



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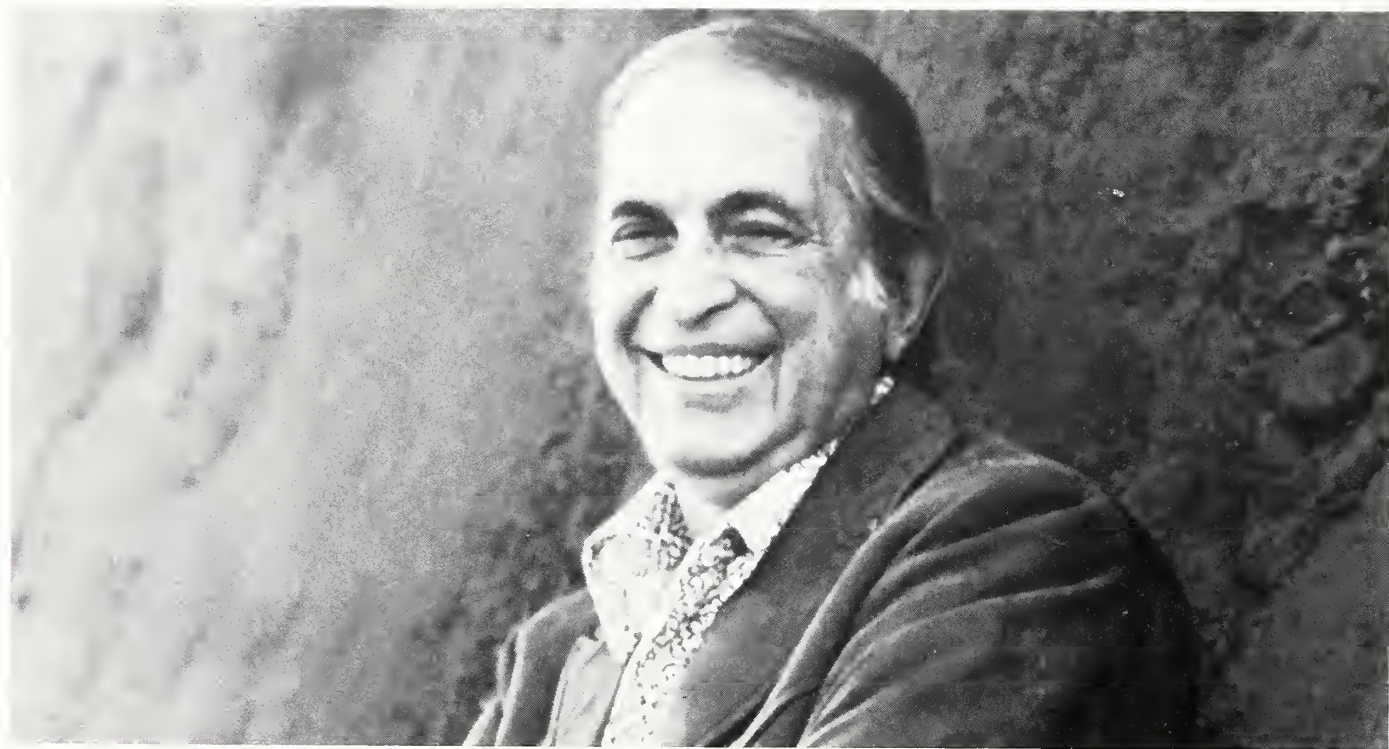
**TWO INCREDIBLE NEW ALBUMS
ON DARK HORSE RECORDS & TAPES**

Distributed by A&M Records, Inc.

During an association that spanned more than a quarter century, we at Columbia Records came to know Percy Faith as a talented and exacting artist, uncompromising on quality, but always open to new ideas.

Because of the man's gentleness and warmth, we came to know Percy Faith as a friend, too.

Percy was a man who made it a point to talk to and to listen to people in all parts of the Columbia Family. More than anyone else, he showed us that artistic greatness and a feeling for humanity can co-exist in one human being.



RCA Bows 6th Avenue Label

NEW YORK — RCA Records is forming Sixth Avenue Records to serve as a label for independent producers, dealing primarily in singles.

The new label is part of the expansion of RCA's Custom Labels operation, which will assume marketing responsibility.

RCA is reported to be talking to several black producers about joining the label.

The first release will be "A Time For Celebration," a single which combines vocals by Faith, Hope & Charity and the Choice Four.

Cancer Claims Percy Faith

LOS ANGELES — Composer/conductor/arranger Percy Faith passed away Feb. 9 at Valley Presbyterian Hospital. Funeral services were held at 1:00 p.m. Wednesday, Feb. 11 at Hillside Memorial Park, in Inglewood, Calif. and were conducted by Groman Mortuary.

Percy Faith is survived by his widow, Mary "Dolly" Faith, his daughter, Marilyn Leonard and four grandchildren. Faith is best known for his hit record of "Theme From A Summer Place."

The family has requested that in lieu of flowers, donations may be made to the American Cancer Society or the Heart Fund.

CBS To Phase Out Discount Records; Heilicher In Discussion To Buy Chain

by Gary Cohen

NEW YORK — CBS, in a statement accompanying its fourth quarter figures, announced their intention to "phase out" their retail record store operation, Discount Records. At press time, there were rumors throughout the industry that the entire Discount group would be purchased by Heilicher Brothers of Minneapolis. An official statement (see box)

WOODBURY, N.Y. — Amos Heilicher, president of Heilicher Brothers, made the following statement to **Cash Box** at press time regarding rumors of a Discount Records purchase by Heilicher: "There has been some discussion but nothing further. Our interest at this point is casual. There is no agreement."

from Amos Heilicher, president of Heilicher Brothers, was that "there has been some discussion but nothing further." While CBS was reportedly entertaining offers from others for the retail chain, industry sources believed Heilicher had the inside track.

History

The Discount operation, then 20 stores, was sold by Marvin Saines to CBS in 1969. Saines remained with CBS as head of the operation, until he left to join CBS Records classical division some two years ago. Then, in July 1975,

CBS moved the operation out of its former home in Scarsdale, and combined it with their Pacific Stereo chain in northern California; hence, the CBS retail stores division, headed by Thom Andersen Expansion.

Under CBS control in the early '70s, CBS expanded Discount from 20 stores to more than 80, as many of the country's most populous college campuses had a Discount Records nearby. Many got into heated price wars with locally owned retail outlets, and the store in Champaign, Illinois was firebombed during a period of intense competition. Many of the stores soon lost their edge, as business gravitated to other stores in town.

Problems

In the end, CBS faced the same problems that plague any far-flung retailing establishment: supply and control. Eighty stores in 50 or so widely separated markets require strong management: local, regional and national. And since most stores bought locally and individually, inventory levels and controls varied widely from store to store. Only recently, San Francisco and Boston stores had begun receiving goods from locally operated (by CBS) warehouses. But in many cases, it appeared to be too little, too late.

In an effort to stem a reputed tide of red ink, CBS moved to consolidate. Thirty stores were disposed of and management was changed, as CBS sought to

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U.K.'s Chrysalis Records; Now A U.S. Company — Ellis

by Ian Dove

NEW YORK — Chrysalis Records, the British-founded label distributed by Warner Bros., is moving more into the U.S. picture. The label has just signed its first black American artist, Lee Garrett, and has also signed another U.S. talent, to be announced "in a month or so," according to Chrysalis president Terry Ellis.

Ellis moved to Los Angeles a year ago to set up the label as a fully international line, rather than just the company that released Jethro Tull product, the best known talent on the Chrysalis label. Tull currently has a new single, "Locomotive Breath," out.

Ellis was in Manhattan supporting another Chrysalis signing, Rory Gallagher, who had his first Chrysalis album released in November and has been touring the U.S. since then.

Commented Ellis: "I'm devoting my time now to personally supervising the activities of Chrysalis Records and publishing in the U.S. As far as the publishing side, we are in the process of reorganizing and hiring extra staff including a professional manager for the

west coast. Marv Goodman is our east coast professional manager.

"For the record company we have five full time regional promotion men, working under a national promotion director, Fred Mancuso. He was with us from the day we started — and four out of the five regional men were hired within the last six months.

"We decided we'd like to have that extra effort at this point for our artists."

Also with Chrysalis is Russell Shaw, director of artist relations and Sal Licata, from Blue Thumb and United Artists, as director of sales.

"I'm here running an American company," avows Ellis. "I feel that a record company is represented by the heads of the company and Chrysalis was Chris Wright and Terry Ellis. While we were not based here in America, we did not feel comfortable in having any American artists. Now that one of us is here permanently we are interested in getting American artists for the label."

Ellis believes that it will become increasingly difficult for British artists to make it in the U.S.

"It doesn't impress anybody anymore that an act is English. The golden days of being English, coming in to support Led Zeppelin and being an overnight smash, are gone. It is a different marketplace, more competitive.

"There is the tightening up of progressive stations. Major progressive stations in any town are rivaling the top 40 stations for audiences, and doing it by tightening their formats, playing 100 cuts and being careful about what they play.

"In fact they are becoming less progressive. If you examine the charts, very few records make it to the top 20 without having a single these days.

"The audience is different too. They are not as committed as they used to be. They float a lot more."

Ellis is concerned with educating his British artists to the changing scene in the U.S. "I do believe that a British artist will find it hard to get ahead here now and in the future," he stated. "I am trying to get our British acts to recognize that they are competing with American artists who live here 12 months out of the year and are totally aware of public taste here."

Ellis cited the case of Peter Frampton whom he termed an "exploding artist right now. I believe that he is virtually a permanent resident in America."

Ellis stated that Rory Gallagher would record his next album in the states.

Senate Amendment Seeks To Give Artists Control

by Rebecca Moore

WASHINGTON, D.C. — Musical compositions will be the only copyrighted work subject to compulsory license for public non-profit broadcasters if the senate passes an amendment introduced by Senator Humphrey (D-Minn.). The amendment specifically deletes literary pictorial, graphic and sculptural works from section 118, the Mathias amendment, as passed by the Senate Judiciary Committee last year. The only work not exempted: non-dramatic music compositions.

"Authors, artists and photographers need and deserve to be able to maintain control over their works and have them protected by law," Humphrey said when he introduced the bill Thursday, Feb. 5. The copyright register has also objected to the loss of rights resulting from the compulsory license under the Mathias amendment.

Intent Of License

The automatic license of public broadcasting entities was originally intended to aid those generally low-budget financially strapped operations. But the Humphrey amendment, co-sponsored by senators Cranston (D-Cal.) and Buckley (C-NY) effectively guts the original proposal so that the question boils down to this: Should music be the *only* artistic work subject to compulsory license for public broadcasters?

The Humphrey amendment, and the Tunney amendment to decrease the period of Copyright Royalty Tribunal review from ten years to seven, are the only amendments thus far before the full senate when it resumes consideration of general copyright revision this Monday, Feb. 16. The bill's sponsor, Senator McClellan (D-Ark.) presented S-22 to the full senate Friday, Feb. 6, saying it "provides a carefully structured balance between the legitimate rights of the creators and the reasonable needs of the users." He reminded the senate they

passed virtually the same bill, 70-1, in 1974.

McClellan Comments

McClellan noted the mechanical royalty rate increase from 2¢ to 2½¢ and the beginning of jukebox royalty payments. Both will be up for periodic review by the Copyright Royalty Tribunal, but the jukebox review will be "delayed for several years so that the tribunal can give careful consideration to the impact of the copyright payments on the viability

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NEW RIDERS TO MCA — MCA Records, Inc. has signed the New Riders Of The Purple Sage to a long term recording contract, Mike Maitland, president of the label, announced last week. The New Riders' first MCA album is scheduled for release in early summer. The group will record the new LP in the San Francisco Bay area with Bob Johnston producing. Pictured at the signing were (l. to r.) Buddy Cage, Lou Cook, MCA vice president of administration, David Nelson, John Dawson, Bob Davis, MCA vice president of artist acquisition, Dale Franklin, manager of the New Riders Of The Purple Sage, Skip Battin and Spencer Dryden with Maitland seated

**We have a new phone number:
975-4321.**

In fact, we all have new phone numbers.
You can now dial anybody at CBS directly. Simply
dial the new prefix 975 plus the existing CBS
extension number of the person you're calling.
If you don't know the extension, dial 975-4321 and
the operator will connect you.

CBS RECORDS

Arista Records 700% January CBS Profit, Sales Figures Show Healthy Increase In '75

NEW YORK — Arista Records' operating profits were up nearly 700 percent for the six month period ending December 31, based on a 300 percent increase in net revenue — all compared to the same period the previous year. This was announced by Elliot Goldman, executive vice president of the label.

Goldman also stated that Arista's "return rate on all product released since the inception of the label is a remarkably low eight percent."

Meanwhile, Columbia Pictures Industries, the parent company of Arista and also of the Columbia-Screen Gems music publishing operation, reports net

income of \$6,382,000 or 77 cents per share for its second quarter, ending December 27, compared to a net income of \$739,000 or 10 cents a share in the same period the previous year. Included in the current quarter's results is an after tax, non-recurring gain of \$5,059,000 or 61 cents per share from the sale of a television station.

Net income for the six months ending December 27 was \$9,116,000 (\$1.10 per share) including the non-recurring gain, compared to \$1,527,000 (20 cents per share) for the same period in 1974.

Revenues for the records and music publishing divisions were \$13,088,000 for the quarter ended December 27 against \$7,736,000 in the same period, 1974. Revenue for the six months was \$21,410,000 compared to \$12,022,000 in the same period of 1974.

Revenues from CPI's broadcasting operations totalled \$6,254,000 for the last quarters compared to \$6,468,000 while the six month revenue picture was \$12,662,000 compared to the 1974 total of \$12,372,000.

CBS, Arista Sales Figures Analyzed

HOLLYWOOD — To comply with government demands for more information from public corporations on the sales and profits of various company divisions, two corporations involved with the music business released data last week, that while previously available, was not made readily available with quarterly earnings reports.

CBS

CBS, along with a breakdown of sales by operating divisions, also released a report on income for each operating division, for each of the last five years (see chart). The record divisions of CBS went from \$43.2 to \$49.8 million in income from 1971 to 1972, then down to \$47.8 and \$44.8 million in 1973 and 1974. Then last year, according to the figures, income jumped to \$56.3 million, an increase of \$12 million over 1974. CBS enjoys a higher percentage return on sales in their record divisions than in their broadcast, publishing and Columbia groups, where the return is not even ten percent. Records are CBS' most important division after broadcast; the record division had sales of \$484 million in 1975, up from \$420 million in 1974. Only broadcasting supplies more dollars in sales and income.

Arista

Arista Records, the record division of Columbia Pictures Industries, can now be estimated as a \$40-\$50 million dollar a year division, according to a detailed breakdown of sales by Columbia. Of total revenues of \$82 million in the second quarter thru Dec. 27, Arista Records and the Columbia Pictures publishing divisions accounted for \$13,088,000 in sales; for the six month period records and music publishing was responsible for \$21,410,000 in sales out of a total of \$179,562,000. By quadrupling the quarterly figure, or by doubling the six month figure, Arista would appear to be in the \$40-\$50 million range. Last year records and publishing accounted for \$30 million in sales for the year ended June 30, 1975. Prior to 1975, Columbia Pictures did not break down sales by division. They still do not provide income by division, hence the article from Arista this week (see separate story) announcing a 700 percent increase in profit without providing the actual dollar amount of profit.

NEW YORK — Net profit, sales and earnings per share figures set new records for CBS in 1975, according to William S. Paley, chairman and Arthur R. Taylor president. Similar increases were reported for the company's 1975 fourth quarter results.

Net profit for 1975 was \$122,903,000, compared with \$108,557,000 earned in 1974, realizing an increase of 13 percent. This is the equivalent of \$4.30 per share for 1975 in contrast to the \$3.80 per share earned in 1974. Net sales for the year were \$1,938,867,000 as opposed to \$1,751,341,000 for 1974, showing an increase of 11 percent.

The fourth quarter income reflected an increase of 10 percent, rising from \$32,454,000 in 1974 to \$35,668,000. This is equivalent to \$1.25 per share as opposed to \$1.14 for the fourth quarter of 1974. Net sales for the fourth quarter were \$574,722,000, compared with \$501,267,000 achieved in the same

period in 1974, showing a 14 percent improvement.

Commenting on the 1975 results, Mr. Paley and Mr. Taylor said, "In 1975 CBS achieved new records in sales and profit for the fourth consecutive year despite the difficulties posed by both the national and world economies. Each of the companies' four operating groups reported record sales levels and increased profit, a significant accomplishment."

The CBS/Records Group in particular showed healthy increases. The CBS executives commented, "new peaks in sales and profit for the CBS/Records Group resulted from advances in both its domestic and international divisions."

It was also announced that the company had decided to phase out its domestic retail record stores, Discount Records. Charges relating to this decision have been included in the full year and fourth quarter 1975 financial results.

CBS Sales And Income By Operating Group (in millions)

| Sales By Operating Group | 1975 | 1974 | 1973 | 1972 | 1971 |
|--------------------------|------------------|------------------|------------------|------------------|------------------|
| CBS/Broadcast Group | \$ 869.0 | \$ 813.9 | \$ 727.1 | \$ 674.8 | \$ 602.9 |
| CBS/Records Group | 484.3 | 420.4 | 349.5 | 312.3 | 276.2 |
| CBS/Columbia Group | 352.7 | 314.9 | 274.0 | 224.7 | 188.4 |
| CBS/Publishing Group | 207.4 | 181.7 | 160.4 | 148.9 | 131.1 |
| Other | 25.5 | 20.4 | 44.2 | 42.5 | 64.8 |
| TOTAL | \$1,938.9 | \$1,752.3 | \$1,555.2 | \$1,403.2 | \$1,263.4 |

| *Income By Operating Group | 1975 | 1974 | 1973 | 1972 | 1971 |
|----------------------------|-----------------|-----------------|-----------------|-----------------|-----------------|
| CBS/Broadcast Group | \$ 172.2 | \$ 163.8 | \$ 135.7 | \$ 104.5 | \$ 78.2 |
| CBS/Records Group | 56.3 | 44.8 | 47.8 | 49.8 | 43.2 |
| CBS/Columbia Group | 16.5 | 15.3 | 16.7 | 7.9 | 6.2 |
| CBS/Publishing Group | 18.0 | 11.9 | 3.2 | .1 | 12.8 |
| Other | (13.6) | (15.6) | (19.0) | (8.8) | (20.6) |
| TOTAL | \$ 249.4 | \$ 220.2 | \$ 184.4 | \$ 154.4 | \$ 119.8 |

* (before Income Taxes)

Income from continuing operations has been determined after allocating certain corporate income and expense items on a basis which management believes to be reasonable. Parentheses indicate losses or subtractions.



Electric Light Orchestra's current United Artists album, "Face The Music," has just been declared gold by RIAA, and a single culled from it, "Evil Woman," has been burning up the pop charts for the past several weeks. Couple these two facts with the knowledge that ELO has just begun a tour that will see them headlining in some forty major markets, and it becomes clear that the time has come for ELO.

Led by one of contemporary music's most prolific musicians, Jeff Lynne, ELO grew out of one of Britain's most important seminal bands, The Move. Evolving out of that group's hard rocking, but nonetheless melodic sound, ELO has successfully managed to utilize classical instrumentation in a rock setting. The combination has become an instantly identifiable sound, with none of the classical richness and subtlety lost, while all the visceral electricity of rock has been retained.

United Artists has built a major act, as proven by the fact that "Face The Music" is the second ELO album in a row to go gold — "Eldorado," the group's pioneering rock symphony, preceded it into the golden ranks.

ELO's track record and tour will prove to all who see them what the rock cognoscenti has known for a long time: ELO is a shockingly good band.

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RCA — Best Ever January Sales

NEW YORK — January was the best ever sales month in the history of RCA Records, announced Jack Kiernan, division vice president, marketing. He commented: "Most heartening are two facts from the first month of 1976 — the much

larger number of artists contributing strongly to our sales showing and the greatly improved showing on returns."

RCA previously announced 1975 as the best sales and profits year in its history.



ATLANTIC HONORS SPINNERS ON 20th — The Spinners were honored in L.A. last week for their RIAA gold success. Pictured standing (l. to r.): Ahmet Ertegun, Atlantic's chairman of the board; Maurice King, Spinners musical conductor; Spinners Henry Fambrough and Bobbie Smith; Jerry Greenberg, Atlantic's president; Spinners Pervis Jackson and Philippe Wynn. Kneeling (l. to r.): Thom Bell, Spinners producer and Spinner Billy Henderson.

Brunswick Executives' Trial — Week 5

Chi-Lites Take Stand, Questions On Royalties, Advances, Assault Raised

NEW YORK — The Chi-Lites, testifying last week at the Newark federal courthouse, created the biggest stir yet observed at the trial of executives of Brunswick and Dakar Records, now five weeks old. The Brunswick recording artists' presence brought the consumer press into the courtroom for the first time since opening statements. The Chi-Lites, who have pleaded guilty to charges of income tax evasion, are among those artists the government contends were defrauded of royalties by the company.

Witness

The government's first witness was Martha Archie, who works in the bookkeeping department of Brunswick under Irving Wiegand, one of the defendants. Miss Archie testified she had been directed by assistant U.S. attorney Thomas Greelish to check shipping documents of pressing plants against sales records of the Brunswick corporation, including sales invoices and the accounts receivable journal for a period approximating 1971-74. The pressing plant documents, including shipping orders and packing slips, were government exhibits marked into evidence. Over the past weeks, distributors and an official of the Columbia Record Productions Pitman, N.J. plant, presser for Brunswick on the eastern seaboard, testified that the documents represented actual shipments of Brunswick records, most of which were alleged to be no-invoice, cash deals.

Miss Archie testified that she could find no invoice or record for at least 150 transactions with Cardinal Export of New York, and that a similar situation existed with documents for records shipped to Record Shack in Manhattan, Schwartz Brothers in Washington, D.C. and Soul City One-Stop in L.A., among others.

Invoices

Asked if she ever posted a sale of records where there was no invoice, she replied, "No." Asked if her superiors ever presented her with deposit slips as documentation of cash deals, she answered "No."

To the defense's inquiries as to whether any Brunswick officials had ever asked her to conceal the company's books, or make any fraudulent entries,

she replied that they had not.

The next witness was Anita Campbell, who worked in the Brunswick bookkeeping department as well, and among those duties was the payment of royalties to artists, writers and publishers. She outlined to the court the procedure she followed, explaining that royalties were computed on the basis of record sales, calculated from the invoices kept by Miss Archie. She explained that in the case of artists, items such as recording costs and advances for expenses were deducted from the semi-annual payment of royalties. She told Greelish that the cost of recording a single, to her recollection, ranged in the area of \$3,000, with an LP generally costing about \$20,000 and up.

Greelish asked Mrs. Campbell, "Is there any place you get sales figures other than Miss Archie's billing invoices?"

"No," she responded.

Mrs. Campbell testified, as had Miss Archie, that she had seen Edward

Portnoy of the Record Shack and August Sims at the offices of Brunswick Records, 888 Seventh Ave., N.Y.

In cross examination, Mrs. Campbell told the defense that artists were often in arrears, that is, they might "never make in royalties what they were advanced." She testified to a time when the Chi-Lites had been advanced an accumulated 20 to 30 thousand dollars. She said that the system of advances worked in such a way that she had never written out a royalty check to the artists.

The next witness, Marshall Thompson of the Chi-Lites, a Chicago-based group recording on Brunswick, told the government that he had pleaded guilty to income tax evasion, that the government had said certain charges would be dropped, and "would make it known to probation that we (the other group members) had cooperated with the government." Thompson said that Carl Davis, Brunswick executive and one of the defendants, had managed the group's af-

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W.T. Grant Seeks To Close Doors

NEW YORK — The W.T. Grant Company, one of the country's oldest retailing chains, that had been operating under Chapter 11 of the Bankruptcy Act, has asked for permission from its Federal bankruptcy judge to be allowed to go out of business. The chain reported debts of \$1.1 billion and assets of only \$512 million, as of Jan. 29.

Since entering Chapter 11, Grant closed 712 stores, leaving 393, and fired 50,000 employees, leaving 15,000. If the chain is liquidated, all stores would be disposed of and all employees terminated.

In a joint resolution, Grant and eleven of its largest creditors (five banks into Grant for \$640 million and six merchandisers) told the bankruptcy judge that efforts to save the company were hopeless.

Should the retailer, the third oldest in the country, be liquidated, the banks and vendors would be first in line to receive any money. Shareholders would come last, and it is believed they would not see anything.

Transcontinent and ABC Record & Tape Sales were believed to be among Grant's major record suppliers.

Jay Cooper, NARAS' Dynamo On Grammys

by David Budge

LOS ANGELES — Jay Cooper, the energetic president of NARAS, told **Cash Box** last week that the 18th annual Grammy telecast (Feb. 28 live from the Hollywood Paladium via CBS-TV) will without doubt be the most exciting program the organization has put on since its inception in 1958 (the Grammys have been televised since 1971 only). Cooper's enthusiasm is by no means a chauvinistic gesture. He has been involved with music "since I was three" and, in addition to his partnership in the law firm of Cooper, Epstein, Hurewitz & Mark, has been an active member of NARAS since 1961. In 1973 he was voted president of the L.A. chapter and was elected president of the national organization in May, 1975.

Background

While explaining the myriad details which he encountered while putting together this year's Grammy telecast with Pierre Cossette and Marty Pasetta, Cooper elaborated on his own past, one

which reflects his love for music: "I was a studio musician before I became an entertainment lawyer and music has always been very dear to me. That's why these Grammy awards are so important to me. I have taught (at USC) and lectured extensively around the country. I'm a member of the Beverly Hills Bar Association and I'm currently giving lectures on entertainment law, copyright and management. Not many people know this, but I was a sideman with Frank Sinatra at The Mocambo in 1955 just after he had won the Oscar for his role in 'From Here To Eternity.' It seems I've been into music all my life, and I always will be."

Overriding Purpose

Cooper is a staunch advocate of the Grammy process as well as the awards themselves. He believes that selection by one's peers is the highest honor anyone can receive. NARAS voting members are eligible because they have participated creatively on at least six recordings. Selection of Grammy awards has nothing to do with record sales per se, but Cooper is quick to point out that there has usually been a direct correlation between overall popularity and Grammy winners. A case in point is the category of record of the year. Barry Manilow's "Mandy," Glen Campbell's "Rhinestone Cowboy," Captain & Tennille's "Love Will Keep Us Together," The Eagles' "Lyin' Eyes" and Janis Ian's "At Seventeen" were all top five on the **Cash Box** singles chart during 1975, and are the five nominees in that category.

Cooper stresses the importance of peer selection as opposed to the use of a sales indicator. "I believe the public wants to know what the creative people of the music industry think is the best example of artistry in their field. By contrast, I don't view other awards shows functioning on the same level. If it's strictly sales you're interested in, you should check the NARM award winners. They're supposed to reflect what's sold the most."

Cooper told **CB** that his most satisfying accomplishment to date has been securing a commitment from the city of Burbank, Cal. to build a new NARAS Hall

of Fame. "I am intensely proud of Burbank's commitment," he said. The Hall of Fame (currently located at Universal Studios and attracting over 1.5 million visitors annually) was set up to honor records that pre-date the inception of NARAS in 1958. Each year the 90 man HOF committee selects five works to be honored. Cooper says that the selection is limited to five to enhance the exclusivity of the award.

Though he freely admits that running a successful law practice and handling the internal affairs of NARAS is very demanding of his time, Cooper states, "I wouldn't have it any other way. This year's awards telecast is worth all the hours that I and the rest of the NARAS team have put in. Already set to appear on the Feb. 28, 10 p.m. EST telecast (either as performers or presenters) are Andy Williams (host), Eagles, Barry Manilow, Gladys Knight & The Pips, Roberta Flack, Helen Reddy, Stevie Wonder, Marvin Hamlisch, Henry Mancini, The Muppets, Captain & Tennille, Natalie Cole, Janis Ian, Ray Stevens, Aretha Franklin, and Ella Fitzgerald. The list is not complete and Cooper expects to announce the final line-up this week.

Cooper points out that NARAS is in the midst of establishing its own tradition (much like the movies did with Oscars) and restated the two major purposes of NARAS: to advance the art of music and to recognize musical achievement. There are 47 categories for awards (though new categories such as the recent addition of Latin are contemplated). Aside from four major categories, voting

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Ohio Players Sign Chappell Deal

NEW YORK — Worldwide agreements between Play One Publishing, a division of Tight Corporation, and Unichappell Music, will bring the material of the Ohio Players to Chappell Music.

First result of the publishing and publi-

cation agreement is the release by Chappell of a matching folio for the Ohio Players' "Honey" Phonogram album and a single sheet on their hit, "Love Rollercoaster." For release shortly is a "Skin-tight/Fire" songbook.



OHIO PLAYERS TO CHAPPELL — Seen at the signing of the Ohio Players to Chappell Music are, (l. to r.) personal manager of the group Elzy White; Richard Shelton, corporate attorney for the group; Bill Traut, negotiating attorney for the group; Marshall Jones of the group; Chappell president Norman Weiser; Marvin Pierce and Clarence Satchel of the group; Buddy Robbins of Chappell and Leroy "Sugar" Bonner of the Ohio Players

Severinsen Signs To Epic Records

NEW YORK — Trumpet player and bandleader Doc Severinsen has signed to Epic Records and will have an album, "Night Journey," released in March, consisting of all Severinsen material. The bandleader will promote the album on the "Tonight Show" where he is musical director, in Las Vegas where he is with George Burns (March 17) at Tahoe (April 9-11) and at Las Vegas (April 14) with Bob Newhart.

JOHN DENVER'S NEW SINGLE "LOOKING FOR SPACE"

PB-10586

Produced by
Milt Okum
assisted by
Kris O'Connor

Jerry Weintraub
Management III

RCA



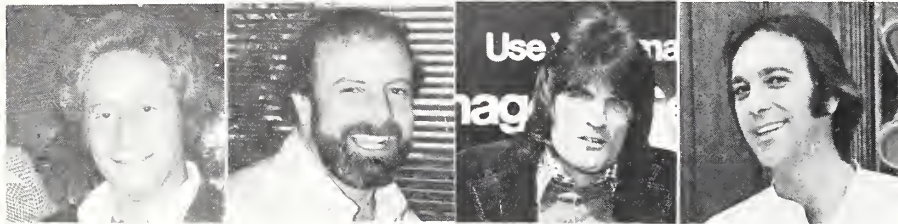
Executives On The Move

Chelsea Records Makes Reingold Partner — Wes Farrell, president of the Chelsea Records Group, has entered into an arrangement with Buck Reingold, formerly executive vice-president of Casablanca Records, whereby he will join the company as a partner and assume the position of executive vice-president and general manager. At press time no further details were available.

Chrysalis Names Sal Licata New Director Of Sales — Sal Licata has been named director of sales for Chrysalis Records. The move is part of label president Terry Ellis' plans for Chrysalis expansion. Licata joins Chrysalis from United Artists Records where, for the past year, he served as vice-president and general manager. Previously he worked at Blue Thumb for more than four years, ultimately becoming president of the label.

Schmitzerle To Capricorn — The appointment of Don Schmitzerle to the newly-created position of vice-president and general manager, Capricorn Records, was made last week by Phil Walden, label president. Schmitzerle was previously executive director, label management at Warner Brothers Records in Burbank. Schmitzerle's duties will include the coordination of all Capricorn Records' operations in the U.S. His appointment takes effect immediately.

Scott Shannon To Casablanca — Radio personality/executive Scott Shannon has left



Buck Reingold

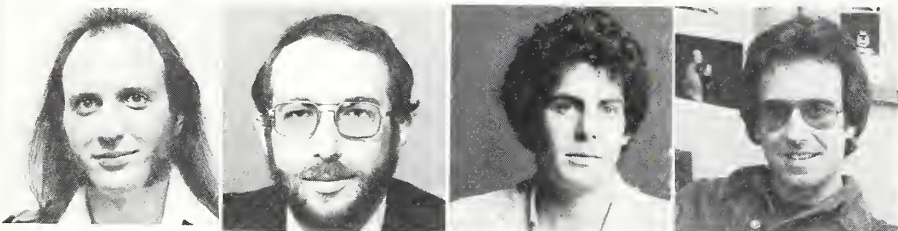
Sal Licata

Scott Shannon

Don Schmitzerle

his former occupation to join Casablanca as vp, director of promotion and media. Shannon at one time was national program director for the Mooney Broadcasting Station chain. Shannon will begin restructuring the promotion staff of the label immediately and new appointments will be forthcoming.

MCA Solidifies Promo Dept., Promotes 5 — Vince Cosgrave, MCA Records' vice president of promotion, last week announced the creation of two new promotion positions, the centralization of the national promotion department to the Universal City MCA headquarters, and two field personnel promotions. John Brown, national country promotion manager, has been transferred from Nashville to Universal City in a move to have all promotional activities originating from MCA's national headquarters in L.A. Shelley Hoppers has been promoted to the newly created position of national



Scot Jackson

Michael Resnick

Roger Birnbaum

Dave Mani

secondary promotion director. She was formerly promotion coordinator for the MCA Label.

Chuck Meyer moves from Los Angeles promotion manager to the newly created position of national adult contemporary promotion director in L.A. Replacing Meyer at the L.A. branch is Fred Humphrey. He moves to Los Angeles from Cleveland where he was MCA's promotion manager.

Joining MCA's air force (promotional staff) in Cleveland is Frank Horowitz as Cleveland promotion manager.

Scot Jackson Appointed To ABC Promo Post — Scot Jackson has been appointed to the post of national album promotion director for ABC Records. Jackson has been with ABC Records since 1972. He has served in several positions including regional southeast and southwest promotion, special projects southeast, and as Atlanta re-



Caesar A. Hancock

Pamela Vale

Michael Stotter

Dave Neckar

gional promotion person, southeast.

Resnick To Arista — Michael Resnick named director of finance, Arista Records. He was formerly comptroller for the Discount Records chain of retail stores and director, financial analysis, Columbia Records.

Arista's New West Coast A&R — Roger Birnbaum appointed director, west coast a&r. He is a former director of a&r for A&M Records.

Buddah Names Mani — Dave Mani named pop promotion manager, Buddah Group, based in New York. He has worked formerly for 20th Century Fox and Capitol Records.

Hancock, Hendricks Buddah R&B Promotions — Caesar A. Hancock named southwest regional r&b promotion director and Billy Hendricks named northeast regional r&b promotion director for Buddah Records. Hancock joined the label as Texas r&b promotion director from his own Philadelphia-based Blackjack Records. Hendricks has been handling r&b promotion in Philadelphia for Buddah.

Pamela Vale To Beechwood — Pamela Vale has been named to the position of pro-

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New Bill Would Allow Public To Directly Support Music

by Rebecca Moore

WASHINGTON, D.C. — A free talent pool from which the music industry can draw artists? Well maybe, if a number of arts and music organizations, as well as unions, have their way.

Arts and entertainment support is gathering behind H.R. 8274, a bill providing a tax check-off on the federal income tax form for raising money for the National Endowment for the Arts and the Humanities (NEA, NEH). A taxpayer could designate money for either NEA or NEH or both, in addition to, or in lieu of, a tax refund. The contribution would be tax deductible.

Introduced by Rep. Fred Richmond (D-NY), a freshman congressman from Brooklyn, the bill would raise an estimated \$1.8 billion from individual contributions. The National Endowment budget for FY 74 was \$82 million.

Developing Talent

"The end result of this legislation," according to the executive director of the National Council for Arts and Education, Francine Siedlecki, "is the development of new talent. If there are artists and musicians who haven't been able to work, they would be able to get money under the proposed bill," she said.

The endowment is the only federal agency which cannot spend funds appropriated by congress without first raising matching private money. "There's no other agency put together that depends on private donations," said Siedlecki, who is heading up the support drive for H.R. 8274. "That's really the reason for going after the tax form. It will give us an opportunity to raise money from individuals and get away from gifts from large philanthropies and corporations."

"This would take a great deal of fiscal pressure off the corporations," Siedlecki felt. "Should the money come in the endowment could give more."

Musicians Receive \$

Musicians and musical groups already receive the biggest slice of the NEA funding pie with \$16 million out of a total \$67 million in grants (FY 74). Money goes to operas and orchestras, as well as

to individual "jazz/folk/ethnic" musicians and composers and librettists. Ninety-eight individuals received some \$356,725 in grants under the composer category in 1974.

"It's a way of investing money in training both amateurs and professionals for the industry," Siedlecki claims. "When they go commercial they end up making money for the industry."

Endorsements

The list of formal endorsements for H.R. 8274 includes the American Federation of Musicians, the American Guild of Musical Artists, AFTRA, Leonard Bernstein, Richard and Dorothy Rodgers, and other performing arts groups and individuals. ABC, William Morris Agency, and Warner Communications are also interested, according to Siedlecki. "They see it was a direct benefit."

The bill specifically prohibits money collected through the tax check-off system to be spent on endowment administration costs. All contributions would go directly to projects.

H.R. 8274 is currently buried under a pile of other tax legislation in the House Ways and Means Committee, where all tax legislation originates. Supporters of the Richmond bill are pressing for hearings this fall, and hoping for a favorable vote early next year.

Perspective

"It is indeed ironic," said Rep. Richmond when he introduced the bill last summer, "that the United States... has permitted the arts and humanities to deteriorate to the point where each day more and more time and energy is devoted not to the development of the creative potential, but in a fight for financial survival."

A long-time activist in the arts, Richmond continued, "This legislation would substantially increase taxpayer participation in the financing of the arts and humanities, ensuring their continued growth, vitality, and strength while increasing participation and enjoyment."

Motown's '1976 Fast Break' Aims To Sustain Peak Sales

LOS ANGELES — Motown Records has kicked off its "1976 Fast Break" marketing/merchandising program and has gone on record with the intention of making the program the biggest album support campaign in the label's history.

New Product

"1976 Fast Break" centers around ten albums released in February and January, including: "Diana Ross" by Diana Ross; "Smokey's Family Robinson" by Smokey Robinson; "He's A Friend" by Eddie Kendricks; "Concert In Blues" by Willie Hutch; "Night Life" by Luther Allison; "Hot Shot" by Junior Walker; "Real Pretty" by The Pretty Things; "Speedy Return" by Steve Ashley; "Motown Discotech #3" and "Motown Original Versions" by various artists.

Reasons

The "Fast Break" program was formulated to surpass the momentum generated by Motown's 1975 fourth quarter, the biggest in the label's 16-year history. Jointly assembled by executive vice president Barney Ales, vice president of sales Mike Lushka, vice president of promotion Paul Johnson and na-

tional advertising & merchandising director Pete Senoff, the "Fast Break" program encompasses television and radio advertising, outdoor billboard campaigns, trade and consumer print advertising, point-of-purchase display vehicles and a variety of regional programs for certain artists.

How it Started

Motown's "Fast Break" initially got underway just before this month's album release, through the distribution of customized "Fast Break" executive wastepaper basketball sets. Multi-color trade and consumer ads are scheduled to follow, with individualized direct product-related consumer ads set as the next step. Simultaneously, a variety of radio campaigns will begin: the Diana Ross campaign will include a series of six rotating 60- and 10-second spots.

Regional print and radio advertising campaigns will be instituted for Luther Allison and Steve Ashley, whose audiences are based in the midwest and the northeast, respectively.

To focus on local, dealer-directed ad-

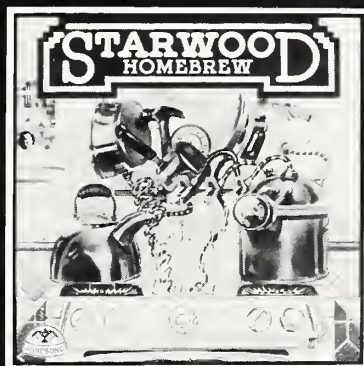
continued on pg 33

How do you break a new act?

Watch the 90 minute Windsong Records Spectacular on the Merv Griffin Show and find out.



Check the listings for Station & Date.



Starwood Homebrew
BHL1-1125



Lee Holdridge
Conducts the Music of John Denver
BHL1-1366



Starland Vocal Band
BHL1-1351

Syndication Schedule

February 16

Bellingham, Wash. KVOS-TV
Boston, Mass. WNAC-TV
Cleveland, O. WJW-TV
Dallas, Tex. KDFW-TV
Des Moines, Ia. KCCI-TV
Eureka, Cal. KVIQ-TV
Lancaster, Pa. WGAL-TV
Las Vegas, Nev. KSHO-TV
Los Angeles, Cal. KTTV-TV
Miami, Fla. WTVJ-TV
Milwaukee, Wisc. WTMJ-TV
New Haven, Conn. WTNH-TV
New York, N.Y. WNEW-TV
Providence, R.I. WPRI-TV
Redding, Cal. KPCR-TV
St. Louis, Mo. KSD-TV
San Diego, Cal. KGTV-TV

San Francisco, Cal. KRON-TV
Also all channels in Canada

February 23

Atlanta, Ga. WXIA-TV
Buffalo, N.Y. WBEN-TV
Cincinnati, O. WXIX-TV
Columbus, O. WLWC-TV
Dayton, O. WHIO-TV
Fresno, Cal. KFSN-TV
Houston, Tex. KPRC-TV
Indianapolis, Ind. WTTV-TV
Louisville, Ky. WDRB-TV
Minneapolis, Minn. WTCN-TV
Phoenix, Ariz. KPHO-TV
Portland, Me. WGAN-TV
Presque Isles, Me. WAGM-TV
Rochester, N.Y. WOKR-TV
Sacramento, Cal. KOUR-TV

Spokane, Wash. KHQ-TV
Tampa, Fla. WFLA-TV

March 1

Bakersfield, Cal. KERO-TV
Baltimore, Md. WBFF-TV
Chicago, Ill. WFLD-TV
Denver, Colo. KBTU-TV
Jacksonville, Fla. WTLU-TV
Kansas City, Mo. KMBC-TV
Norfolk, Va. WTAR-TV
Oklahoma City, Okla. KWTU-TV
Philadelphia, Pa. WKBS-TV

March 8

Albany, N.Y. WTEN-TV
Charlotte, N.C. WSOC-TV
Chattanooga, Tenn. WDEF-TV
Davenport, Ia. WOC-TV

Fort Wayne, Ind. WPTA-TV
High Point, N.C. WGHP-TV
Orlando, Fla. WDBO-TV
Pittsburgh, Pa. WPGH-TV
Reno, Nev. KTVN-TV
Shreveport, La. KTBS-TV
Wichita, Kan. KAKE-TV
Yakima, Wash. KNDO-TV

March 15

Austin, Tex. KTBC-TV
Birmingham, Ala. WBRC-TV
Erie, Pa. WSEE-TV
Madison, Wisc. WISC-TV
Mobile, Ala. WALA-TV
Monterey, Cal. KMST-TV
Plattsburg, N.Y. WPTZ-TV
San Antonio, Tex. KSAT-TV
Temple, Tex. KCN-TV
Tucson, Ariz. KVOA-TV

3rd Singles From Eagles', Bee Gees' LPs Forge Way Into Top 10 On CB Chart

by Gary Cohen

HOLLYWOOD — Analysis of the Cash Box singles chart reveals that two groups — the Bee Gees and the Eagles — are enjoying their third top ten single from the same album, with one of the two previous records having gone to number one. The Eagles' third single, "Take It To The Limit," goes to number seven with a bullet on this week's chart. The new single follows "One Of These Nights" which went to the number one spot on July 26 of last year, and "Lyn' Eyes," which went as high as number 3 on October 25. The Bee Gees' latest single, "Fanny" follows "Jive Talkin'" which was a number one record on Aug. 9 of last year, and "Nights On Broadway," which reached as high as number four on Nov. 29. In both cases, the first single from the album went directly to number one, and

in the case of the first follow-up, it reached two or three positions behind the top spot. It will, of course, be interesting to see how high each of the latest records will go.

The albums from both groups have been exceedingly strong. The Eagles' "One Of These Nights" album is "double platinum," according to Elektra/Asylum/Nonesuch, and is reportedly close to 2½ million units. The Bee Gees' album "Main Course" is over 800,000 and close to 900,000 and Atlantic executives predict platinum status shortly.

Effect

What is the effect of a second and third hit single from the same album on that album? In the case of the Bee Gees, according to Dickie Kline, vice-president of promotion for Atlantic Records, "with the successes of the second single, and now the third, we will more than double the album sale which was generated by the success of the first single. Now we have an excellent chance of going all the way to a million units." Kline added that only one previous Bee Gees album, "The Best Of The Bee Gees," had previously been certified gold.

In the case of the Eagles, who sold a much larger amount of albums initially, the three top ten singles meant a "re-surgence of sales on the album each time a single has gone up the charts," according to George Steele, vice president of marketing for E/A/N. "And sales of the catalog are especially strong in every configuration."

Key Factors

What are the factors involved that led to an increase in album sales? Do hit singles set that many more albums? What makes a consumer buy an album after the second or third hit single and not the first? Steele and Kline, and others, sum it all up in one word: exposure. "We're still turning people onto the album because of 'Take It To The Limit,' who might not have been aware of the album because of 'Lyn' Eyes' or 'One Of These Nights,'" explains Steele. "A different and hopefully wider audience is reached after each record." Kline equates the playing of a single on

top 40 radio to playing a commercial for the album. "The more people that hear the record, as it goes into the top 10 and heavy rotation, the more potential buyers you reach. You get an initial audience with the first record. You get a different and hopefully larger audience with the second single. When you can get a third hit record, and many times you only wind up with one or two, you can really expand your market, and triple your appeal." Kline emphasizes that "it has to be in the grooves. You have to have three pieces of product that are the cream above all the rest, that can get play."

Singles Sales

There is also a question of how many singles can be sold on the third single pulled from the same album. Industry philosophy has it that the second single pulled from the album always sells less than the first and the third sells less than the second. Yet Steele reports "... the growth of 'Take It' in the last two weeks is stronger than the other two records at the same place in their stages of growth." Do the second and third singles sell comparably less? It depends on the records; the answer is sometimes yes, sometimes no. "Lyn' Eyes" was a big country record and we tapped a new market there," noted Steele. Kline believes that jukebox operator purchases are a significant plus or minus factor, depending on whether or not the record is placed in jukeboxes. "Generally," he added, "jukebox type records can sell considerably more."

Gold Singles

Why, then, the falloff in gold singles? Steele explains "we would love to have gold singles. But there's no way to explain why singles don't go gold. It's not because we're out of stock or because there's no inventory or there's a lack of airplay or store reports or a lack of acceptance in the marketplace. They just don't sell like they used to." Singles sales to consumers appear to be down the most, apparently more than sales to operators are down. Yet singles sales are generally more stable overall and it is only occasionally that much heavier consumer acceptances and purchases push a single over the million mark.

Earland Signs Mercury Pact

CHICAGO — Charles Earland has been signed to a recording contract with Mercury Records, marking that company's re-entry into the jazz market. Earland's first album for the label, "Odyssey," will be released shortly according to Charles Fach, executive vice president/general manager of Phonogram, Inc./Mercury Records.

During the 1950s and '60s Mercury's jazz ranks included such artists as Oscar Peterson, Max Roach, Erroll Garner. Clifford Brown, Gerry Mulligan, Les McCann and Cannonball Adderley. Having turned its interests to the rock, r&b and classical fields over the last ten years the only musician close to jazz classification on the label prior to Earland is Coke Escovedo, once a member of Santana. Chuck Mangione recorded five albums during his stay at Mercury before joining A&M Records.

According to Fach, over the last few months Mercury has begun "... to look for musicians who are not only looked at with respect by jazz fans but will bring their talent to the contemporary music listener. Earland not only fits that description but in our opinion is one of the major talents in that area."

Earland's "Odyssey" album features guest artists such as John Abercrombie, Ron Carter, Randy Brecker and Michael Urbaniak.

For the past several years, Earland's albums have been high on the jazz charts, often crossing over into the r&b and pop charts through his LPs, "Black Talk," "Black Drops" and "Living Black."

Originally a saxophone player, he switched to organ, gaining experience in the Lou Donaldson group of the late 1960s. Since leading his own groups, Earland has had such sidemen as Billy Cobham, Grover Washington Jr., Freddie Hubbard, Hubert Laws and Lee Morgan.

WB Ships Anti-Drug LP

LOS ANGELES — The National Association of Progressive Radio Announcers has compiled their second album of anti-drug abuse messages, entitled "Get Off II." Warner Brothers Records will be shipping the album to the company's disk jockey servicing list. "Get Off II" is the culmination of a 14-month effort by people who are concerned with the rising problem of drug abuse. NAPRA head Jerry Longden commented, "We were very pleased that Warner Bros. saw fit to get involved in this project. We know that the 'Get Off' message will be reaching more people than ever before and, perhaps, saving a few more lives."

Artists who donated their time and words to "Get Off II" include Gregg Allman, America, Carl Wilson of the Beach Boys, Chuck Berry, Mel Blanc, George Carlin, David Essex, Jose Feliciano, Al Green, Gladys Knight, Dave Mason, Curtis Mayfield, The Pointer Sisters, Linda Ronstadt, Seals and Crofts, Carly Simon, James Taylor, Three Dog Night, Paul Williams, and Jackie Wilson.

Stations who did not receive "Get Off II" in the mail should contact NAPRA at Box 2021, Los Angeles, CA 90051 or their local Warner Bros. promotion man.

Capitol Declares Quarterly Dividend

LOS ANGELES — The board of directors of Capitol Industries-EMI, Inc. today declared a quarterly cash dividend of \$.08 per share payable March 15, 1976 to shareholders of record Feb. 25, 1976. Brown Meggs was elected vice president-assistant to the president.

Avco Changed To H&L Records

NEW YORK — The Avco Records Corporation has officially changed names to the H&L Records Corporation following the purchase of the company by Hugo and Luigi in October, as revealed in Cash Box last week.

All new single, album and tape releases will bear the H&L Records label and logo. All previous catalog product will continue to appear under the Avco label until pressing and jacket inventories have been depleted. As new inventory quantities are required the catalog material will then be transferred to the new label and logo. H&L Records will continue to maintain their current catalog numbering sequence and systems for all previous and future releases.

In addition to the change in the label's name, the music publishing firm Avco Embassy Music Pub. Inc. (ASCAP) has been changed to Boca Music Inc. Avemb Songs Inc. (BMI) is now Raton Songs, Inc.

Cummings Out Of RCA Pact

TORONTO — Burton Cummings, leader and founder of the Guess Who, has been released from his RCA contract by the label's Ken Glancy. The group is committed to RCA for another two albums, both of which are in the can, but no information as to a release was available at press time.

It's expected that Cummings will be signing shortly with Columbia for a solo effort. Other members of the Guess Who have gone different ways — into retirement and into other groups (Delphia).

Guess Who producer Jack Richardson advised CB that one of the albums in the can was cut just prior to Randy Bachman (BTO) leaving the group. The other was cut just before the group decided to split.



SLICK BAND SIGNS CAPITOL PACT — Slick Band has signed a long term exclusive recording contract with Capitol Records, Inc., announced Don Zimmermann, CRI executive vp and chief operating officer. Guitarist Earl Slick formed the new band after working as David Bowie's lead-guitarist for three years. Pictured (l. to r.): Rupert Perry, Capitol's a&r vp; Gene Leppik (bass); Billy Bass, group's manager; Earl Slick; Harry Maslin, Slick producer; Jimmy Mack (guitar & lead singer); Zimmermann; Brian Meday (drums) and Michael Lippman, group's attorney.

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NEW FORCE EMERGES — Getting it on at the Roxy in Los Angeles by celebrating a successful sold-out appearance and the kick-off of their new LP and single "Union Man" are Asylum artists, the Cate Bros. and E/A execs. Pictured above are (l. to r.), front row: Jerry Sharell, E/A vp, and Albert Singleton. Back row: Ernie Cate, Earl Cate, Ron Stone of Lookout Management, Terry Cagle, Steve Cropper, producer of the Cates, Ken Buttice, E/A national promotion director & Freddy De Mann, director of field operations

E/A Sets 'Great February' LPs For Orlando, Clarke

LOS ANGELES — Tony Orlando & Dawn and Allan Clarke are featured artists in this month's Elektra/Asylum album release campaign entitled "Great February." "To Be With You" is Orlando's second LP for the label while Clarke makes his debut with "I've Got Time." Both efforts will be supported with concentrated sales, merchandising, advertising and promotion programs.

Like its predecessors, "To Be With You" was produced by Hank Medress and Dave Appell, who worked with Tony Orlando & Dawn in developing the album's conceptual approach. The group's interpretation of Sam Cooke's "Cupid" has already been drawn from the set and rush-released; that single is bulleted at number 35 this week on the **Cash Box** pop chart. The group's national tour, set to begin next month, will also provide a focal point for sales stimulus.

Allan Clarke, lead vocalist with The Hollies, makes his Asylum label debut as a solo performer with "I've Got Time." Produced by Spencer Proffer, the album features songs from Janis Ian, Dan Fogelberg, Melissa Manchester and Bruce Springsteen.

Elektra/Asylum's February album releases are being supported at the retail level through a special "Great February"

campaign already underway. A "Great February" display kit has been designed, incorporating a selection of four-color display pieces for the albums featured in the current release, including "Eagles: Their Greatest Hits 1971-1975" and Sergio Mendes' "Home Cooking."

Public Regulation Of Who Ticket Sales

NEW YORK — In an unprecedented handling of pop concerts, the public will become privy to the mechanics of ticket sales, when tickets for the Who's March 10 Madison Square Garden concert here are put on sale.

On Monday, February 16, between 4:00 and 5:00 pm, announcements will be made over WNEW-FM, WPLJ-FM and WLIR-FM, informing the public that tickets can be purchased only by writing to a P.O. Box number, which will be delivered to the station 15 minutes before broadcast. No tickets will be distributed or sold in any way by the Madison Square Garden ticket offices.

Brinks Truck Used

Brinks trucks will deliver the mail from the P.O. Box to a public location, where members of an independent accounting firm, and a member of the Consumer Affairs Board, will supervise the distribution of all tickets before the scrutiny of the public and press. Mail orders will be filled strictly in the order of receipt, and a ledger will be kept to keep track of all names and addresses to avoid duplication.

The total of tickets is as follows: 19,732 have been printed, of which only 700 are being withheld; 300 for Madison Square Garden; 250 to MCA Records for distribution to the press; and 150 for the use of the Who, Sir Productions and premier industry and entertainment people. Tickets allotted to MCA and the Who will be purchased, with all proceeds going to a charity of the group's choosing.

TV Artist To Midland Int'l.

NEW YORK — John Travolta, who appears as Vinnie Barbarino in the TV series "Welcome Back Kotter," was signed to Midland Int'l. and will be produced by Bob Reno, president of the RCA-distributed label.



MARIAH IN WINDY CITY — M.S. Dist Co. and United Artists Records hosted a big bash at the popular BBC club in town to honor local group Mariah, whose debut UA album is currently on the market. Among trade heavies in attendance were: (l. to r.) Nick Acerenza (WCFL music director, V.J. Comforte (Mariah) and Ray Anderson (UA Records promo)

Goody Recounts Early Days

by Eric Rudolph

NEW YORK — Sam Goody, head of the Sam Goody retail chain, was the guest speaker recently at the music and performing arts lodge of the B'nai B'rith here.

Goody recounted his start in the record business for the capacity crowd, of which he said, in the early days to him "was not the record business, it was just a livelihood; it meant bringing home a buck."

Chance Start

As Goody tells it, he started in the record business by pure chance. He was running a small store which had nothing to do with records, when one day a man came in looking for records. Goody remembered stumbling into a pile of records in the basement of his building the previous night. The janitor was about to incinerate them, but they were still there when he returned that night and he made a deal for them with the janitor for a can of beer.

He carried the heavy records, over 100 of them, to his store where he polished them with a shoe brush and black shoe polish. The man did not appear for three days, he said, but when he did, Goody reports, he picked out three records from the pile and offered Goody five dollars for them. Goody reacted with astonishment, which the man apparently took for hesitation, and he upped his offer to six and then ten dollars. Goody pondered the profit which he realized on the deal, and the potential for profit in the record business, saying "the man bought three pieces for ten dollars, and it cost me 35 cents. What a business!"

The man then brought in a friend who bought six records for a dollar fifty each, and Goody began pursuing more records. As the result of one deal, a fourteen-wheel truck pulled up in front of his tiny store, loaded with records. He says that had to borrow an unused floor of a friend's loft to store them, and commented "I thought the floor would cave in from the weight."

Classics

The people who were buying records from Goody wanted rare classical recordings, and to try to find them, Goody took an advertisement in the Times ask-

ing for phonograph machines. Goody says that he would then go to see people who had phonographs, make a deal for the machines and then make a deal for the stack of records which he says they usually had. Goody would then leave the money for the records and a five dollar deposit on the machine. He would then take the records and forget about the machine and the deposit.

Goody told the B'nai B'rith group that the collectors he dealt with were very dedicated to their hobby, and offered this story as an example.

He made a deal with a collector for a rare record for \$50. While the man was away getting the money, another collector offered him \$100. Resisting what Goody said was a small fortune then, he waited for the other man. After the man paid his \$50 and left with the record, the other man followed him out of the store and pulled a knife on him, which Goody said he was able to remove from the attacker.

Word Spread

Goody was becoming well-known as a man with rare records which the collectors wanted, he said, but the word seemed to spread more quickly after a well-known doctor and record collector came in and picked out a few records, offered \$175 for them and asked to pay by check. Goody says that he did not want to lose such a lucrative sale to a bad check, and says that the man told him to call his bank if he was in doubt. He did, and learned that the man's balance was "in the high six figures." Goody says that when news of this prestigious collector's patronage got around he had more collectors at his door than he could handle.

New York Grammy Awards Supper Set

NEW YORK — The New York chapter of NARAS will sponsor an awards supper February 28 at the No. 1 New York Plaza building. Winner in categories not included in the TV grammy awards show on the same evening will be presented and facilities will be available to watch the awards show from Hollywood.

Spider-Man — Pow! Marvel Lifesong Promotion LP

NEW YORK — Spiderman, the Marvel Comics hero, gets another shot at the record industry with the release, on Lifesong Records of "Rock Reflections of A Super Hero."

The Lifesong album, which also features narration by Stan Lee, creator of Spider-Man and publisher of the Marvel Comics group, will also be beamed not only at the children's market but also at colleges.

Stated Lee: "We found that over 50 percent of the readership of Spider-Man were in the 15 to 25 age group and of this group around 50 percent were college age and college students."

Later this month Lee will make a personal appearance at the Harvard Coop, one of the largest retail stores in Cambridge, Mass., to promote the Lifesong album. Meanwhile at Korvette's New York, Spider-Man will make a promotional visit in person on March 7.

According to Lee, this promotion will be geared more towards children's markets while his Harvard visit will be directed to college students. "We will assess the results of the promotions later to determine future approaches and markets," he said.

Meanwhile the Heilicher chain will be involved in a promotion display for the album in various cities.

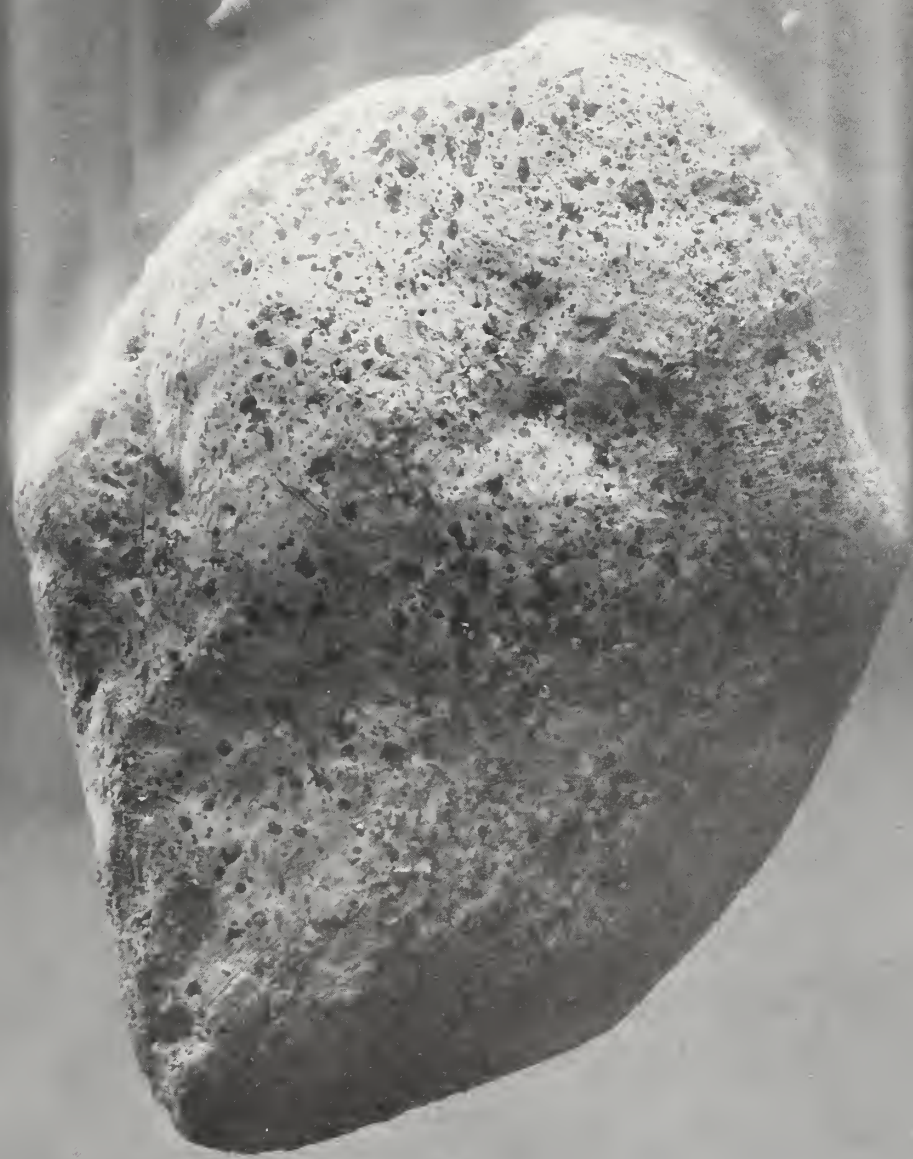
Spider-Man is already heavily merchandised by the Marvel group which licenses such items as clothing, dolls, masks, decals, kites, calendars, films, buckles, saucers, and Spider-Man equipment. A Curtis Circulation survey listed Spider-Man No. 1 in the 10 top selling comic book titles. The Marvel Group has an overall circulation of six million a month.

The Marvel character appears on the Children's Television Workshop program, "The Electric Company" — estimated viewers: six million — teaching reading and has a specifically designed remedial reading book under his logo. A film is also being made featuring the character.

The album was produced by Cashwest Production staff members Terence Minogue, William Kirkland and Martin Nelson and the music, "ten contemporary songs," says Lee, are performed by the group Hero. The album cover is drawn by Marvel artist John Romita.

Several years ago Buddah Records released a Spider-Man album.

GOLDEN EARRING



TO THE HILT



Third album from Holland's premiere rock band of "Radar Love" fame doin' their thing right "To The Hilt!"

MCA RECORDS

MCA-2183

Merchandising Aids: The Unsung Heros Of The Great American Music Scene

by Frank Ostrowiecki

LOS ANGELES — Buttons, mobiles, posters, displays and t-shirts. They don't make a sound but they're the hottest things in music.

They are all part of the merchandising function of the record industry. The American Marketing Association defines merchandising as: "The planning involved in marketing the right merchandise or service at the right place, at the right time, in the right quantities and at the right price." Providing promotional and point of purchase display material is one part of this function. In the record industry it is of the utmost importance.

Where They Go

Record stores, radio stations, music publications and the music trades are showered with hundreds of merchandising items annually. Hollywood's Sunset Strip is dotted with elaborate billboards announcing the latest the music industry has to offer.

In the magical world of merchandising, mythical cars can fly over lakes and lifesize blowups of recording artists offer their latest in record store displays. Pins can be pinned and stickers stuck before you realize what is happening. Concert posters mysteriously can cover an entire

city in an evening and storefronts spawn elaborate windowworks with the same rapidity.

None of this, however, comes cheaply. An artist's status, how a particular album is selling or at times contractual obligations determine how much time, energy and money will be spent on a merchandising campaign. An artist's manager wants all the advertising support he can get from the record company. In the end, as little as several hundred or as much as \$50,000 or more might be spent on merchandising an artist.

This includes anything deemed necessary. Stickers and buttons are relatively inexpensive means of advertising. For example, 20,000 stickers might only cost \$600 to make up. These can be used very effectively on a number of college campuses or high schools in many areas.

Point of purchase displays and mobiles in record stores might provide the final nudge needed to buy a particular album. They can be anything from a few empty album jackets or posters to a \$10 or \$15 motorized display.

Ever notice the music being played in a record store? Some chains charge as

much as \$1,500 to play a certain album for a specified number of days.

Add all this to the merchandising the consumer never sees. The little items that the music trades or record store and radio people receive. Some good, some bad, but all meant just to remind the person that the record company remembers him. After all, what modern executive could survive without his official wastebasket basketball hoop or limited edition pub mirror. One company even sent out a canned cocktail and glass to promote a new release.

T-Shirt King

In the midst of all this, however, a king has risen in today's merchandising scene. The '70s answer to the sandwich sign: the t-shirt.

White, black, pastels and combinations. Pictures, lyrics, designs and logos. Short sleeve, long sleeve, three quarter length and french cut. Double knit, cotton...

Countless ways to advertise a product. All on a single swatch of cloth. Plus, there is an added bonus. Unlike some forms of advertising which must be forced upon the consumer, people love t-shirts.

So do the t-shirt manufacturers. A countless number of firms assail the record industry annually with new t-shirt ideas. The t-shirt industry has grown in recent years into a myriad of small companies out to cash in on the boom. And cash in they do! Record companies pay anywhere from \$2 to \$5 and up for the shirts. Some imported shirts are as much as \$15 to \$20 apiece. As with anything, you get what you pay for. A lower quality shirt with a simple iron-on transfer will cost far less than a french cut, long sleeve shirt with an airbrushed design. The differences will show, however, on both the wearer and the expense book. Do a thousand medium grade shirts and you've dropped a quick three grand.

Many In Use

In 1975, t-shirts were used by nearly every major record company. Though each company obtained the shirts in its own manner, the results were the same — a form of advertising so popular some people are even willing to pay for the honor of wearing them.

In many cases they do! Independent t-shirt makers often license an artist's picture and use it on their shirts. These are available in stores and in many cases after concerts. This is, quite simply, free advertising. Someone shelling out five dollars for a t-shirt is like word of mouth advertising put into a package.

When it comes to official record company t-shirts, however, it's not how much money you can spend, but who you know.

Ideally, record store employees and radio people are meant to receive t-shirts. Before you apply for a job at your local store or station, realize that not all of these hot items reach the intended. Many are gulped up by the promo men, distributors and of course the record company employees.

It can be very comical to see a highly paid executive asking for some free t-shirts or stashing away a few of them for personal use of friends. Pity the poor people who have to handle the shirts in record company offices. Their lot is not an easy one. Imagine having to tell fellow employees day in and day out that you have no t-shirts on the premises — even if you're sitting on a stack of them.

continued on pg. 41

'Sound Of Music' Again Becomes An RCA Project

NEW YORK — The TV debut of the film, "The Sound Of Music" will be the focal point of a major RCA records campaign on the soundtrack album which has sales already in excess of 15 million and is claimed by the company as the industry's all time best selling album.

Michael Abramson, director, product merchandising aids will include posters, streamers, easel backs, ad mats, minnies, 60 second radio scripts, and album carton inserts to be shipped with every order throughout February. Seventy five thousand copies of these flyers have already been shipped to one stops for inclusion in shipments to their accounts.

In cooperation with ABC-TV who will screen the film on February 29, the album will be given away on all ABC talk shows during February.

The album will also be used as the centerpiece of an RCA record prize included in prime time game and quiz shows, including "Let's Make A Deal," "Hollywood Squares," "High Rollers," "Magnificent Marble Machine," "Wheel Of Fortune" and "Gambit." In these all three TV networks are involved in the promotion. Additionally, half page advertisements will be taken in newspapers in Los Angeles, New York, Chicago and local newspapers around the U.S. on February 29.

Abramson commented: "There has never been any stopping the album. When the film was first released in the mid 1960s, the album quickly passed 'My Fair Lady' as the all time industry champion. When it was revived in the early 1970s album sales increased worldwide another couple of million copies.

"With anywhere from 50 to 65 million persons as a potential television audience for the February 29 showing, hundreds of thousands more copies of the LP should sell."

UA To Debut Eight New LPs

LOS ANGELES — United Artists Records has set for February release eight new albums, including the debut album by "Kingfish" on UA-manufactured and distributed Round Records. Other February releases are "Ike & Tina Turner's Greatest Hits," "Cornelius Bros. & Sister Rose Greatest Hits," and Horace Silver's latest Blue Note album, "Silver 'n' Wood." "Texas Country," a special two-record set, will feature the roots of Texas country-pop as exemplified by selections by Freddy Fender, Bob Wills, Willie Nelson and Asleep at the Wheel. Of special interest are three albums recorded in England by Bing Crosby and Fred Astaire, one by Astaire ("Attitude Dancing"), one by Crosby ("That's What Life Is All About") and one featuring both performers ("Just a Couple of Song and Dance Men").

Winter LP, Tour Set

NEW YORK — Blue Sky Records, distributed through Epic and Columbia Records custom labels division, will promote "Captured Live," the first live album in four years from Johnny Winter, throughout his American tour, starting March 12 in Mobile, Alabama. The 35 date tour finishes May 22.

Material for the album was recorded in San Bernardino, San Diego and Oakland. It marks the return of Winter as sole producer of his records.



OUTLAWS RIDE — Working hard on behalf of "The Outlaws," an RCA album featuring Waylon Jennings, Willie Nelson, Jessi Colter and Tompall Glaser, are, top picture, from left, Mike Pack, RCA Records regional album specialist, Tom Allen, program director, KBOX, Dallas and Wayne Edwards, RCA regional country promotion, center picture, from left, Bob Shannon, music director, KFM, Dallas; Chuck Dunaway, program director, KFM; Edwards and Pack; Pack, left, and Edwards corral Mike Davis, assistant manager, of Disc Records in Arlington.

KC AND THE SUNSHINE BAND (T.K. 1005-A)

Queen Of Clubs (3:01) (Sherlyn Pub — BMI) (H.W. Casey, W. Clark)

KC and the band have done it again! This is a hot, hot pop record. It's immediately likeable, and won't leave your head for light years. "She" may be the queen of clubs, but KC is the king of pop. It's got terrific horn work going for it, and some inspired shout harmonies. Straight to the top! Flip: No info available.

PETER FRAMPTON (A&M 1795)

Show Me The Way (3:25) (Almo/Fram-Dee — ASCAP) (Peter Frampton)

A rock 'n' roll veteran, Frampton has gone through a lot of changes and, if this single is any indication, has come up safe and sound. An excerpt from his recent live album, the record is bright, with great guitar work and a strong vocal. The excitement of the performance is trapped in the grooves. Flip: No info available.

DEEP PURPLE (Warner Bros. PRS 8182)

Gettin' Tighter (3:36) (Purple USA — BMI) (Bolin, Hughes)

This is three and a half minutes of metal madness. The band is pulsing, driving, tight all the way. You wouldn't want your daughter to listen to it, but she will. And all her friends too. The lyric is negligible, the music is the important thing. Flip: No info available.

DAVID RUFFIN (Motown M 1388F)

Heavy Love (3:14) (Interior/Van McCoy/Warner-Tamerlane — BMI) (V. McCoy, J. Cobb)

This tune was produced and arranged by Van McCoy, and the man sure knows what he's doing. Ruffin sings the up tempo cut with style and grace, punching up phrases at exactly the right time. This, we feel, will be a number one r&b record. Five stars! Flip: No info available.

MARSHALL TUCKER BAND (Capricorn CPS 0251)

Searchin' For A Rainbow (3:03) (No Exit — BMI) (Toy Caldwell)

A country rocker, with steel and fiddle, and supercharged harmonies. The band just kicks along, propelled by solid drum work, and just takes off like eagles on the chorus, with raw, gritty, authentic, and most of all, beautiful harmonies. A must for country lists and FM play. Flip: No info available.

ISAAC HAYES MOVEMENT (ABC 12171)

Disco Connection (3:38) (Incense — BMI) (I. Hayes)

This is the single from the hot selling LP of the same name. It's an instrumental, with spooky, yet danceable synthesizer work. The tune will make the connection, because of Hayes' remarkable concentration. Every note, every phrase is geared to the disco style. Flip: No info available.

BLUE MAGIC (Atco 45-7046)

Grateful (3:49) (WMOT/Friday's Child/Poo-Poo — BMI) (B. Eli, V. Barrett)

Blue Magic has come up with a pop and r&b hit, no doubt about it. This is a languorous ballad, sparkling with clear voices, perfect harmony and a hook-filled melody and lyric. The main voices drift in and out, hitting all the notes you want to hear, with no visible effort. A pleasure to listen to, this will be added to every playlist, even on other planets. Flip: Long version (4:19).

QUINCY JONES (A&M 1791)

Mellow Madness (3:13) (Kidada — BMI) (Q. Jones, T. Bahler, P. McWilliams, A. Ciner)

This cut, the title piece from Jones' recent charted LP, seems to glow with unearthly light. You can't put this in a category, though it shows a healthy jazz/r&b influence. There's a lot going on here, nuance that is brought to life by a sophisticated mix. The sensual beat and general professionalism will bring a great deal of attention in every market. Flip: No info available.

THE JIMMY CASTOR BUNCH (Atlantic 45-3316)

Supersound (3:57) (Jimpire — BMI) (J. Castor, J. Pruitt)

"This song don't need violins for back-up," sings Jimmy Castor, and it's true. The song has a funky disco beat that never quits. The lyric is wonderful; and the production, while making use of economic instrumentation, is full, and will make this a disco favorite. Flip: No info available.

THE 5TH DIMENSION (ABC 1216)

Walk Your Feet In The Sunshine (3:36) (White Oak — ASCAP) (J. Webb)

A free spirited dulcimer starts this up tempo number in the right direction. The piece just hops along; it's a very happy tune that will go over big with MOR fans. The production is pure, and the Jim Webb tune is catchy. There's a great bass and dulcimer break. Flip: No info available.

TOMMY BOLIN (Nemperor NE 004)

The Grind (2:55) (Common Good/Pocket Full of Tunes — BMI/Bofe — ASCAP) (T. Bolin, S. Sheldon, J. Tesar, J. Cook)

This is a classical rock 'n' roller, complete with power riffs and hard luck story. "Spent all night sleeping on a park bench," Bolin sings, and this one won't stay dormant on pop airplay lists. Flip: No info available.

DISCO TEX AND THE SEX-O-LETES (Chelsea CH 3040)

Hot Lava (Sounds of Nolan/Chelsea — BMI) (Kenny Nolan)

A Spanish-flavor is shot clean through this record that features Monti Rock III. The punctuating back-up vocals take on swooping melody transitions, and the horns sizzle. The tune went to our seismologists, and got a reading of twenty on the Richter scale. Flip: No info available.

LENNY WHITE (Nemperor NE 003)

Chicken Fried Steak (3:33) (MCHOMA — BMI) (D. Rauch, D. Rodrigues)

Lenny White is the drummer with Chick Corea and Return to Forever, and he shows that he is one of the funkiest, hottest and most powerful new forces in r&b. This is full of chicken-fried guitar breaks and the drumming is always excellent. The band knows how to shut down tight; they make rhythmic use of silence. Great to dance to. Flip: No info available.

B.W. STEVENSON (Warner Bros. WBS 8184)

Way Down By The Ocean (3:23) (Scribble — BMI) (Riley Osbourn)

Stevenson has hooked on to the best elements in country and pop. There's a soprano sax and steel guitar all on the same tune. The two flavors mix, and create something new, especially with the calypso acoustic guitar fills. The man can sing, too, and he injects this light ballad with heavy soul. Flip: Jenny's Bar And Grill (3:36).

LETTERMEN (Capitol P4226)

The Way You Look Tonight (2:24) (T.B. Harms — ASCAP) (J. Kern, D. Fields)

The Lettermen originally recorded this tune as their debut single for Capitol almost fifteen years ago. In keeping with the times, they've covered it this year with a disco arrangement. It works well, and this should be popular with the dance crowd. The band's harmonies are as good as ever, and enhance the disco sound. Flip: Storms Of Troubled Times (2:52).

YVONNE FAIR (Motown M 1384F)

It Should Have Been Me (3:30) (Stone Agate — BMI) (N. Whitfield, W. Stevenson)

Wedding bells kick off this heartbreaker that's already broken in England. It's the soulful lament of a woman whose man has married someone else, and fair shouts and screams her indignation. This will be a monster hit without a doubt. Flip: Tell Me Something Good (3:30).

KELLE PATTERSON (Shadybrook 45-021)

I'm Gonna Love You Just A Little More, Baby (5:08) (January/Sa-vette — BMI) (Barry White)

Handle this one with asbestos gloves! Kellee Patterson's voice is sultry; she seems to caress the melody with special emotion. Gene Russell's production is carefully constructed, built with the skill of a great architect. His piano playing isn't bad, either. Patterson is going places: right now, with this single, it's to the top of the r&b and pop charts. Flip: No info available.

FLYING BURRITO BROTHERS (Columbia 3-10287)

Bon Soir Blues (2:56) (Chesdel — BMI) (F. Guilbeau, T. Maxwell)

This is reminiscent of some of Hank Williams' best songs, the melody is simple, but original and fresh. The chorus presents terrific harmonic opportunity, and there's a virtuoso rhythm guitar. Look for this to break country, and to brighten FM programming. Flip: No info available.

CHARLIE ROSS (Big Tree BT 16056)

Without Your Love (Mr. Jordan) (3:38) (Music of the Times — ASCAP) (P. Vance, P. Cone)

This is a wonderful record, a novelty, about a husband and wife conducting clandestine affairs via the telephone — neither one knows what the other is doing, and each fakes true love. Complete with ringing telephones, filtered voices, and a neat melody. A good bet for the top of the pop. Flip: Speaking Round Corners (3:21).

LOU REED (RCA PB 10573)

Charley's Girl (2:40) (Oakfield Ave./Dunbar — BMI) (Lou Reed)

With this record, Lou Reed proves himself to be the primary exponent of "New York Reggae" — the Jamaican beat coupled with street punk sensibilities. The tune just keeps on coming, the trebly Telecaster sound punctuates the funky rhythm, as Reed hands out a warning about Charley's Girl. This will be an FM smash, and certainly has the potential of "Walk On The Wild Side." Flip: No info available.

GOT-CHA' (Friends and Co. F125)

Don't Stop The Music (Instrumental) (3:18) (Damit — BMI) (R. Norman, G. Nissenson)

This is a hot dancing tune, designed to stimulate disco action. It will accomplish that goal, and, along the way, make an r&b name for this funky group. The arrangement is tight, the playing superb. The one problem is that at 3:18, it's just not long enough. You know, can't get too much of a good thing. Flip: Vocal version (3:10).

TONY BENNETT (Improv TB 712)

As Time Goes By (3:10) (Warner Bros. — ASCAP) (Herman Hupfeld)

Bennett's jazzy rendition of this standard is already picking up a lot of stations, especially in the midwest. He does it with a blues feeling; a steady walking bass and big band horn charts done up by Tony's own musical director Torrie Zito will contribute to the MOR success of this great tune, performed by a master of the ballad genre. Flip: Bridges (3:33).

THE ONE AND ONLY EXTRAGORDONARY BAND (RCA PB 10555)

Step Up To The Mike (3:10) (TEC — BMI) (Alex Gordon)

Who can resist a chance to step up to the mike, surrounded by banks of Marshall amps? Well, that's the premise of this semi-novelty tune. Only "semi," because the piece can stand on the music alone. "Welcome to 'Step Up To The Mike.' Tell us your name and what's on your mind." What's on our mind is that this record is going to get some FM and MOR play, and has a shot at the pop charts. Flip: Beatles (2:14).

JOHN DAVIS AND THE MONSTER ORCHESTRA (Sam 76-5002)

Night And Day (3:22) (Warner Brothers — ASCAP) (Cole Porter)

John Davis took the old Cole Porter tune and placed it over a disco background. The strings are the main melody voice, and a hot rhythm section makes this a dance-floor cooker. Flip: long version (5:06).

JOHNNY MATHIS (Columbia 3-10291)

One Day In Your Life (3:17) (Jobete — ASCAP) (S. Brown III, R. Armand)

Mathis sings this lovely ballad in his inimitable style, setting the melody with vulnerable, beautiful phrasing. The arrangement by Gene Page provides an increasingly tense background, yet rich and vibrant all the way through. Once MOR listeners get a taste of this they'll be hooked for life. Flip: No info available.

THE REFLECTIONS (Capitol P4222)

Day After Day (Night After Night) (3:42) (A-Dish-A Tunes — BMI) (Ken Williams)

This record is slick, like wet grass. The band performs this ballad with love, biting off each phrase with perfect harmony, adding syncopation to every syllable. The tune will bowl over slow-dance fans, and should garner a lot of r&b radio play. Definitely a double-threat single. Flip: No info available.

BABE RUTH (Capitol P4219)

Elusive (3:20) (Ackee — BMI) (E. Spevock, S. Gurl)

The best dancing tune to cross this desk in quite a while. "Elusive" will never be hard to find at a disco. The fast chording electric piano sets the mood, and never lets up. The record broke, went top ten in the New York dance clubs, and is now available for public consumption. Be careful, though. You might burn your tongue. Flip: Disco version (5:02).

TWO MAN SOUND (Shadybrook 45-025)

Disco Charlie Brown (2:54) (Multi Tune — BMI) (Benito di Paula)

This up tempo number has already climbed high on the foreign charts. The English version is powerful, with a strong backbeat rhythm section and sweet backing vocals. The record will do well here; pop and disco play is mandatory. The European flavor will spice up dance clubs all over the country. Flip: No info available.

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 Gimme Back My Bullets — Lynyrd Skynyrd — MCA
- 2 Better Days/Happy Endings — Melissa Manchester — Arista
- 2 Give Us A Wink — Sweet — Capitol
- 4 Second Childhood — Phoebe Snow — Columbia
- 5 Run With The Pack — Bad Company — Swan Song
- 6 Savage Eye — Pretty Things — Swan Song
- 7 Starcastle — Starcastle — Epic
- 8 Reflections — Jerry Garcia — UA
- 9 Transformation — David Sancious and Tone — Epic
- 10 KGB — KGB — MCA
- 11 To The Hilt — Golden Earring — MCA
- 12 Frampton Comes Alive — Peter Frampton — A&M
- 13 Havana Daydreamin' — Jimmy Buffett — ABC
- 14 The Leprechaun — Chick Corea — Polydor
- 15 Land Of The Midnight Sun — Al DiMeola — Col.
- 16 When An Old Cricketeer Leaves The Crease — Roy Harper — Chrysalis
- 17 Look Into The Future — Journey — Col.
- 18 Inner Worlds — Mahavishnu Orchestra — Col.
- 19 Lydia Pense And Cold Blood — ABC
- 20 Cross Section — Jukka Tolonen — Janus
- 21 Back To Back — Brecker Brothers — Arista
- 22 How Dare You — 10cc — U.K.
- 23 Notice To Appear — John Mayall — ABC
- 24 If The Shoe Fits — Pure Prairie League — RCA
- 25 King Brilliant — Howard Werth & the Moonbeams — Rocket
- 26 You Can Sing On The Left — Dirk Hamilton — ABC

College Radio — Unrecognized Sales And Exposure Force In Modern Music

by J.B. Carmicle

LOS ANGELES — The effect college radio stations have on record sales and exposure of new product has probably never been dealt with in any serious manner. Although it would be very difficult and not very feasible to determine the sales caused by on-campus radio outlets, there almost has to be some buying response at retail stores via college students. **Cash Box** talked with two very important "carrier current" stations at two major campuses. Those unfamiliar with the term "carrier current" will note that these types of stations are heard only on-campus with transmitters that broadcast to areas such as the student union and individual dormitories. The three most important points we wanted to cover were 1) the opinions of those interviewed on record sales seen from campus radio station play, 2) the record exposure offered by these stations who are not bound by ratings as commercial outlets are, and 3) sales generally in college radio.

KSCR, the University of Southern California carrier current station, had their own ideas about that station's effect on sales. Kevin Keeshan, general manager of KSCR told **Cash Box**, "most major artists get exposure, if not from us, then from the other commercial outlets in the city (LA). We feel we are an important force in sales on the obscure artists ... on the people who don't get exposure on the other stations." Keeshan backed this statement up with an example. "We were playing the Gary Wright, 'Dream Weaver' song out of the album in

June of 1975 ... and only now it's become a big single and progressive stations here in the city are on it. And there must have been some sales derived from us playing the single ... there must have been some talk among students who listen to us and this possibly could have caused some sales on the record at the local retailers around USC and in the city." The interesting thing is that if a record like the Gary Wright can be played



KTLK GOES FOR JUNK: KTLK in Denver recently ran a "Junkfood Junkie" call-in contest where listeners won all the empty calorie ingredients of Larry Groce's "Junkfood Junkie" if they could name them all. Pictured in the KTLK studio are Larry Groce, buried in the junk food prizes; KTLK music director Randy Jay at left, Warner Bros. Denver promotion manager Bert Keane, standing; and Randy Nauert, Groce's manager at right.

station breaks

Sandy Stahl named promotion director of WRKO radio, Boston

Jimmy Rabbitt returns to Dallas radio as vacation relief at KAFM. Chuck Dunaway is pd at the station.

KXOL-AM changes format to modern country from adult contemporary effective immediately. The Ft. Worth station is programmed by Tom Wayne.

Steve Becker moves to progressive WAAL in Binghamton, New York. The station is programmed by Bob Lindquist and sponsored Superdance '76 to benefit cystic fibrosis in the area on Feb. 13-14.

Earth News features among other topics the week of Feb. 16, CBS television censorship and an interview with Skyhooks, the popular Australian rock group. j.b. Carmicle

STATION BREAKS FROM NEW YORK — In the personnel department this week: Tony Salvatore has been named general sales manager for WIXY and WDOK as of Monday, Jan. 19. Salvatore comes to this position from WDEE in Detroit ... WIXY is happy to announce that Grover Cleveland has left Globetrotter Communications Inc., WIXY in order to become program director and afternoon personality at Globetrotter station WGCI-FM in Chicago ... WHDH in Boston has run a few changes: Sean Casey from

WCBS-FM, NY, will take over the 2:00 to 6:00 p.m. shift and Tom Kennedy (once with WRKO) is coming from WKRQ-FM, Cincinnati to move into the 6:00 to 10:00 time slot. Jim Sands has been named production manager of WHDH and will also be heard on weekends ... There is a relatively new FM progressive rock station in Boston. The station is WCOZ-FM and is owned by Blair Radio Inc. They've added some important members to the station lately. George Taylor Morris has been named news director. Morris comes from WHCN in Hartford where he served as p.d. Ken Shelton has been appointed music director. Shelton comes to COZ from Boston's WBZ-FM where he served in the capacity of p.d. Clark Smidt is the program manager. Smidt last served as station manager at WBZ-FM. Good luck COZ! ... Tom Wayne, formerly with KBUC in San Antonio, has taken over the job of program director. Cora Weiss, host of "Cora Weiss Comments" on NY's WRVR will be presented with a media award from Women Celebrate, the first annual women's fair ... WASH-FM (Washington, DC) listeners donated over \$46,000 to Children's Hospital in the station's Christmas Campaign, highest figure in the campaign's five year history.

bob speisman



MUTUAL CONGRATULATIONS SOCIETY — Johnny Canton (left), program director/6-10 morning personality, WDGY radio, Mpls/St. Paul, MN, congratulates Glen Campbell (right) for receiving a record of the year Grammy nomination with "Rhinstone Cowboy." In turn, Glen congratulates Canton for getting "good looking" figures" in recent ratings — #1 with women specifically. She's Sandra Canton, who just happens to be wearing hubby's "J.C. Plays The Greatest Hits On 'DGY'" t-shirt.

on a college station and sales result from that, someone is overlooking carrier currents power and effectiveness.

Of course, one of the ideal ways to find out about sales derived from stations on campus is to ask retailers to keep tally of student-bought product resulting from station exposure. It is not feasible to do this. Most retailers are, as would be expected, interested in moving the product off the shelves no matter who the buyer or where they heard the record. But what an interesting correlation could develop if these dealers were to keep tabs of this. The station does their part now.

Keeshan continued, "On our phone calls, we ask what stations students listen to besides us ... we get a total breakdown from our people like how old they are, what sex, an overall picture of demographics to help us in our programming. It's a survey we feel will become valuable to us."

This type of survey, if taken at more college stations could help programmers in many ways, and of course the obvious

reason it's not done is the time involved. But it does give the student staff an estimate of how many people are listening, and more detail of individual listening habits. As of now, Keeshan estimates that a conservative 4-5000 people could hear the station if they chose to, in listening areas served. "We primarily serve the student union, the dorms, and eating areas ... and I suppose lunchtime is when we possibly reach the most amount of people." KSCR's format is rock and soul, with some jazz ... we "run it like a real radio station, with music lists, playlists, a music and sales director and staffs behind those people. We program both the familiar artists and the unfamiliar ones on a rotation system using three bins with each having a particular type of album product. The 'C' bin is for artists who really haven't come into prominence yet ... artists we put in a rotation system ... that we give a chance to prove themselves. That's how the Gary Wright thing was made available to

CASHBOX RADIO ACTIVE

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

| TITLE | ARTIST | LABEL | % OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK | TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE |
|-------|--|-------------------------------|---|--|
| 1. | Right Back Where We Started – Maxine Nightingale | – U.A. | 27% | 38% |
| 2. | December 1963 (Oh What A Night) – Four Seasons | – W.B. | 20% | 93% |
| 3. | Cupid | – Dawn – Elektra | 17% | 48% |
| 4. | Only Love Is Real | – Carole King – Ode | 17% | 33% |
| 5. | Dream On | – Aerosmith – Columbia | 16% | 53% |
| 6. | Sweet Thing | – Rufus – ABC | 14% | 70% |
| 7. | I Do, I Do, I Do | – Abba – Atlantic | 11% | 11% |
| 8. | Golden Years | – David Bowie – RCA | 11% | 63% |
| 9. | Love Is The Drug | – Roxy Music – Atco | 10% | 32% |
| 10. | Let Your Love Flow | – Bellamy Brothers – W.B. | 10% | 18% |
| 11. | Deep Purple – Donny & Marie Osmond | – MGM | 10% | 23% |
| 12. | Action | – Sweet – Capitol | 8% | 14% |
| 13. | Breakaway | – Art Garfunkel – Columbia | 8% | 32% |
| 14. | Lorelei | – Styx – A&M | 8% | 16% |
| 15. | Money Honey | – Bay City Rollers – Arista | 6% | 17% |
| 16. | Just You And I | – Melissa Manchester – Arista | 8% | 69% |
| 17. | Union Man | – Cate Bros. – Asylum | 6% | 12% |
| 18. | Dream Weaver | – Gary Wright – W.B. | 6% | 81% |
| 19. | Only Sixteen | – Dr. Hook – Capitol | 6% | 47% |
| 20. | Without Your Love | – Charlie Ross – Big Tree | 6% | 9% |

vital statistics

looking ahead

#80
I Do, I Do, I Do, I Do, I Do, I Do (3:15)
Abba – Atlantic 3310
 75 Rockefeller Plaza, New York, NY
 PUB: Countless Songs Ltd. — BMI
 PROD: Bjorn Ulvaeus & Benny Anderson
 WRITERS: Benny Anderson, Bjorn Ulvaeus & Stig Anderson
 FLIP: Bang-A-Boomerang

#83
New Orleans (2:57)
Staple Singers – Curtom CMS 0113
 3300 Warner Blvd., Burbank, CA
 PUB: Warner Tamerlane — BMI
 PROD: Curtis Mayfield
 WRITER: Curtis Mayfield

#84
Without Your Love (Mr. Jordan) (3:38)
Charlie Ross – Big Tree BT 16056
 75 Rockefeller Plaza, New York, NY
 PUB: Music Of The Time — ASCAP
 PROD: Paul Vance Prod.
 WRITERS: Paul Vance & Perry Cone

#89
Union Man (3:20)
Cate Brothers – Asylum E 45294-A
 962 LaCienega Blvd., Los Angeles, CA
 PUB: Flat River — BMI
 PROD: Steve Cropper for Midnight Hour Music
 WRITERS: Earl and Erni Cates & Steve Cropper

#91
We Can't Hide It Anymore (3:47)
Larry Santos – Casablanca MB 844
 8255 Sunset Blvd., Los Angeles, CA
 PUB: Groovesville — BMI
 PROD: Don Davis
 WRITER: Barry Murphy
 FLIP: Can't Get You Off My Mind

#93
Texas (2:58)
Charlie Daniels Band – Kama Sutra KA 607
 810 7th Ave., New York, NY
 PUB: Kama Sutra/Rada Dara — BMI
 PROD: Paul Hornsby by special arrangement with Don Rubin Prod.
 WRITER: Charlie Daniels
 FLIP: Everything Is Kinda Alright

#94
If Only You Believe (Jesus For Tonight) (3:12)
Michel Polnareff – Atlantic 3314
 75 Rockefeller Plaza, New York, NY
 PUB: Oxygen/WB/Maya Prod. — ASCAP
 PROD: Michel Polnareff
 WRITERS: Michel Polnareff, George Clinton, Jacob Brackman

#96
Locomotive Breath (3:03)
Jethro Tull – Chrysalis CRS 2110
 3300 Warner Blvd., Burbank, CA
 PUB: Ian Anderson Music — ASCAP
 PROD: Ian Anderson & Terry Ellis
 WRITER: Ian Anderson
 FLIP: Fat Man

#98
(Call Me) The Traveling Man (3:49)
Masqueraders – Hot Buttered Soul ABC 12157
 8255 Beverly Blvd., Los Angeles, CA
 PUB: Incense — BMI
 PROD: Isaac Hayes
 WRITER: The Raders

#99
Love Me Tonight
Head East – A&M 1784
 1416 No. La Brea Ave., Hollywood, CA
 PUB: Zuckschank/Irving — BMI
 PROD: Roger Boyd
 WRITER: Somerville

#100
The Game Is Over (3:25)
Brown Sugar – Capitol P4198
 1750 No. Vine St., Hollywood, CA
 PUB: Bout Time/Missle — BMI
 PROD: Vince Montana for Philly Prod.
 WRITERS: Vince Montana Jr. & R.B. Walker
 FLIP: I'm Going Through Changes Now

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

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

103 SHE'S A DISCO QUEEN
 (Excellorc/Saico — BMI)
 Oliver Sain (Abet 9463)

104 TONIGHT'S THE NIGHT
 (Screen Gems-Columbia — BMI)
 SSO (Shadybrook 45019)

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

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

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

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

109 LOVE LIFTED ME
 (John Benson — ASCAP)
 Kenny Rodgers (UA XW746)

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

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

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

113 MISTY BLUE
 (Talmont — BMI)
 Dorothy Moore (Malaco 1029)

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

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

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

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

118 THE ASHVILLE UNION RESCUE MISSION
 (Foxboro Jr./Intersong USA — ASCAP)
 Brian Gari (Vanguard VSO 35189)

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

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

WABC — NEW YORK
 Love Hurts — Nazareth — A&M
 December '63 — Four Seasons — WB
 5 To 1 — 50 Ways To Leave Your Lover — Paul Simon
 12 To 4 — Theme From SWAT — Rhythm Heritage
 26 To 12 — All By Myself — Eric Carmen

WPIX — NEW YORK
 Cupid — Tony Orlando & Dawn — Elektra
 Lady Bump — Penny McLean — Atlantic
 High Fly — John Miles — London
 26 To 17 — Fanny — Bee Gees
 20 To 8 — December '63 — Four Seasons
 9 To 4 — Fox On The Run — Sweet

WRKO — BOSTON
 Love Machine — Miracles — Tama
 Shannon — Henry Gross — Lifesong

WIBG — PHILADELPHIA
 Trying To Get The Feeling — Barry Manilow — Arista
 Mr. Jordan — Charlie Ross — Big Tree
 Hit The Road Jack — Stampede — Quality
 Just You And I — Melissa Manchester — Arista
 20 To 13 — Sweet Thing — Rufus
 25 To 16 — Right Back Where We Started — Maxine Nightingale
 24 To 17 — Love Is The Drug — Roxy Music
 29 To 22 — Let Your Love Flow — Bellamy Brothers

WFIL — PHILADELPHIA
 December '63 — Four Seasons — WB
 Dream On — Aerosmith — Columbia
 20 To 11 — All By Myself — Eric Carmen

WPGC — WASHINGTON
 18 To 6 — Lonely Night — Capt. & Tennille — A&M
 20 To 11 — Dream Weaver — Gary Wright — WB
 13 To 8 — Wake Up — Harold Melvin
 19 To 9 — Fanny — Bee Gees

WCAO — BALTIMORE
 Only 16 — Dr. Hook — Capitol
 Right Back Where We Started — Maxine Nightingale — UA
 22 To 16 — Lonely Night — Capt. & Tennille
 26 To 21 — December '63 — Four Seasons
 29 To 23 — Money Honey — Bay City Rollers

WDRG — HARTFORD
 Sweet Thing — Rufus — ABC
 Golden Years — David Bowie — RCA
 27 To 21 — Bullet From The Gun — Elton John
 8 To 3 — Theme From SWAT — Rhythm Heritage

WPRO — PROVIDENCE
 Happy Music — Blackbyrd — Fantasy
 Hold Back The Night — Tramps — Buddha
 Junk Food Junkie — Larry Groce — WB
 Only Love Is Real — Carole King — Qde
 17 To 7 — Bohemian Rhapsody — Queen
 11 To 6 — All By Myself — Eric Carmen
 18 To 13 — Slow Ride — Foghat
 21 To 16 — Breaking Up Is Hard To Do — Neil Sedaka
 29 To 17 — Lonely Night — Capt. & Tennille
 30 To 19 — Grow Some Funk — Elton John
 28 To 21 — Theme From "Mahogany" — Ross

WQAM — MIAMI
 December '63 — Four Seasons — WB
 Right Back Where We Started — Maxine Nightingale — UA

WQXI — ATLANTA
 Golden Years — David Bowie — RCA
 Sweet Thing — Rufus — ABC
 13 To 5 — All By Myself — Eric Carmen
 16 To 7 — Dream Weaver — Gary Wright
 20 To 15 — Money Honey — Bay City Rollers
 26 To 18 — Dream On — Aerosmith
 29 To 23 — Fanny — Bee Gees
 Extra To 24 — Slow Ride — Foghat

WBBQ — AUGUSTA
 Only Love Is Real — Carole King — Qde
 Let Your Love Flow — Bellamy Bros — WB
 Extra To 30 — Right Back Where We Started — Melissa Manchester
 Extra To 29 — Cupid — Tony Orlando & Dawn
 Extra To 25 — Love Fire — Jigsaw
 27 To 21 — Dream On — Aerosmith
 29 To 20 — Money Honey — Bay City Rollers
 17 To 10 — Lonely Night — Captain & Tennille
 10 To 5 — Golden Years — David Bowie

WBLI — LONG ISLAND
 Banapple Gas — Cat Stevens — A&M
 Only Love Is Real — Carole King — Qde
 Take It Like A Man — BTQ — Mercury
 10 To 3 — Theme From SWAT — Rhythm Heritage

WLEE — RICHMOND
 Till It's Time To Say Goodbye — Jonathan Cain — Qc-tober
 Love Is The Drug — Roxy Music — Atco
 Deep Purple — Donny & Marie Osmond — MGM
 12 To 4 — Take It To The Limit — Eagles
 Extra To 27 — Sweet Thing — Rufus
 Extra To 29 — Bohemian Rhapsody — Queen

WEDO — PITTSBURGH
 Love Fire — Jigsaw — Chelsea
 Dream On — Aerosmith — Columbia
 Man In The Sky — Barret Strong — Capitol
 Feel Like A Bullet — Elton John — MCA

WJET — ERIE
 Right Back Where We Started — Maxine Nightingale — UA
 Sweet Thing — Rufus — ABC
 Cupid — Dawn — Elektra
 Money Honey — Bay City Rollers — Arista
 31 To 19 — Dream On — Aerosmith
 25 To 15 — All By Myself — Eric Carmen
 11 To 1 — 50 Ways To Leave Your Lover — Paul Simon

WAPE — JACKSONVILLE
 Golden Years — David Bowie — RCA
 December '63 — Four Seasons — WB
 Money Honey — Bay City Rollers — Arista
 Right Back Where We Started — Maxine Nightingale — UA
 13 To 5 — Dream Weaver — Gary Wright
 16 To 8 — Dream On — Aerosmith
 23 To 14 — Bohemian Rhapsody — Queen
 29 To 16 — Sweet Thing — Rufus
 25 To 20 — Cupid — Dawn

WLS — CHICAGO
 Dream Weaver — Gary Wright — WB
 All By Myself — Eric Carmen — Arista
 12 To 5 — Theme From SWAT — Rhythm Heritage
 15 To 9 — Fanny — Bee Gees
 27 To 12 — Lonely Night — Capt. & Tennille
 28 To 16 — Dream On — Aerosmith

WDGY — MINNEAPOLIS
 December '63 — Four Seasons — The Who
 17 To 10 — Squeeze Box — MCA
 19 To 9 — Take It To The Limit — Eagles

WOKY — MILWAUKEE
 No new additions
 10 To 5 — Dream On — Aerosmith
 13 To 6 — Lonely Night — Capt. & Tennille

CKLW — DETROIT
 Golden Years — David Bowie — RCA
 New City Jam — Lazy Love — Amherst
 Disco Lady — Johnny Taylor — Columbia
 Bohemian Rhapsody — Queen — Elektra
 22 To 16 — Disco Queen — Oliver Sain
 27 To 19 — All By Myself — Eric Carmen

KXOK — ST. LOUIS
 December '63 — Four Seasons — WB
 Cupid — Dawn — Elektra
 The White Knight — Cledus Maggard — Mercury
 Love Hurts — Nazareth — A&M
 12 To 7 — All By Myself — Eric Carmen
 16 To 10 — Lonely Night — Capt. & Tennille
 18 To 11 — Money Honey — Bay City Rollers
 22 To 14 — Take It To The Limit — Eagles

WCOL — COLUMBUS
 Sara Smile — Hall & Oates — RCA
 Union Man — Cate Brothers — Asylum
 Right Back Where We Started — Maxine Nightingale — UA
 Action — Sweet — Capitol
 38 To 33 — Love Fire — Jigsaw
 35 To 29 — Trying To Get The Feeling — Barry Manilow
 32 To 27 — Lorelei — Styx
 30 To 24 — Money Honey — Bay City Rollers
 28 To 21 — Deep Purple — Donny & Marie Osmond
 21 To 16 — Bohemian Rhapsody — Queen
 19 To 14 — Junk Food Junkie — Larry Groce

WMPS — MEMPHIS
 Renegade — Michael Murphey — Epic
 I Heard It Through The Grapevine — Creedence Clearwater
 Just You And I — Melissa Manchester — Arista
 Banapple Gas — Cat Stevens — A&M
 Extra To 22 — Venus — Frankie Avalon
 Extra To 23 — Money Honey — Bay City Rollers

WMAK — NASHVILLE
 Inseparable — Natalie Cole — Capitol
 Show Me The Way — Peter Frampton — A&M
 13 To 6 — Theme From SWAT — Rhythm Heritage
 19 To 12 — Only 16 — Dr. Hook

WTIX — NEW ORLEANS
 December '63 — Four Seasons — WB
 Cupid — Dawn — Elektra
 Money Honey — Bay City Rollers — Arista
 Deep Purple — Donny And Marie Osmond — MGM
 Just You And I — Melissa Manchester — Arista
 10 To 5 — Theme From SWAT — Rhythm Heritage

WSAI — CINCINNATI
 Squeeze Box — The Who — MCA
 Love Machine — Miracles — Motown
 11 To 4 — Theme From SWAT — Rhythm Heritage
 13 To 6 — All By Myself — Eric Carmen
 20 To 13 — Lonely Night — Capt. & Tennille
 27 To 16 — Love Hurts — Nazareth
 24 To 17 — Cupid — Dawn
 28 To 18 — Breaking Up Is Hard To Do — Neil Sedaka
 30 To 20 — Dream Weaver — Gary Wright

WIXY — CLEVELAND
 Union Man — Cate Brothers — Elektra
 Boogie Fever — Sylvers — Capitol
 Let Your Love Flow — Bellamy Brothers — WB
 24 To 13 — December '63 — Four Seasons
 16 To 7 — Sweet Thing — Rufus — ABC
 34 To 25 — Hold Back The Night — Tramps
 12 To 6 — Sara Smile — Hall & Oates

KILT — HOUSTON
 Only 16 — Dr. Hook — Capitol
 Breakaway — Art Garfunkel — Columbia
 Deep Purple — Donny & Marie Osmond — MGM
 Right Back Where We Started — Maxine Nightingale — UA
 31 To 19 — Dream Weaver — Gary Wright
 28 To 16 — Lonely Night — Capt. & Tennille
 15 To 9 — Junk Food Junkie — Larry Groce
 30 To 21 — Somewhere In The Night — Helen Reddy

the big three

1. Right Back Where We Started — Maxine Nightingale — U.A.
2. December 1963 (Oh What A Night) — Four Seasons — W.B.
3. Cupid — Dawn — Elektra

profile of the giants

1. **Lonely Night (Angel Face) — Captain & Tennille — A&M**
 WLS 27-12, KYA 23-11, WCFL 25-19, KIMN 11-6, KXOK 16-10, KLIK 18-13, KILT 31-19, WOKY 13-6, WFOM 14-8, WROV 18-16, WCAO 22-16, WERC 21-16, KNOE 17-8, WBBQ 17-10, WPGC 18-6, WPRO 29-17, U-100 20-10
2. **Theme From S.W.A.T. — Rhythm Heritage — ABC**
 WLS 12-5, WABC 12-4, WCFL 18-10, WSAI 11-4, WDRG 10-3, WTIX 10-5, 13Q, 10-1, WNOE 6-2, WLAC 17-10, WMAK 13-6, KIOA 12-7, WPRC 8-3, KJR 10-4, WKWK 19-10, WBLI 10-3, KLEO 8-2, KCBQ 14-6
3. **Dream Weaver — Gary Wright — W.B.**
 WCFL 22-15, WQXI 16-7, WSAI 30-20, 13Q 23-17, KILT 31-19, KLIF 25-15, WAPE 13-5, WPGC 20-11, KLEO 17-11, WIRL 25-15, WFOM 24-14, WSGN 14-7, WERC 8-4, KRIZ Ex-28, KCBQ 18-11

WCFL — CHICAGO
 Love Hurts — Nazareth — A&M
 Junk Food Junkie — Larry Groce — WB
 Deep Purple — Donny and Marie Osmond — MGM
 Slow Ride — Foghat — Bearsville
 Sweet Thing — Rufus — ABC
 Right Back Where We Started — Maxine Nightingale
 I Do, I Do — Abba — Atlantic
 11 To 6 — All By Myself — Eric Carmen
 14 To 9 — Squeeze Box — The Who
 18 To 10 — Theme From SWAT — Rhythm Heritage
 22 To 15 — Dream Weaver — Gary Wright
 25 To 19 — Lonely Night — Capt. & Tennille
 27 To 20 — Dream On — Aerosmith

WIRL — PEORIA
 Money Honey — Bay City Rollers — Arista
 Deep Purple — Donny & Marie Osmond — MGM
 Sweet Thing — Rufus — ABC
 Let It Flow — Bellamy Brothers — WB
 25 To 15 — Dream Weaver — Gary Wright
 32 To 25 — Bohemian Rhapsody — Queen

WFOM — MARIETTA
 Somewhere In The Night — Helen Reddy — Capitol
 Right Back Where We Started From — Maxine Nightingale — UA
 40 To 34 — Only Love Is Real — Carole King
 38 To 32 — Just You And I — Melissa Manchester
 39 To 29 — Sweet Thing — Rufus
 29 To 20 — Money Honey — Bay City Rollers
 28 To 18 — Dream On — Aerosmith
 24 To 14 — Dream Weaver — Gary Wright
 14 To 8 — Lonely Night — Capt. & Tennille

WROV — ROANOKE
 Cupid — Dawn — Elektra
 Rhiannon — Fleetwood Mac — Swan Song
 Money Child — Bad Co. — Reprose
 Love Hurts — Andrew Gold — Asylum
 Action — The Sweet — Capitol
 Love Is The Drug — Roxy Music — Atco
 25 To 19 — Bohemian Rhapsody — Queen
 34 To 25 — Ooh Las Vegas — Emmylou Harris
 14 To 8 — Take The Money — Crosby/Nash
 18 To 6 — Lonely Night — Capt. & Tennille

WDRQ — DETROIT
 Disco Queen — Oliver Sain — Nashboro
 Disco Lady — Johnny Taylor — Columbia
 10 To 3 — Theme From SWAT — Rhythm Heritage
 20 To 15 — Love Hurts — Nazareth

WHBQ — MEMPHIS
 Shannon — Henry Gross — Lifesong
 Union Man — Cate Bros — Elektra
 Texas — Charlie Daniels — Kama Sutra
 Good Hearted Woman — Waylon & Willie — RCA
 Banapple Gas — Cat Stevens — A&M
 Love Is The Drug — Roxy Music — Atco

U-100 — MINNEAPOLIS
 High Fly — John Miles — London
 Golden Years — David Bowie — RCA
 Love Hurts — Nazareth — A&M
 Right Back Where We Started — Maxine Nightingale — UA
 Dream On — Aerosmith — Columbia
 14 To 4 — You Sexy Thing — Hot Chocolate
 12 To 7 — Bohemian Rhapsody — Queen
 20 To 10 — Lonely Night — Capt. & Tennille
 26 To 16 — Till It's Time To Say Goodbye — Jonathan Cain
 28 To 22 — Hurricane — Bob Dylan
 29 To 24 — Action — Sweet

WLAV — GRAND RAPIDS
 Sweet Thing — Rufus — ABC
 Only Love Is Real — Carole King — Qde

WNOE — NEW ORLEANS
 Take It To The Limit — Eagles — Asylum
 Dream Weaver — Gary Wright — WB
 6 To 2 — Theme From SWAT — Rhythm Heritage
 18 To 13 — All By Myself — Eric Carmen

WSGN — BIRMINGHAM
 Sweet Love — Commodores — Motown
 Let Your Love Flow — Bellamy Brothers — WB
 I Do, I Do — Abba — Atco
 22 To 14 — Right Back Where We Started — Maxine Nightingale — UA
 14 To 7 — Dream Weaver — Gary Wright
 16 To 9 — Somewhere In The Night — Helen Reddy

WLAC — NASHVILLE
 Goodhearted Woman — Waylon and Willie — RCA
 Inseparable — Natalie Cole — Capitol
 Mr. Jordan — Charlie Ross — Big Tree
 Breakaway — Art Garfunkel — Columbia
 17 To 10 — Theme From SWAT — Rhythm Heritage
 14 To 6 — Only 16 — Dr. Hook
 13 To 7 — Slow Ride — Foghat
 Extra To 19 — Dream On — Aerosmith

KHJ — LOS ANGELES
 Deep Purple — Donny & Marie Osmond — MGM
 Dream On — Aerosmith — Columbia

KIIS-FM — LOS ANGELES
 Where We Started From — Maxine Nightingale — UA
 I've Got A Feeling — Al Wilcox — Playboy
 Cara Mia — Paul Delicato — Artists of America
 All Night Rain — Billy Joe Royal — Scepter
 The Call — Anne Murray — Capitol
 The White Knight — Cledus Maggard — WB
 11 To 5 — Love Hurts — Nazareth
 6 To 2 — SWAT — Rhythm Heritage

KISN — PORTLAND
 Locomotive Breath — Jethro Tull — Chrysalis
 Lorelei — Styx — A&M
 Give Me An Inch Girl — Robert Palmer — Island
 Love Me Tonight — Head East — A&M
 Take Me — Grand Funk — Col.

KJR — SEATTLE
 December '63 — Four Seasons — WB
 Bohemian Rhapsody — Queen — Elektra
 Where We Started From — Maxine Nightingale — UA
 Action — Sweet — Capitol
 10 To 4 — SWAT — Rhythm Heritage
 11 To 7 — Love Machine — Miracles

KYA — SAN FRANCISCO
 Dream On — Aerosmith — Col.
 Only Love Is Real — Carole King — Qde
 Where We Started From — Maxine Nightingale — UA
 Paloma Blanca — George Baker — WB
 Extra To 29 — Boogie Fever — Sylvers
 16 To 9 — All By Myself — Eric Carmen
 23 To 11 — Lonely Night — Capt. & Tennille
 26 To 14 — Money Honey — Bay City Rollers

KFRC — SAN FRANCISCO
 Love Is The Drug — Roxy Music — Atco
 Once A Fool — Kiki Dee — Rocket

KIMN — DENVER
 Wake Up — Harold Melvin — Phila Int'l
 Venus — Frankie Avalon — DeLite
 I Do, I Do — Abba — Atlantic
 Only Love Is Real — Carole King — Qde
 30 To 19 — Durham Town — Rodger Whittaker
 22 To 17 — Now That We're In Love — Steve Lawrence
 11 To 6 — Lonely Night — Capt. & Tennille
 20 To 13 — Breakaway — Art Garfunkel

KCBQ — SAN DIEGO
 Breakaway — Art Garfunkel — Columbia
 Lorelei — Styx — A&M
 Mozambique — Bob Dylan — Columbia
 Only 16 — Dr. Hook — Capitol
 9 To 3 — Love Hurts — Nazareth
 14 To 6 — SWAT — Rhythm Heritage
 18 To 11 — Dream Weaver — Gary Wright

KRIZ — PHOENIX
 Extra To 28 — Dream Weaver — Gary Wright
 Extra To 29 — Money Honey — Bay City Rollers
 Extra To 30 — Golden Years — David Bowie

KNDE — SACRAMENTO
 Right Back Where We Started — Maxine Nightingale — UA
 Cupid — Dawn — Elektra
 Breakaway — Art Garfunkel — Columbia
 Show Me The Way — Peter Frampton — A&M
 Rhiannon — Fleetwood Mac — WB
 Take Me — Grand Funk — Capitol
 Renegade — Michael Murphey — Epic
 9 To 1 — Love Machine — Miracles
 17 To 8 — Lonely Night — Capt. & Tennille
 30 To 17 — Money Honey — Bay City Rollers
 31 To 26 — You'll Lose A Good Thing — Freddy Fender
 32 To 16 — Sweet Thing — Rufus

WKLO — LOUISVILLE
 Baby Face — Wing And A Prayer — Wing And A Prayer
 Colorado Coal — Shad Q'Shea
 7 To 2 — Only 16 — Dr. Hook
 24 To 12 — All By Myself — Eric Carmen
 25 To 15 — Make Love To Your — Bill Withers

WHB — KANSAS CITY
 Grow Some Funk — Elton John — MCA
 December '63 — Four Seasons — WB
 Lonely Night — Capt. & Tennille — A&M
 19 To 12 — Take It To The Limit — Eagles

WERC — BIRMINGHAM
 Love Is Real — Carole King — Qde
 Lorelei — Styx — A&M
 Mr. Jordan — Charlie Ross — Big Tree
 10 To 1 — Right Back Where We Started — Maxine Nightingale
 8 To 4 — Dream Weaver — Gary Wright
 20 To 12 — Only 16 — Dr. Hook
 24 To 15 — December '63 — Four Seasons
 21 To 16 — Lonely Night — Capt. & Tennille

KLIF — DALLAS
 Tracks Of My Tears — Linda Ronstadt — Asylum
 Back To The Island — Leon Russell — Shelter
 December '63 — Four Seasons — WB
 6 To 2 — Take It To The Limit — Eagles
 18 To 13 — Lonely Night — Capt. & Tennille
 25 To 15 — Dream Weaver — Gary Wright
 21 To 16 — Baby Face — Wing And A Prayer

KNDE — MONROE
 Money Honey — Bay City Rollers — Arista
 Cupid — Dawn — Elektra
 Only Love Is Real — Carole King — Qde
 I Do, I Do — Abba — Atlantic
 24 To 15 — I Heard It Through The Grapevine — Creedence Clearwater
 27 To 19 — 10th Ave. Freezeout — Bruce Springsteen
 31 To 20 — Union Man — Cate Bros.

KIOA — DES MOINES
 Slow Ride — Foghat — Bearsville
 Broken Lady — Larry Gatlin — Monument
 13 To 5 — Squeeze Box — The Who
 12 To 7 — Theme From SWAT — Rhythm Heritage
 15 To 10 — All By Myself — Eric Carmen
 17 To 11 — Rock And Roll — Kiss
 18 To 13 — Dream On — Aerosmith
 23 To 18 — Sing A Song — Earth, Wind & Fire

MOST ADDED LPs

1. Gimme Back My Bullets — Lynyrd Skynyrd — MCA
2. Better Days/Happy Endings — Melissa Manchester — Arista
3. Give Us A Wink — Sweet — Capitol

MOST REQUESTED CUTS

1. Do You Feel (entire LP)/Lines In My Face/Baby I Love Your Ways/Show Me The Way — Peter Frampton — A&M
2. Silver, Blue And Gold/Face The Music/Youngblood/Sweet Little Sister/Live For The Music — Bad Company — Swan Song
3. Fooled Around (entire LP) — Elvin Bishop — Capricorn

MOST PREDICTED HITS

1. Don't Hang Up/I Wanna Rule The World/Head Room/Mandy, Fly Me — 10cc — U.K.
2. Gimme Back My Bullets (entire LP and single cut) — Lynyrd Skynyrd — MCA
2. Savage Eye (entire LP)/I'm Keeping — Pretty Things — Swan Song

FM OUTLETS REPORT THE:

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

KWST-FM — LOS ANGELES

- David Perry**
- Mariah — Mariah — UA
 - KGB — KGB — MCA
 - Give Us A Wink — Sweet — Capitol
 - We Sold Our Soul — Black Sabbath — WB
 - Keep Your Hand On It — String Driven Thing — 20th Century
 - Smile — Laura Nyro — Col.
 - * Sweet Little Sister — Bad Company — Swan Song
 - * Look Into The Future/Saturday Night — Journey — Col.
 - * Fooled Around — Elvin Bishop — Capricorn
 - * Do You Feel — Peter Frampton — A&M
 - † — (None)

KLOL-FM — HOUSTON

- Jackie McCauley**
- Goodbye Pop — National Lampoon — Epic
 - The Art Of Tea — Michael Franks — WB
 - We Sold Our Soul — Black Sabbath — WB
 - Captured Live — Johnny Winter — Blue Sky
 - When An Old Cricketeer Leaves The Crease — Roy Harper — Chrysalis
 - Better Days/Happy Endings — Melissa Manchester — Arista
 - LA Express — LA Express — Caribou
 - Starcastle — Starcastle — Epic
 - Second Childhood — Phoebe Snow — Col.
 - Reflections — Jerry Garcia — UA
 - * — (None)
 - † Frampton Comes Alive (entire LP) — Peter Frampton — A&M
 - † Captured Live (entire LP) — Johnny Winter — Blue Sky
 - † Savage Eye (entire LP) — Pretty Things — Swan Song

WYSP-FM — PHILADELPHIA

- Sonny Fox**
- KGB — KGB — MCA
 - Reflections — Jerry Garcia — UA
 - Gimme Back My Bullets — Lynyrd Skynyrd — MCA
 - When An Old Cricketeer Leaves The Crease — Roy Harper — Chrysalis
 - Coney Island Baby — Lou Reed — RCA
 - Better Days/Happy Endings — Melissa Manchester — Arista
 - Give Us A Wink — Sweet — Capitol
 - Run With The Pack — Bad Company — Swan Song
 - Second Childhood — Phoebe Snow — Col.
 - * Peacemaker — Loggins/Messina — Col.
 - * Nazarine — Paris — Capitol
 - * Charley's Girl — Lou Reed — RCA
 - * All Over — Phoebe Snow — Col.
 - † All Over — Phoebe Snow — Col.
 - † Stay — David Bowie — RCA
 - † Silently Fall — Chris Squire — Atlantic
 - † I Think It's Gonna Work Out — Carole King — Ode
 - † Black Diamond Bay — Bob Dylan — Col.
 - † Sun Goddess — EWF — Col.

WNEW-FM — NEW YORK

- Dennis Elsas**
- Back To Back — Brecker Brothers — Arista
 - The Leprechaun — Chick Corea — Polydor
 - Gimme Back My Bullets — Lynyrd Skynyrd — MCA
 - To The Hilt — Golden Earring — MCA
 - Give Us A Wink — Sweet — Capitol
 - Starcastle — Starcastle — Epic
 - Write On — Hollies — Polydor (IMP)
 - For All The Young Writers — Gene Cotton — ABC
 - * — (None)
 - † — (None)

WMMR-FM — PHILADELPHIA

- Paul Fuhr**
- Better Days/Happy Endings — Melissa Manchester — Arista
 - The Leprechaun — Chick Corea — Polydor
 - Gimme Back My Bullets — Lynyrd Skynyrd — MCA
 - To The Hilt — Golden Earring — MCA
 - Transformation — David Sancious — Epic
 - Give Us A Wink — Sweet — Capitol
 - * Silver, Blue & Gold — Bad Company — Swan Song
 - * It Isn't Rock And Roll/Under The Volcano — Pretty Things — Swan Song
 - * Crazy Love — Speedy Keen — Island
 - * Tore Up Over You — Jerry Garcia — UA
 - * No Regrets — Phoebe Snow — Col.
 - † Might As Well — Jerry Garcia — UA
 - † My Head Hurts — Jimmy Buffett — ABC

WINZ-FM — MIAMI

- Dave Sousa**
- Run With The Pack — Bad Company — Swan Song
 - Second Childhood — Phoebe Snow — Col.
 - From Every Stage — Joan Baez — A&M
 - Songs For The New Depression — Bette Midler — Atlantic
 - You Can Sing On The Left — Dirk Hamilton — ABC
 - Better Days/Happy Endings — Melissa Manchester — Arista
 - How Dare You — 10cc — U.K.
 - Inner Worlds — Mahavishnu Orchestra — Col.
 - Starcastle — Starcastle — Epic
 - * Release — Henry Gross — Lifesong
 - * Buckets Of Rain — Bette Midler — Atlantic
 - * Silver, Blue & Gold — Bad Company — Swan Song
 - * Fooled Around — Elvin Bishop — Capricorn
 - * Pretty Princess — Loggins/Messina — Col.
 - * Show Me The Way — Peter Frampton — A&M
 - † Starcastle (entire LP) — Starcastle — Epic

WMMS-FM — CLEVELAND

- Charlie Kendall**
- KGB — KGB — MCA
 - Reach For The Sky — Sutherland Bros./Quiver — Epic
 - Argent Anthology — Argent — Epic
 - When An Old Cricketeer Leaves The Crease — Roy Harper — Chrysalis
 - Transformation — David Sancious — Epic
 - Chronicle — CCR — Fantasy
 - Give Us A Wink — Sweet — Capitol
 - * Human Note — Howard Werth/Moonbeams — Rocket
 - * Sleepwalkin' — Golden Earring — MCA
 - * Fooled Around — Elvin Bishop — Capricorn
 - † Howard Werth And The Moonbeams (entire LP) — Howard Werth — Rocket
 - † Rescue Me — Melissa Manchester — Arista
 - † Lady Starlight — Sweet — Capitol

WBPI-FM — DENVER

- Jean Valdez**
- Gimme Back My Bullets — Lynyrd Skynyrd — MCA
 - Look Into The Future — Journey — Col.
 - Run With The Pack — Bad Company — Swan Song
 - Havana Daydreamin' — Jimmy Buffett — ABC
 - Second Childhood — Phoebe Snow — Col.
 - Release — Henry Gross — Lifesong
 - Reflections — Jerry Garcia — UA
 - Savage Eye — Pretty Things — Swan Song
 - Too Young To Feel This Old — McKendree Spring — Pye
 - * Frampton Comes Alive (entire LP) — Peter Frampton — A&M
 - * Struttin' My Stuff (entire LP) — Elvin Bishop — Capricorn
 - * Native Sons (entire LP) — Loggins/Messina — Col.
 - * Gimme Back My Bullets (entire LP) — Lynyrd Skynyrd — MCA
 - * Desire (entire LP) — Bob Dylan — Col.
 - * Dream Weaver (entire LP) — Gary Wright — WB
 - * Look Into The Future (entire LP) — Journey — Col.
 - † Show Me The Way — Peter Frampton — A&M

WYDD-FM — PITTSBURGH

- Steve Downs**
- Better Days/Happy Endings — Melissa Manchester — Arista
 - Put It In Your Ear — Paul Butterfield — Bearsville
 - LA Express — LA Express — Caribou
 - Notice To Appear — John Mayall — ABC
 - To The Hilt — Golden Earring — MCA
 - Give Us A Wink — Sweet — Capitol
 - G.T. Moore — G.T. Moore — Mercury
 - * Northern Lights/Southern Cross (entire LP) — Band — Capitol
 - * Wind On The Water (entire LP) — Crosby/Nash — ABC
 - * Desire (entire LP) — Bob Dylan — Col.
 - * Face The Music (entire LP) — Elo — UA
 - * Gratitude (entire LP) — EWF — Col.
 - * Against The Grain (entire LP) — Roy Gallagher — Chrysalis
 - * Red Octopus (entire LP) — Jefferson Starship — Grunt
 - † Savage Eye (entire LP) — Pretty Things — Swan Song
 - † Gimme Back My Bullets (entire LP) — Lynyrd Skynyrd — MCA

WRAS-FM — ATLANTA

- Bob Bailey**
- Savage Eye — Pretty Things — Swan Song
 - KGB — KGB — MCA
 - Land Of The Midnight Sun — Al DiMeola — Col.
 - When An Old Cricketeer Leaves The Crease — Roy Harper — Chrysalis
 - * Frampton Comes Alive (entire LP) — Peter Frampton — A&M
 - * Isis/Hurricane — Bob Dylan — Col.
 - † KGB (entire LP) — KGB — MCA

WHFS-FM — WASHINGTON, D.C.

- Dave Einstein**
- Land Of The Midnight Sun — Al DiMeola — Col.
 - The Leprechaun — Chick Corea — Polydor
 - KGB — KGB — MCA
 - Put It In Your Ear — Paul Butterfield — Bearsville
 - Lydia Pense And Cold Blood — ABC
 - Starland Vocal Band — Windsong
 - Tryin' Like The Devil — James Tally — Capitol
 - * — (None)
 - † — (None)

WOUR-FM — UTICA/SYRACUSE

- Jeff Chard**
- Land Of The Midnight Sun — Al DiMeola — Col.
 - Goodbye Pop — National Lampoon — Epic
 - Second Childhood — Phoebe Snow — Col.
 - KGB — KGB — MCA
 - Savage Eye — Pretty Things — Swan Song
 - Gimme Back My Bullets — Lynyrd Skynyrd — MCA
 - Better Days/Happy Endings — Melissa Manchester — Arista
 - Give Us A Wink — Sweet — Capitol
 - Transformation — David Sancious — Epic
 - * Love Is Alive/Blind Feeling — Gary Wright — WB
 - * Do You Feel — Peter Frampton — A&M
 - * Midnight Dreamer — Journey — Col.
 - * KGB (entire LP) — KGB — MCA
 - * Trenchtown Rock — Wailers — Island
 - * Give Me An Inch — Robert Palmer — Island
 - * The Grind — Tommy Bolin — Nempcor
 - * Thunder Road — Bruce Springsteen — Col.
 - * Sleepwalkin' — Golden Earring — MCA
 - * Walk This Way — Aerosmith — Col.
 - * Gimme Back My Bullets (entire LP) — Lynyrd Skynyrd — MCA
 - † Springtime Mama — Henry Gross — Lifesong
 - † Fooled Around — Elvin Bishop — Capricorn
 - † Feeling Single, Seeing Double — Emmylou Harris — WB
 - † Honey Child — Bad Company — Swan Song
 - † Stay — David Bowie — RCA
 - † No More Looking Back — Kinks — RCA
 - † New Ray Of Sunshine (entire LP) — Dobie Gray — Capricorn
 - † Gimme Back My Bullets — Lynyrd Skynyrd — MCA
 - † The Grind — Tommy Bolin — Nempcor

KSAN-FM — SAN FRANCISCO

- Christie Marcus**
- Better Days/Happy Endings — Melissa Manchester — Arista
 - Back To Back — Brecker Brothers — Arista
 - If The Shoe Fits — Pure Prairie League — RCA
 - Lydia Pense And Cold Blood — ABC
 - Crosssection — Jukka Tolonen — Janus
 - Howard Werth And The Moonbeams — Rocket
 - Give Us A Wink — Sweet — Capitol
 - Transformation — David Sancious — Epic
 - In The Light — Keith Jarrett — ECM
 - The Leprechaun — Chick Corea — Polydor
 - Helen Of Troy — John Cale — Island (IMP)
 - Wouldn't You Like It — Bay City Rollers — Bell (IMP)
 - Starcastle — Starcastle — Epic
 - * — (None)
 - † — (None)

KLOS-FM — LOS ANGELES

- Dabar Hoorelbeke**
- KGB — KGB — MCA
 - Gimme Back My Bullets — Lynyrd Skynyrd — MCA
 - Reflections — Jerry Garcia — UA
 - * — (None)
 - † Gimme Back My Bullets (entire LP) — Lynyrd Skynyrd — MCA

KZEL-FM — EUGENE, OREGON

- Stan Garrett**
- Gimme Back My Bullets — Lynyrd Skynyrd — MCA
 - Better Days/Happy Endings — Melissa Manchester — Arista
 - Give Us A Wink — Sweet — Capitol
 - Inner Worlds — Mahavishnu Orchestra — Col.
 - Havana Daydreamin' — Jimmy Buffett — ABC
 - Notice To Appear — John Mayall — ABC
 - How Dare You — 10cc — U.K.
 - Lydia Pense And Cold Blood — ABC
 - If The Shoe Fits — Pure Prairie League — RCA
 - Crosssection — Jukka Tolonen — Janus
 - * All Over — Phoebe Snow — Col.
 - * Baby I Love Your Ways — Peter Frampton — A&M
 - * Peacemaker — Loggins/Messina — Col.
 - † Take A Step/Open Your Eyes — Bill LaBounty — 20th Century

WXRT-FM — CHICAGO

- Bob Shulman**
- Gimme Back My Bullets — Lynyrd Skynyrd — MCA
 - To The Hilt — Golden Earring — MCA
 - Transformation — David Sancious — Epic
 - Starcastle — Starcastle — Jukka Tolonen — Janus
 - Inner Worlds — Mahavishnu Orchestra — Col.
 - When An Old Cricketeer Leaves The Crease — Roy Harper — Chrysalis
 - Ashes And Matchsticks — Brian Friel — Pye
 - Say It Ain't So — Murray Head — A&M
 - * Mariah (entire LP) — Mariah — UA
 - * Fightin' (entire LP) — Thin Lizzy — Mercury
 - * Gloria — Patii Smith — Arista
 - * Ted Nugent (entire LP) — Ted Nugent — Epic
 - † Say It Ain't So, Joe — Murray Head — A&M

WBNC-FM — BOSTON

- Bob Slavin**
- Back It Up — Nils Lofgren — A&M
 - Better Days/Happy Endings — Melissa Manchester — Arista
 - Give Us A Wink — Sweet — Capitol
 - Havana Daydreamin' — Jimmy Buffett — ABC
 - If The Shoe Fits — Pure Prairie League — RCA
 - Inner Worlds — Mahavishnu Orchestra — Col.
 - Reflections — Jerry Garcia — UA
 - Run With The Pack — Bad Company — Swan Song
 - Savage Eye — Pretty Things — Swan Song
 - Second Childhood — Phoebe Snow — Col.
 - * — (None)
 - † — (None)

KAMC-FM — DALLAS

- Stuart McRae**
- Second Childhood — Phoebe Snow — Col.
 - Time Honoured Ghosts — Barclay James Harvest — Polydor
 - Diamond In A Junkyard — Nickey Barclay — Ariola
 - Gimme Back My Bullets — Lynyrd Skynyrd — MCA
 - Tropea — John Tropea — Marlin
 - You Know What I Mean — Speedy Keen — Island
 - Equinox — Styx — A&M
 - * Do You Feel — Peter Frampton — A&M
 - * Face The Music — Bad Company — Swan Song
 - † Diamond In A Junkyard (entire LP) — Nickey Barclay — Ariola
 - † I Wanna Rule The World — 10cc — U.K.

WZMF-FM — MILWAUKEE

- Jim Roberts**
- Give Us A Wink — Sweet — Capitol
 - You Can Sing On The Left — Dirk Hamilton — ABC
 - Gimme Back My Bullets — Lynyrd Skynyrd — MCA
 - Diamond In A Junkyard — Nickey Barclay — Ariola
 - To The Hilt — Golden Earring — MCA
 - Look Into The Future — Journey — Col.
 - Run With The Pack — Bad Company — Swan Song
 - Savage Eye — Pretty Things — Swan Song
 - * Slow Ride/Fool For The City — Foghat — Bearsville
 - † I'm Keeping — Pretty Things — Swan Song
 - † You Can Sing On The Left (entire LP) — Dirk Hamilton — ABC
 - † Starcastle (entire LP) — Starcastle — Epic
 - † Give Us A Wink (entire LP) — Sweet — Capitol

WLIR-FM — LONG ISLAND

- Gil Colquitt**
- Gimme Back My Bullets — Lynyrd Skynyrd — MCA
 - Howard Werth And The Moonbeams — Rocket
 - Back To Back — Brecker Brothers — Arista
 - Land Of The Midnight Sun — Al DiMeola — Col.
 - Transformation — David Sancious — Epic
 - Havana Daydreamin' — Jimmy Buffett — ABC
 - Starcastle — Starcastle — Epic
 - Notice To Appear — John Mayall — ABC
 - Lydia Pense And Cold Blood — ABC
 - Lotus — Santana — CBS (IMP)
 - January — Pilot — EMI (IMP)
 - * Inner Worlds (entire LP) — Mahavishnu Orchestra — Col.
 - * Gimme Back My Bullets (entire LP) — Lynyrd Skynyrd — MCA
 - † Head Room/I'm Mandy Fly Me — 10cc — U.K.
 - † Better Days/Happy Endings (entire LP) — Melissa Manchester — Arista

WNOE-FM — NEW ORLEANS

- Brian Nichols**
- Reflections — Jerry Garcia — UA
 - Too Young To Feel This Old — McKendree Spring — Pye
 - Savage Eye — Pretty Things — Swan Song
 - Gimme Back My Bullets — Lynyrd Skynyrd — MCA
 - Better Days/Happy Endings — Melissa Manchester — Arista
 - * Fooled Around — Elvin Bishop — Capricorn
 - * Do You Feel — Peter Frampton — A&M
 - * Inspired Insanity — Phoebe Snow — Col.
 - * No More Looking Back — Kinks — RCA
 - † Star Drek — Bobby Pickett — Pizzeria

WKTF-FM — BALTIMORE

- Steve Cochran**
- Gimme Back My Bullets — Lynyrd Skynyrd — MCA
 - Back To Back — Brecker Brothers — Arista
 - How Dare You — 10cc — U.K.
 - Better Days/Happy Endings — Melissa Manchester — Arista
 - * Do You Feel — Peter Frampton — A&M
 - * Young Blood — Bad Company — Swan Song
 - † Blinded By Love — Cold Blood — ABC
 - † Buckets Of Rain — Bette Midler — Atlantic

KADI-FM — ST. LOUIS

- Jonnie King**
- Starcastle — Starcastle — Epic
 - Gimme Back My Bullets — Lynyrd Skynyrd — MCA
 - Give Us A Wink — Sweet — Capitol
 - Look Into The Future — Journey — Col.
 - * Michel Polnareff — Michel Polnareff — Atlantic
 - * Stay — David Bowie — RCA
 - * Live For The Music — Bad Company — Swan Song
 - * Lines In My Face — Peter Frampton — A&M
 - † Greyhound Mary — David Pomeranz — Arista
 - † Don't Hang Up — 10cc — U.K.
 - † Peacemaker — Loggins/Messina — Col.
 - † On A Saturday Night — Journey — Col.

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Product Release Information Is An Important Sales Tool

by John Mankiewicz

LOS ANGELES — Records just don't sell themselves, they need help. One important device, aside from traditional advertising, merchandising, and promotion, is the product release information book that some record companies use, in different ways, to help move the product.

Different Companies

Phonogram/Mercury is one company that believes in this method. Their book is quite elaborate. "We mail out about five hundred of them," said Jules Abramson, marketing vice president. "We send them to all sales people, our promotion staff, and key buyers throughout the country. Included, along with sales information, are biographies, publicity, and reviews of recent product by the artists. We also talk about our plans for sales approaches, display and advertising. We include pictures of the album cover, ad-minis, and release sheets. On the back of the release sheets are facts about previous releases. The book is very expensive, and very thorough."

Is it worth the expense? "The book makes all the difference in the world," Abramson continued. "It minimizes the chance sale, and forces a professional approach. Instead of just winging it, our salesmen are knowledgeable and understand the product."

Motown also has a release information

book. It's thick, with binder indicators for the eight releases. *Everything* is included — biographies, ad minis, promotion plans and order forms. "It's really a bible for our sales people," said national sales director Miller London. "We started this comprehensive book about a year ago, and we've had eight, all keyed around a different theme." The current edition is the "Motown Fast Break," with a picture of the Motown record-basketball swishing into the net. Careful attention was paid to graphics, and the book is easy to read and pleasing to look at. "We had a composition notebook for the September releases, for the back to school feeling," London said. "We've also had a 'fourth quarter,' centered around football, and one that keyed in on the artists' itineraries for the month. The book is sent out to distributors, sales personnel and our own staff. We use it as an informational tool, for our retail accounts and radio promotion. The industry has gotten away from extensive biography releases, so we use this to recapture their attention in this direction. We've even gotten catalog coverage out of the book."

RCA To Retail

RCA mails their release pamphlets to the major dealers and salesmen. Additionally, six hundred and fifty individual

retail outlets receive the material, which includes biographies, custom label information and order forms.

Best Ally

"A record company's best ally is a well-informed sales clerk," said Charlie Haas, director of editorial services for Warner/Reprise. Waxpaper is Warner Brothers new magazine, replacing Circular, and it goes out to radio, press, retail outlets, distributors, and promoters, with a circulation slightly over ten thousand. The magazine is shipped bulk with releases, so there's no postage.

Along with Waxpaper, Warner Brothers provides a release guide. It goes out to all promotion and sales personnel. It's mailed to retailers, racks, one-stops, and to some international addresses, buyers for PX racks. "It comes out as often as our releases," said Robin Rothman of the Warner's sales department. "We send the ad-minis separately, directly to dealers."

ABC Records sends out slipsheets with each release. These are pieces of paper that contain information about merchandising, promotion and biographies about each album and artist. It goes to salesmen, promotion men and branch managers. The company recently discontinued the slick books which were previously serving this important function, because they were too expensive,

and slipsheets get the job done faster. The sheets are mailed prior to release, for sales and dealer preparation.

There are more than a few ways to get the vital information to the salesmen and dealers. United Artists, for example, uses sales information sheets. They include tour information (if the artist is on the road), news about special advertising campaigns and a picture of the album cover for dealers to reproduce in ads. The sheets are added to looseleaf binders, and they're continually updated. "We're doing well," said Alan Levy, UA's publicity director, "because our salesmen are excited about the product. And if the salesmen are excited, they'll transmit that feeling to their accounts."

Capitol Records sends out a book every month, with eight by ten sheets of new releases, with pictures of the album, publicity and sales information and with an order form insert. "Its prime purpose is for our national sales force," said Capitol's Dan Davis. "For press mailings, we take off the specialized sales information, but it's got a little bit about the album and artists' itineraries."

Product release information is important, no matter what form it takes. Salesmen on every level must know as much as possible about the product they're selling, no matter what that product is. A coalition of information is indeed a useful sales tool.

Retail Run-Ons

Tucker Western Slide-Out Panels

LOS ANGELES — Fantasy Records is backing up its latest **Creedence Clearwater Revival** release, "Chronicle," with a disco promotion for the single from that album — "I Heard It Through The Grapevine." This is unusual; a greatest hits collection doesn't usually yield a hot selling single, especially one that's appeared on a previous album ("Cosmo's Factory"). "The record's taking off like crazy," said Fantasy sales director Dave Lucchese. "The re-orders have been super, and we've already had the sell-through, even though the record's only been out for three weeks." Fantasy plans to experiment with some television advertising for the LP, testing the west coast markets first. There's a lot of in-store display, working mostly with the attractive jacket, and retailers received records to play in their outlets. Radio advertising has also been effective.

Another hot Fantasy number is **The Blackbyrds'** "City Light" LP. The band is currently playing key clubs throughout the country, and the prestige road work will be backed up with a ton of radio and in-store display.

Toy Caldwell and George McCorkle are practicing their fast draws for a **Marshall Tucker** film to start shooting in early March, according to Capricorn's national director of album promotion, Phil Rush. "This is not going to be a typical promotion movie," Rush said. "It will be used as a short, to play in movie houses, for television advertising, and perhaps internationally, to introduce the band to foreign markets." Bob Everline is making the movie; his past work has included the Wells Fargo commercial, you know, the one with the stampeding horses and the wagon train.

Capricorn is also, in their own sweet way, running a Valentine's Day promotion for Elvin Bishop and Dobie Gray. They're giving away flowers with album purchases. The local promotion men are also servicing singles with flowers and candy. Dobie and Elvin have recently come up with appropriate product: "If Love Must Go" and "Fooled Around And Fell In Love," respectively. Bishop, involved in heavy road work as usual, is be-

ads, and we've also got a radio spot." More than half of the radio ad is music, excerpts from the album, which is, after all, the final selling point. But there is also a terrifically mellifluous-voiced announcer, who speaks in rhyme — "Get your instruction from Brass Construction."

UA also has the new **Jerry Garcia** album, "Reflections." There's a full-color poster for that one, and a pyramid-style

fairly expensive, the display can be used all year. The panels slide out, leaving the UA logo on the bottom, and new panels, of other releases, can slide right in.

Friday the 13th saw the lucky shipping of a two record UA set called "Dallas Country." "This is a regional package, primarily," Alvino said. "We expect to sell maybe ten thousand pieces during the first week or ten days, just in Dallas." The cover of this package is a beautiful old west-style painting, and the records will be backed up with easels, print and special radio ads.

Crosby And Astaire

UA is preparing for the release of three records that were previously available only in England: A **Bing Crosby** solo record, a **Fred Astaire** solo record, and one of them both together. These will be promoted in a series. There will be a large poster of all three records. While they are in separate packages, it makes sense that a Crosby fan might pick up three at one time; the advertising will be carefully aimed toward that end.

Another upcoming UA release that will be heavily merchandised is the **Kingfish** record, a group that has spun-off from the Grateful Family, and is led by rhythm ace Bob Weir. There will be four inch stickers of the album cover that you can stick on your spiral notebooks, mobiles with a King Neptune them, and a colorful oversized poster. Special newspaper ads will be placed.

Carlin TV

Warehouse Records, with cooperation from Little David, is buying television time on two Los Angeles stations, channels 5 and 11, to promote, among other things, George Carlin's upcoming Roxy gig Feb. 24-26. The spots, thirty seconds long, will highlight George's latest Little David release, "An Evening With Wally Londo Featuring Bill Staszo," as well as all the other Carlin records, sold at the Warehouse stores at a special of \$3.88. The spot will run from the nineteenth to the twenty-fourth.



CAPITOL RECORDING ARTIST Jessi Colter is reproduced in a life-like cardboard standup display for in-store use. The display features both Colter LPs. Pictured (left to right) Don Grierson, Capitol's national merchandising manager; art director Roy Kohara; Dennis White, vp. sales and Capitol's vp of merchandising/creative services, Dan Davis

ing supported by extensive radio buys.

United Artists' hottest album right now is "Brass Construction," by the band of the same name. "The record took us by surprise," said UA sales manager Dan Alvino. "Sales took off so fast that we're just getting the merchandising and advertising together. For the store we have posters and easel-back displays. We're concentrating on intelligent newspaper

mobile — with three sides depicting the cover art. "We shipped moderately," Alvino said, "but we're getting real strong re-orders."

Electric Light Orchestra's "Face The Music" is getting UA support with a tour poster, and a unique cardboard stand-up display. The panels on the standup are see-through, with six flashing light bulbs in the middle of the unit. And while it's

POINTS WEST — As you read this, **Alice Cooper** is in the studios with **Vincent Furnier**, splitting his attention between two albums at the **Record Plant** in New York. The opuses include (he said it) a "sequel" to (how many times will we?) "Welcome To My Nightmare" along with a brand new can of worms . . . **Spinners'** ball on the twenty. Now keep an eye open for a pitch-out to **The Miracles**. They've been hustling since 1960 with "Shop Around." (Actually 1959 — you guess the title and you can take me to lunch.) . . . **Ahmet Ertegun** is a fine host and the **Spinners** are equally fine reasons to celebrate and everybody was knocked out by the whole affair and **Alice Cooper** had to duck out early to make a private dinner party at **David Bowie's** house and the food was superb. But the company was even greater as those who stayed later included **Redd Foxx, Dave Mason, Aretha Franklin, Lamont Dozier, G.C. Cameron** and **Cornell Wilde** . . . Alice, by the way, has been selected grand marshal of New Orleans' Mardi Gras later this month . . . **Playboy Records** is springing for two white Volkswagen Rabbits March 5 to the distributor/sales rep achieving the highest percentage over the assigned program target. **Eli Bird**, national sales director, is coordinating this incentive booster which has a tangle of ground rules zany enough to qualify for a TV game show. Runners-up will choose from catalog prizes . . . **TONY TIES ANOTHER ONE ON** — What does **Tony Orlando** have in common with **Paul Newman, Don Kirshner** and **Johnny Miller**? No, Fellini has nothing to do with this unless he's here to film the results of the "Perfect Valentine" contest purportedly held by the Hollywood branch of the "National Secretaries Association." According to **Doris Merle**, president of your locals, Mr. Orlando's "charm, warmth and human qualities" separate him just enough from the others so that he could be free to (still Doris) "tie a yellow ribbon around . . . any secretary's . . . typewriter." Well, those other guys are probably into leather, anyway . . . But we didn't know secretaries had *publicists* . . . According to manager **Aaron Russo** the **Transfer** is back in **Manhattan** with a second album on the rise. As soon as it finishes three weeks of recording, the bisexual quartet will shuffle off to



Westchester to start a string of dates which will include the NARM convention and nearly two months return work in Europe . . . **TODAY A TEE SHIRT, TOMORROW THE WARDROBE** — No less than three dress manufacturers are supposed to be dealing with **Diana Ross** over rights to her name on a fashion line . . . **Mercury** has recently dropped its option to record a second album by **Baby**, a "damned confident" band from Amarillo, managed by a New Yorker — **Ira Blacker (Kraftwerk)** — and recently gigged at Los Angeles' Starwood. **BABY BOAST**: to have a fandom in excess of 40,000 spread out over twenty states. Baby's Challenge: Can pinpoint demographics sustain an act, regionally, until it can be broken large-scale? . . . **Look! Up In The Sky!** — **George Carlin** is straddling a wide range of television viewers these next two weeks, giving still another meaning to "exposure." Carlin eases onto the tube through NBC's *Midnight Special* (13), then works in front of some diverse backdrops including the *Tonight Show* (16), the *Perry Como Special* (22) and finally *Dick Clark's American Bandstand* (28) . . . **Bobby Russell**, who wrote "Honey" and "Little Green Apples" is resting at home after a serious illness which had him confined to the UCLA intensive care unit for two weeks . . . **Doug Kershaw** has the cleanest white slate in town and a whole lot going. He's in L.A. recording for **Warners** at the moment. That label is reportedly repackaging a six-album Kershaw re-release which should be titled "The Cream Of Creole." Doug and manager **Michael Barnett** are also synchronizing timepieces with **William Morris** for an upcoming major tour. In anticipation, we hear the agency has invested in a fiddle bow company . . . **KARMA DEPARTMENT** — Can the airlines be trying to say something to **Keith Moon**? The well-known soccer-style drummer of the **Who**, noted lately for punting univac machines in passenger terminals, is the victim now of a missing trunk. According to TWA, the Mooncase full of gold and platinum albums had arrived in London but failed to make the transfer to Los Angeles. Our guess is the British taxman took it. Where's **Karl Malden** when you really need him? . . . **FIFTH FLOOR WITH A BULLET, PLEASE** — **Jack Devaney** has tapped one of those massive virgin grounds previously only slightly molested by Muzak. His firm, **Elevator Promotion, Inc.**, is capitalizing on the fact that many locations employing background music, such as buildings, professional offices and shopping malls, are now programming their own music. So Devaney has lined up several firms specializing in MOR music in order to expose it in a way that would be impossible on top 40 radio . . . All right, you've got a twelve-inch disk. Now what are you going to do with it? Although we can't readily see any ulterior motive, we're still confused over the introduction of the "special" 12-inch pressings being serviced to the discos. The concept has been flying through the air for weeks now but nobody seems to have a plausible explanation as to why so much extra is needed to help spin the crowd into a frenzy. **Fania Records**, anyway, is the latest company to issue this particular model record "Salsa" by **Louie Ramirez**. Fania claims it (the vehicle) to be a "recent industry development, growing out of the immediate needs of the disco deejays." Fania goes on to say that although the larger copy still only carries one cut, it offers "superior sound reproduction qualities over the conventional 45 RPM mode and is preferred when a disk is released solely as a single cut with no album available as an alternative for disco turntables." Well, another fellow (a disco jock himself) has his own opinion of the LP-sized single. He says the running gag in the clubs is that "you get lots of little ones but you hardly ever get a big one." . . . **CHAIN GANG MEDLEY** — **Helen Reddy** has been locked up for more *Midnight Special* hosting and will do time on the road beginning late next month on her 1976 concert tour . . . **Minnie Riperton** does ten days in Las Vegas at the Riviera Hotel for the audacity of having a five-octave range . . . **Spanky And Our Gang** are alive and well at the Whiskey River in Texas, playing with **Willie Nelson**.

stephen fuchs

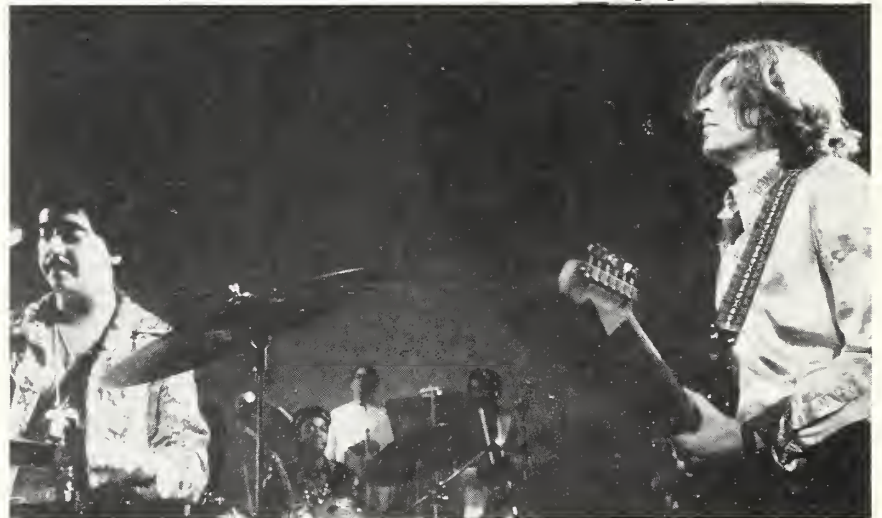
EAST COASTINGS — **STONE ALONE**: **Bill Wyman**, bassist with the **Rolling Stones** and in New York to promote his own solo LP, estimated that during the last 15 months he had spent some seven weeks at his home in the South of France. "To me that's insane," he said. "In the position I'm in, I should be there at least four or five months a year." It doesn't look as if it's going to get any better — the **Stones** have a two or three month European tour this year (eastern Europe if the visa situation gets sorted out) a few "select gigs" in the U.S. in the late summer and then a Far East tour in December. Plus the possibility of Wyman doing another solo album if "Stone Alone" takes off. The new album is considered by Wyman to be much more commercial than the first one. That, says Wyman, was "a nice fun album, a package of nice things." Trouble started when requests for a single to be pulled, tightening up of airplay time, etc. Wyman hadn't thought of that. "I just went out and made a record." Wyman is very busy touting his drummer, **Dallas Taylor**, as "the only drummer in tune with where I'm coming from apart from **Charlie (Watts)**. And I've been with Charlie for 13 years." (Taylor is now, by the way, fit and well.) Thirteen years on the road with the **Stones** is a long time, particularly when compared with the usual short flashy life of the average rock band. Thoughts of the future from Wyman now it can safely be said to trust people over 30? "You stay in the business," he said. "I think I'd like to end up producing. That's the most creative part, apart from being a musician." Retire? "I couldn't. I'm not a rich man by any means. A couple of houses, that's all."

Those who have suffered long and mightily received the best news last week. From February 14, **CBS Records, N.Y.**, has a direct dialing system.

The original **Coasters** will reunite Feb. 29 as part of a tribute evening to **Jerry Lieber** and **Mike Stoller** celebrating 25 years of collaboration, back to "Hound Dog" and up to **Peggy Lee's** current A&M album. The **Lieber-Stoller** evening is part of the New York YMHA special events program. . . . **Hoppers** is the latest party place: the New York restaurant-jazz room, recently opened, was used by Warner Brothers last week as reception site for **Rory Gallagher** in Manhattan for gigs. In attendance was Chrysalis label boss, **Terry Ellis**.

STRANGE BEDFELLOWS: A presidential year and a restriction in campaign spending has meant more rock-pop performers are becoming more visible around politicians. The reason is fund raising. A recent New York magazine article revealed that the **Allman Brothers Band, Marshall Tucker** and the **Outlaws** raised \$100,000 for Gov. **Jimmy Carter's** presidential race with a benefit. **John Denver** put \$60,000 from two shows in Colorado Gov. **Richard Lamm's** campaign chest. **Linda Ronstadt** (\$12,000) and **Stephen Stills** (\$8,000) did the same for Colorado senator **Gary Hart**. **Judy Collins** donated \$9,500 for district rep. **Patricia Schroeder** while **Tom Hayden** running for the California senate received \$33,000 from **Linda Ronstadt-Jackson Browne**, the net of one of their double bills. **Fred Harris'** run for president went on a little longer through **Harry Chapin's** concert getting \$3,200. **Birch Bayh** has had **Stills** and **Doc Severinsen** raising money through concerts. **Sargent Shriver** gets **Neil Diamond** shortly and **Phil Walden** is quoted as believing that rock stars could raise \$2M for **Carter's** campaign. Elektra's **Joe Smith** told New York that a group of record executives approached **George McGovern** and told him \$10M could be raised for his campaign, and got a turn down. But that was 1972 and the big picture has apparently changed.

LATIN PATTERN — Second Latin Music Awards will take place May 16 at New York's Beacon Theater. Meanwhile the salsa sound of New York's Latin community went to London where (see photo) **Stevie Winwood**, first time on stage in 20 months, stopped the traffic with an onstage jam with the **Fania All Stars**. With Winwood's **Nicky Marrero**. . . . Capitol Records, Canada received a kick in the geiger from the Atomic



Energy Control Board who complained at the "frivolous" use of the radiation warning symbol on the **Kraftwerk LP**, "Radio-Activity." Capitol intend to carry on believing that the LP cover will promote public recognition and not really have everyone diving for the shelters. . . . On **Don Kirshner's** "Rock Concert" Feb. 21 guests include **10cc, Ramsey Lewis, and Johnny Rodriguez**. "Midnight Special" on Feb. 20 has **Paul Anka, Neil Sedaka, Janis Ian, Richard Pryor, Captain and Tennille** and **Barry Manilow**. It is the third anniversary show featuring highlights of the past three seasons.

WIND FALL — **John Denver's** Windsong Records label gets a mammoth plug on Feb. 16 when Denver and three Windsong acts (**Starland Vocal Band, Starwood, Lee Holdridge**) will be the only guests on the **Merv Griffin** show for 90 minutes. The idea was arranged by **Jerry Weintraub**, Denver's personal manager. The Griffin show is aired on 80 stations across the country and Canada. . . . **Herbie Mann** and **Family of Mann** helped out nonprofit Jazz Interactions with a benefit appearance at the Riverboat, Feb. 29. . . . **Connee Boswell**, solo singer and once member of the **Boswell Sisters**, is in Mt. Sinai Hospital, New York for major surgery, room 732. . . . **Three Degrees** (in New York recently and rarely) continue their lucrative globe trotting with a spot as featured entertainers at the El Heraldo Awards, Mexico City. It is the Mexican equivalent of the Academy Awards, but includes awards to sports and national figures. . . . **Alice Cooper** gets to be Grand Marshal in this year's Mardi Gras parade down in New Orleans — actually the Grand Parade of the *Krewes of Endymion* — on Feb. 28. Accompanying Cooper on his float is the cyclops monster from "Nightmare" and an old tombstone or two. . . . **Bob Kaus** is the victim of **THE** virus.

ian dove

pop picks

DIANA ROSS — Diana Ross — Motown M6 861S1 — Producer: Berry Gordy — List: 6.98

The undulating quality of Diana Ross' vocals has always been her strong point and it is said vocal stance that makes effective points on "Diana Ross." Ms. Ross bends and gently distorts each octave, fitting her voice to each musical backing. Gentle orchestration and emotional lyrics do the rest. AM, soul and easy listening playlists are the route this album will go. Top listens include "Ain't Nothin' But A Maybe," "You're Good My Child," "Love Hangover" and a truly emotional outing on "Theme From Mahogany (Do You Know Where You're Going To)."

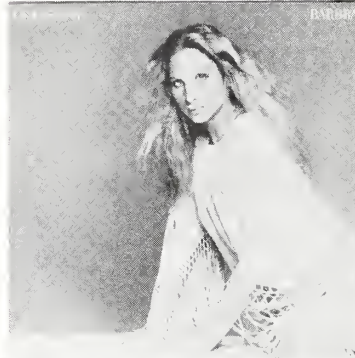


GIVE US A WINK — Sweet — Capitol ST 11496 — Producer: Sweet — List: 6.98

Sweet's dependence on straight ahead, heavy-metal chording gives way to a counterbalance of depth on "Give Us A Wink." Well defined synthesizer passages mark the layers of hard while subtle cello shadings accent the shrillness of the punk tainted vocals. The overall feel of the album is as subtle as a train wreck while not grating on tender ear fiber. AM enshrinement is assured while longer cuts stand an FM chance. Top cuts include "The Lies In Your Eyes," "Action," "Cockroach" and "Yesterday's Rain."

SMOKEY'S FAMILY ROBINSON — Smokey Robinson — Tamla T6-341S1 — Producer: Smokey Robinson — List: 6.98

"Smokey's Family Robinson" is an album that moves in a lot of directions at once while making all parts of the musical whole understandable and entertaining. Robinson's pitched vocals prove the perfect foil for various musical moods and he does right by them all. Production is glossy and keeps the many influences in proper perspective. Soul and AM lists are sure to follow this record anywhere. Top listens include "Like Nobody Can," "Get Out Of Town," "Castles Made Of Sand" and "Do Like I Do."



CLASSICAL BARBRA — Barbra Streisand — Columbia M 33452 — Producer: Claus Ogerman — List: 6.98

Barbra Streisand's vocals, always conceived as a pop vehicle or Broadway oriented singing stance, prove equally adept at the classics, as witness "Classical Barbra." Subtly orchestrated backings allow Ms. Streisand's singing to flow evenly and freely, hence the truest interpretation possible. Easy listening stations are a cinch. Top listens include "Verschwiegene Liebe," "Dank Sei Dir, Herr," "Pavane" and a moody "Apres Un Reve."

WE SOLD OUR SOUL FOR ROCK 'N' ROLL — Black Sabbath — Warner Bros. 2BS-2923 — List: 9.98

Over the years Black Sabbath have been synonymous with the forings of rock and the heaviest of heavymetal. But Sabbath's music has grown in subtle areas while maintaining dominance within the realm of sheetmetal riffs. The best of both is presented on this retrospective package as tales from the grave and snow-blind friends make their ethereal rounds. A couple of reissue AM possibilities while late at night FM lists should have a ball. "We Sold Our Soul For Rock 'N' Roll"; you know when Black Sabbath is around.



CAPTURED LIVE — Johnny Winter — Blue Sky PZ 33944 — Producer: Johnny Winter — List: 6.98

Since his Texas breakout Johnny Winter has become a model for everything raw in rock and blues. There's no frills. Johnny just gets up on stage and blows you away. And what more fitting example could there be than "Captured Live." Winter's lightning guitar runs and mournful voice from the rock and roll outback capture, in this live setting, the essence of what down in the dirt rock and roll is. Good FM chances, a couple of AM shots and a couple of cuts guaranteed to blow the time locks on bank vaults. Top cuts include "Bony Moronie" and "Rock And Roll People."

KGB — KGB — MCA 2166 — Producer: Jim Price — List: 6.98

KGB is a much welcomed return to a purist, listenable kind of music. Through waves of rock and blues run clear, recognizable strains that are creative while adhering to a somewhat traditional past. Barry Goldberg's lyrical forays prove natural outings while the searing licks of Mike Bloomfield and the vocal stance of Ray Kennedy take up any and all slack. A couple of AM possibilities while FM, blues and possibly easy listening lists will get fat off the rest. Top cuts include "Let Me Love You," "Workin' For The Children" and "Midnight Traveler."



LYDIA PENSE AND COLD BLOOD — Cold Blood — ABC ABCD 917 — Producer: Bob Monaco — List: 6.98

One of the secrets of Cold Blood's longevity has been the constant party aura surrounding their brand of bay area rock and blues. The same infectious format is maintained on "Lydia Pense And Cold Blood." Lydia Pense's vocals continue a listening delight while the band, hard driving yet controlled, are a primer for musicians who want to be professional. AM and FM shots plus a whole lot of cuts to move your feet to. Top listens include "Let Me Be The One," "I Get Off On You," "It Takes A Lot Of Good Lovin'" and "Drink The Wine."

JANUARY — Pilot — EMI ST 11488 — Producer: Alan Parsons — List: 6.98

Pilot's "January" is an interesting mix of various pop tempos that works. Light rockers, up ballads and some meditative moments make this an album of balances that encompasses taut instrumentals and airy vocals for an overall feel that's spacey but, at the same time, tied to the earth. AM appeal should continue while some obvious musical maturity makes certain cuts FM soluble. Top listens include "Call Me Round," "Do Me Good," "Heard It All Before" and a decidedly up version of "January."



RAVI SHANKAR'S MUSIC FESTIVAL FROM INDIA — Ravi Shankar — Dark Horse SP 22007 — Producer: George Harrison — List: 6.98

The spiritual and moving music of India is brought to the west via Ravi Shankar's "Music Festival From India." Shankar and company explore the traditional forms of music as basic percussion and exotic vocals interplay with the classic sitar runs. Production is clear and captures much of the flavor of the music at its purest. Foreign language stations and some FM possibilities here. Top cuts include "Raga Jait," "Dehati," "Nadersani" and some spirited sitar passages on "Tarana."

PUT IT IN YOUR EAR — Paul Butterfield — Bearsville BR 6960 — Producer: Henry Glover — List: 6.98

The chugging blues nature continues on "Put It In Your Ear" but with some highly mellow reservations. Scattered in and around some soulful blues stances are strains of introspective ballad which, in turn, make for a well balanced and clean listen. Butterfield's vocals are a plus while the star studded instrumentation plays clean soul and blues AM outlets while mellower FM lists should get musically fat. Top listens include "You Can Run But You Can't Hide," "Here I Go Again," "Ain't That A Lot Of Love" and "The Flame."



SWEET AMERICA — Buffy Sainte Marie — ABC ABCD 929 — Producers: Buffy Sainte Marie and Henry Lewy — List: 6.98

"Sweet America" by Buffy Sainte Marie is an entertaining mixture of torchy ballads and light uptempo numbers that works on two distinct levels. Quavering vocals and intelligent orchestrated backings make each song work on an entertainment level and also as a vehicle for delivering powerful messages. AM should go for the move oriented numbers while easy listening should go for softer cuts. Top cuts include "I Don't Need No City Life," "Honey Can You Hang Around" and "I Been Down."

pop picks

THE BEST — The Isley Bros. — Buddah BDS 5652-2 — Producer: R. Isley, O. Isley and R. Isley — List: 6.98

Back when soul was young The Isley Bros. were a principal force in driving and infectious music; a trait that's carried them successfully into the present. The best of those moving music years are in this retrospective package and showcase The Isleys as musically and vocally superior. Soul and dance oriented stations can pick and choose while the more mellow moments are possible easy listening fodder. Top cuts include "I Know Who You've Been Socking It To," "Fire And Rain," "Work To Do" and "Love The One You're With."



THE ARGENT ANTHOLOGY: A COLLECTION OF GREATEST HITS — Argent — Epic PE 33955 — Producer: Rod Argent and Chris White — List: 6.98

Since their inception Argent has been responsible for a whole lot of good listening. On the strength of Rod Argent's classical keyboard passages and a rhythm section that rocks some minor classics have graced the airwaves. The best of these are represented on this greatest hits package as both longhair and rock runs shine through. Progressive FM stations should pick up on cuts while the proven AM ability of a couple could be cause for replay. Top cuts include "Time Of The Season," "Hold Your Head Up" and "Liar."

CROSSECTION — Jukka Tolonen — Janus JXS-7017 — Producer: Jukka Tolonen — List: 6.98

"Crossection" by Jukka Tolonen is literally a musical flight of fancy. Through intelligently sculpted instrumental passages race elements of jazz, rock and a wildly distorted sense of electric blues. Occasional lapses into classical and old English ways serve only to enhance the overall power of the music. FM all the way. Adds will be considered of a prestige nature. Top listens include "Northern Lights," "Witchdrum," "Silva The Cat" and a truly majestic "Wedding Song."



NINE ON A TEN SCALE — Sammy Hager — Capitol ST-11489 — Producer: Carter — List: 6.98

Crunching rock and roll basics coupled with various forms of pop balladeering make for an interesting mix on "Nine On A Ten Scale" by Sammy Hager. Hager's voice proves the catalyst on all songs as his octave range checks in at frantic, mellow or moody as each song demands. Instrumental backing is veteran laced and tighter than hell. More mellow moments have AM shots while kick ass rock cuts should find FM homes. Top cuts include "Young Girl Blues," "Keep On Rockin'," "Silver Lights" and a get up and go on "China."

CONCERT IN BLUES — Willie Hutch — Motown M6 854S1 — Producer: Willie Hutch — List: 6.98

Willie Hutch and blues/funk have seemingly formed a natural bond. The kinship shows on "Concert In Blues" as the movable nature of the black man's burden comes shining through. Tough vocals and some brassy, albeit, basic instrumental progressions provide the emphasis for some down and dirty as well as mellow moments. Soul, jazz and the disco halls will get down on these cuts. Top listens include "I Finally Made The Headlines," "Don't Let A Little Money Keep You Acting Funny" and "Baby, Come Home."



DISCO-FIED — Rhythm Heritage — ABC ABCD 934 — Producer: Steve Barri and Michael Omartian — List: 6.98

Disco at its mosty tasty is a continuous plus on "Disco-Fied" as the Rhythm Heritage adds musical muscle power to the basic disco beat. Lush orchestration provides a constant backbone from which some tight rhythmic patterns go through their paces. Soul, AM and disco halls should get a lot of mileage out of this record. Top listens and movers include "Three Days Of The Condor," "Theme From SWAT," "Baretta's Theme (Keep Your Eye On The Sparrow)" and a rousing disco version of "Caravan."

REACH FOR THE SKY — Sutherland Brothers And Quiver — Columbia PC 33982 — Producer: Howard Albert and Ron Albert — List: 6.98

"Reach For The Sky" by the Sutherland Brothers and Quiver is a good exercise in enlarging upon the seeming limitations of a genre. From a strict pop framework the group draws on ballad, blues and a subtle reggae touch for a series of songs that are light in concept but full in delivery. As usual vocals are a carrying point as are the tight instrumentals. AM and easy listening possibilities here. Top cuts include "Reach For The Sky," "Dirty City," "Ain't Too Proud" and "Love On The Move."



MOTHERSHIP CONNECTION — Parliament — Casablanca NBLP 7022 — Producer: George Clinton — List: 6.98

There's an extraterrestrial rap running through this record that just won't quit. Happily "Mothership Connection's" music is more than equal to the talk. Down in the dirt funk and soul instrumentals and out of it vocals make for an entertaining and movable soul music stew. Soul stations and disco halls are where this record is at. Top listens include "Mothership Connection (Star Child)," "Night Of The Thumpasorus Peoples" and a motherfunker in the guise of "Give Up The Funk (Tear The Roof Of The Sucker)"

L.A. EXPRESS — L.A. Express — Caribou PZ 33940 — Producer: L.A. Express — List: 6.98

The debut effort of the L.A. Express minus Tom Scott is a nonstop musical run through the world of jazz and spacey blues. There are some obvious rock lines but the overall instrumentation points towards a speeded up version of some traditional patterns. Tasty sax and a driving rhythm spearhead an effective musical happening. FM and jazz as well as soul lists for this disk. Top listens include "It's Happening Right Now," "Cry Of The Eagle," "Down The Middle" and "Midnite Flite."

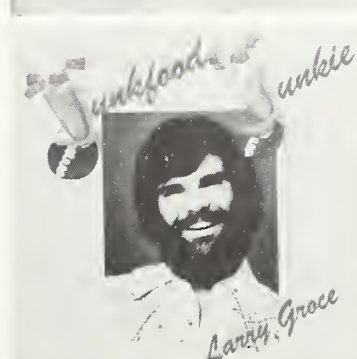


SPANISH TRAIN AND OTHER STORIES — Chris De Burgh — A&M SP 4568 — Producer: Robin Geoffrey Cable — List: 6.98

"Spanish Train And Other Stories" is the basic elements of rock, pop and ballad with a whole lot of effective support. De Burgh's plaintive vocals and the intelligent use of orchestrated strings add the perfect body to moving lyrical journeys. The tales are quick and to the point. Some AM shots but I see a whole lot of FM play in this album's future. Top listens include "This Song For You," "I'm Going Home," "Just Another Poor Boy" and the dramatic tale of "Spanish Train."

JUNKFOOD JUNKIE — Larry Groce — Warner Bros. BS 2933 — Producer: C. Randolph Nauert — List: 6.98

Take a bit of country, a pinch of the hills and a slight case of tongue in cheek and you've pretty much got the idea of what "Junkfood Junkie" by Larry Groce is all about. Simplistic vocals and musical backings make for a clean sound that transcends particular influences for an overall enjoyable listen. Country, easy listening and AM lists should do right by this disk. Top listens include "The Little Old Lady in Cowboy Boots," "At The End Of The Long, Lonely Day," "The Biggest Whatever" and "Junkfood Junkie."



LIVE AND LOVE — Barrett Strong — Capitol ST 11490 — Producer: Barrett Strong — List: 6.98

The moving elements of pop and exotic soul come together in a most admirable fashion on "Live And Love" by Barrett Strong. Strong's alternating, but neutral, vocals are the perfect format for the various levels of instrumentals backing him. Each song a compact, individual entity. The pop flavoring of each cut makes this album equally strong for pop and soul playlists. Top listens on this album include "Ain't No Love In The Heart Of The City," "I Wouldn't Treat A Dog The Way You Treated Me" and "Gonna Make It Right."

**Janis Ian
Tom Jans**

THE ROXY, L.A. — Singer-songwriters who focus the brunt of their music on familiar subjects and autobiographical situations have come under a lot of fire. They're accused of being neurotic, egotistical or, worse, musical exhibitionists. Rarely does the admittance of background as grist for a valid musical mill make the rounds. Janis Ian and Tom Jans at The Roxy showcased their respective pasts in a way entertaining, yet understanding.

Ian (a Columbia musical mood) took an immediately stern lyrical stance that played upon reflection for scoring musical points. Musically the set's balance of slightly uptempo and contemplative ballads added supportive strengths to lyrical content without destroying the subtle, storytelling patterns of each song.

The human spirit as a volatile, emotional thing received a musical once-over as Ms. Ian invested just the right amount of legitimate feeling while keeping each tale well away from total self-pity. Understatement played a big part in the overall impact of Janis' songs as the likes of "At Seventeen" maintained perceptive impressions long after their initial delivery.

But the effectiveness of Janis Ian's set was steeped in something much more potent than mere talent. Through her songs ran snatches of life and jagged shreds of reality.

Janis had experienced it. Now she was talking about it.

Show opener Tom Jans (from Columbia's school of the street) presented a looser reflection of life experiences. Jan's aura of musically partaking of the passing parade added lightness to ballads as well as the more move oriented of his compositions. Jans, the lyricist, takes from the Southern California style of trying to make it and, with the help of constantly spirited vocals, makes his tales of introspection and unrequited love, less the horrendous ordeal many have to come to expect from experience centered singers.

Tom Jans at The Roxy put his music where his life is.

m.s.

**Jimmy Witherspoon
Chico Hamilton**

CONCERTS AT THE GROVE, LA — Witherspoon charmed 'em again. The man with the get-down blues tunes was in town recently to play to a modest but loyal "Spoon" following. After a brief warmup from his backup group, spotlighting keyboards, Jimmy came on stage and did "Stormy Monday" in a moody, soulful interpretation of the classic. He had no trouble identifying with his audience in any respect, they were ready for him and by the time he got to "Ain't Nobody's Business If We Do," he had built the night and the performance to finale. The entertainer, vested in a fancy three piece pinstripe suit, moved about freely on stage, singing to individuals as well as the company in an almost oral interpretation type of effect.

Backup keyboards, drums and guitar followed the man's vocals to achieve the mild, subdued style that has made him so well known in the blues world. Witherspoon crept up to the mike in an encore with a funky, "Nothing's Changed." The crowd wanted more but the man had already given past that point.

Opening the night, Chico Hamilton and group were tremendous — drums

continued on pg. 33

David Bowie

THE FORUM, LA — Outside the Forum parking lot glistened under the constant winter downpour. Last minute overpriced ticket purchases from scalpers. Entrance and search under the pensive eyes of the NES. All the street trappings of a big city concert in 1976. Find your seats. The lights flicker and dim. Crunching bass and guitar chords. David Bowie at The Forum. Suddenly it was rock and roll circa 1984.

Bowie's performance, despite the obvious taste of the music, succeeded wholly on a stage presence which combined elements of crowd attraction only hinted at in the works of Orwell and Huxley. Physical props consisted of amps and various intensities of white light. And there was the image of Bowie himself; playing in and out of the beams, becoming a physical spectre of his own musical creation.

The effect on the Forum audience, when combined with a brutally physical instrumental assault and Bowie's vocal voice from outer space, was at once hysterical, yet muted and controlled. Bowie's presentation held the crowd hypnotic and literally captive.

Adding fuel to Bowie's successful attempt at science fictional devices was an equally strong musical pacing. Each number serving to enhance yet another facet of Bowie's chameleonesque identity.

It was through a past slightly distorted as "Station To Station" and a "Fame" cut

to the basic quick spotlighted Bowie the mad manifestation of a strutting Sinatra.

Retreating further into the Bowie primordial were freshly torn recreations of Ziggy Stardust's rock and metal. The true worth of Bowie's backing unit was felt as pulverizing "Jean Genie" dredged up long dead Yardbird progressions. This over Bowie's jagged vocal refrains; a stance that defied categorizing in mortal terms like octaves and registers.

Then an abrupt return to the musical present as further selections from the roots/race depths of "Young Americans" and "Station To Station" showed a Bowie totally immersed in the black man's burden. Bowie in chains with a flamenco kick; garnering applause by a ghostly audience held in hypnotic check.

But it remained for the all out purge of "Panic In Detroit" to bring the sheer power of Bowie, the performer, to the fore. Layer upon layer of metallic sound hit the airwaves. Bowie's lyrical consciousness spouting tales of crouching in overalls and asking for autographs. The crowd surged with the energy. But not toward the stage. They were moved but only so far.

Aftermath of L.A.'s introduction to the musical future. Traffic jams. Beer cans collapsing under car tires. And concertgoers, animated and subdued in the cold. Waiting for Bowie to snap his fingers.

Their minds were once again theirs.

m.s.

Queen, Cate Brothers

BEACON THEATER, NYC — Much care is obviously being lavished on Elektra/Asylum group Queen. By their record company, managers, and by themselves. From their generally unimpressive New York debut as bottom of the Broadway bill to Mott the Hoople, the group has emerged visually resplendent, confident in stage manner and with a program (built now around their new album, "A Night At The Opera") that will appeal to the heavy metal, flash and glitter British freaks.

So it was. Lead singer Fred Mercury was tight, both in costume and the mechanics of his singing, making strong use of the specially built runway (another example of the care now being taken of Queen) and also the computerized delay technique that he and lead guitarist Brian May used. Mercury played a little

piano and changed his clothes three times and generally beefed up the visual appeal of the act.

Naturally the current album received most of the attention with the single, "Bohemian Rhapsody" earning perhaps the most plaudits from a solidly committed audience. But as with most of the heavier kinds of rock acts who begin strong and keep the dynamics and pressure at full boil throughout, with little let up, there is the difficulty in getting a good finish together. And as usual Queen solved it by pumping out some golden oldies. Ah well.

Cate Brothers, seemingly an odd choice for support, showed professionalism and concern for the old show-must-go-on adage. Their time will come but not on this bill.

l.d.

**The Kinks
Pretty Things**

SANTA MONICA CIVIC, SANTA MONICA — The Kinks played to a packed house in Santa Monica last week and proved, definitively, that they are, and will continue to be, a major force in rock 'n' roll.

The show kicked off with a few old tunes — "Lola," "Demón Alcohol," and "You Really Got Me" — Ray Davies completely relaxed, confident, and in total control. The audience would have been completely satisfied with just these memorable songs, but the Kinks weren't about to rely on the past. Along with a perfectly coordinated film, the band presented their new RCA album "Schoolboys In Disgrace."

Armed with a vicious horn section and three wonderful female back-up singers, The Kinks told a rock 'n' roll-story of disgraced and humiliated schoolmates, growing up to realize that while the best days are behind them, in the assembly halls of their alma mater, there is nothing left to do but look ahead and embrace the future.

The show was masterful. Careful atten-

tion was paid to theatrics — choreography and gesture — and what emerged was a whole greater than the sum of its parts. The wisecracking Davies pranced and cavorted, conscious always of his effect. "The things I have to do for my art!" he shouted, and, another time, "I'm a thesbian." Indeed he is. Dressed in the headmaster's costume, or as a waif who spots his lost love in a crowd, Davies projected a persona larger than life. And when the last song rolled around, "No more looking back," the audience was at a fever pitch, the indication of a brilliantly built musical set. The Kinks, if this show was an accurate sign, will be around for a long, long time.

Under these circumstances, no band would welcome the opening spot on the bill, and Pretty Things (who record for Swan Song, had a tough time. Their set was ponderous, misdirected, and lacked real presence. In a better situation, perhaps in a smaller hall, where the musical interplay might be better understood, Pretty Things would meet with more success.

j.m.

**Theodore Pendergrass
And The Bluenotes**

TOTAL EXPERIENCE, L.A. — The club was jammed full of people in anticipation of seeing the 'Teddy Bear.' Well-well, the people got their money's worth as Teddy and the Blue Notes probably put on one the 'baddest' show ever to hit the club. Teddy and the Bluenotes, wearing velvet jackets with coordinated pants, were backed by a full orchestra and three sexy soulful sisters. The show was hot. Teddy got everybody going immediately with the golden sounds of Philadelphia vibrating and rocking the Total.

Teddy has gone solo and what occurred was that a new super star has emerged. Teddy put on one heck of a show and proved to everyone how really talented he and the Bluenotes are. His powerful voice with the big fine sound, the dy-no-mite ad libs between the lines, has proved to be one of the most refreshing things to happen in music. The rich sound he created entered the crowd's body and mind and released tremendous amounts of energy. The man cooked and burned up the stage with his warm and good vibes. He's an entertainer and quite a showman to boot.

At one point he got so enthusiastic with the crowd digging what was happening that he left the stage to go into the audience. It was almost a crucial mistake as five ladies almost grabbed him and pulled him down. These ladies definitely had found another sex symbol they wanted to adore. Laughing good-naturedly at what almost went down he jumped back on stage and worked the other side of the audience.

Teddy and the Bluenotes took everybody on an odyssey of their great hits. Each one was better than the next and the show reached the highest plateaus of energy and tension.

"The Love I Lost," "I Miss You," "Wake-Up Everybody," "Bad Luck," were just a few of the tunes that had the crowd rushing to their feet to boogie, to shout, to howl and to applaud.

With such a hot club act working for them it won't be long till they are doing the large halls — and then it's going to be even more soulful, funky and super-fine.

j.l.

Tanya Tucker

PALOMINO, LA — The Tanya Tucker debut at the Palomino opened with a characteristically tight set by Jerry Inman and his Palomino Riders. The Riders' notably fine vocals and off-hand manner prepared the sold-out crowd for the forthcoming show in a way that only a dynamite house band can.

And then Tanya Tucker... the name evokes images of intensity and innocence, yet Tanya is hardly the "lost little girl." When she hit the stage at the Pal Feb. 7, the Tucker fans and even people not so familiar with the artist were ready for her.

In her brief but impressive career, Tanya has developed into a fine entertainer whose potential can only be described in "the sky's the limit" terms. She wields her vocal technique and stage presence with the polished style of a countrified Lolita. She can come off unbelievably shy and naive or as subtle as subtle can be; both with disquieting ease.

Tucker displayed an uncommon degree of versatility, waltzing effortlessly from one genre to the next, treating her captivated audience to a competent cover of Elvis' "Hunk-a, Hunk-a Burning Love," and her own version of the Helen Reddy hit, "Delta Dawn."

n.n.

Michael Murphey: Taking Notes On The World

"Sure There's a climate of reality in this country but there's also a desire on the part of a whole lot of people to cool out a little bit. That's where my music comes in."

Michael Murphey's verbal blow against the hard bitten empire of reality. The words formed a calmative and reflective tone that reduced the pressure and hustle lurking outside his Holiday Inn room to a whisper.

Murphey's laidback nature stood the perfect balance to that of his music: a melodically layered journey that textures tales of the west and the pines with soothing relief. Murphey's flying in the face of a nine to five mentality was explained as a multi-level dance in the listener's head.

"My music works on the listener's perception of where he is and where he'd like to be. I'm here for the vicarious experience of being able to ditch the nine to five routine and escape into the wilderness. I pass the experience on to someone who would like to be able to experience it but can't. There's a place in life for music that does nothing more than allow a person to escape his present situation; even if it's only for a little while."

Murphey's much publicized kinship with the ways of the Indian is an oft times confusing point to those wishing to clearly define the medium in which he works. The words progressive and traditionalist hang in the balance. Michael Murphey's reply opts for the roots.

"I think all musicians deal with traditional forms. There's only twelve notes in western music and there's only so many ways you can mix them up. There's not that much difference between rock and roll chord changes, jazz changes and country changes. It's roots music within a

western contest. The changes come about in the type of sound and how it's produced."

Further digging into Murphey's school of musical thought comes up with a deft emphasis placed on the story within the song. How it's presented. The process by which words come together. Into sentences. Into passages. Begotting the tale.

"That whole trip about sudden, creative inspiration is only partially correct. When you're contemplating lyrics, bits and pieces of music that seem appropriate will flash into your head. From that point it's up to the musician to capture the feelings from his head and try to reproduce them on the guitar.

"But, when it comes to writing a song, it gets somewhat unromantic. It's mainly a lot of homework. You're always taking notes and searching out other influences and ideas. You read other writer's works and pick up things from outside of the influence of music. It's staying in touch with all the ways people put things together with words. In order to be a good songwriter you've got to be constantly aware of things. There's no lack of material. The world is just full of songs. You've just got to be conscious of them."

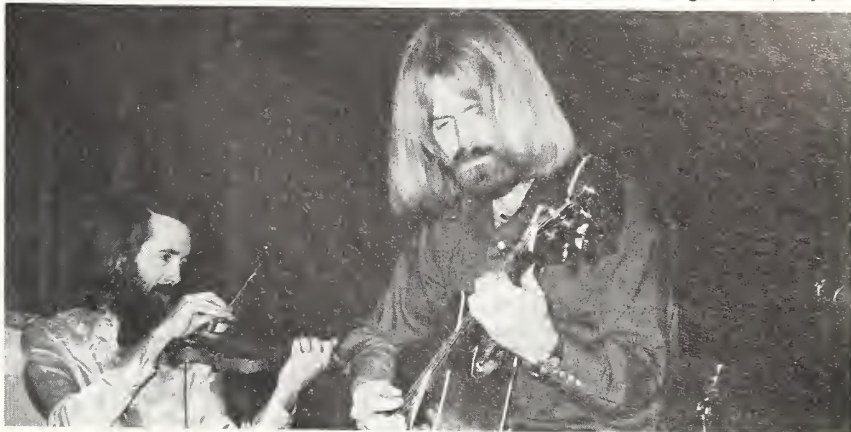
On stage Murphey's more introspective moments elude to the time honored balladeer quality of experience being the best teacher. The classic emotions and the not quite so. Pieces of the moment enshrined forever in a song.

Experience in Michael Murphey's songs. It's there and it's presented right.

"You're right. Experience is the best teacher. It's a lot easier to write a song about something that you've experienced than to try and create a song around a news story you've read in the L.A. Times. Every now and then a fantasy

will creep into my songwriting but it will usually be a fantasy associated with a personal experience."

Murphey continued. "There are different levels of interpreting an experience in a song but a literal transla-



tion is always the best in terms of expressing the honest emotion and feel of a song. People always say that they universalize their music so that everybody can dig it. That is an impossibility. I know some people aren't going to see what I see in a particular experience. Working with that fact in mind I try to get the thought behind the story down as much in the way I see it as I can.

"I really believe in the storytelling school of songwriting. It's a patient kind of musical art. You can't just throw it out cold and expect people to pick up on it. You've got to explain a song's background. Where the experience came from. Why it was written. It's the most important part of telling that story. After that, if the listener gets something out of it, fine. If not that's fine too. But you've

got to try and get that story across."

Songwriting as an art, Michael Murphey's stab at communicating. In a sense it's taking an audience and putting them on a pedestal. And hoping you can do right by them. According to Murphey the

vibe games played between performer and audience play an integral role in presentation.

"You can't control an audience but an audience can control you. I think that a performer should let an audience control him. If the audience is giving off bad vibes, you just receive them and try to turn them into something positive. If you try and block out an audience's response then you're dead because you're trying to ignore what's really there."

We all have goals for our art. Positive and final results for what we do best. Murphey's are simple.

"If I can pass on a positive experience to someone then our lives are both better for it."

marc shapiro

Roger Glover: The Lurk Behind Butterfly Ball

"It's kind of a weird thing to do especially after coming out of a band like Deep Purple."

The weird thing is "Butterfly Ball." Closer, conceptually to "Little Miss Muffet" than "Smoke On The Water" and a through the looking glass by-product of Aldridge, Plomer and, earlier on, Roscoe. And so Roger Glover's hesitancy to undertake the project would seem well founded.

"The most difficult thing about doing 'Butterfly Ball' was getting around to doing it in the first place. I honestly didn't think I could do it. I didn't think it would be a wise move on my part to go from a heavy rock thing into something like 'Butterfly Ball,' which is basically a light sort of musical thing. I was afraid Deep Purple fans would be disappointed. It was then that I realized that if they were disappointed it would be their own fault."

And so armed with a ton of songwriting and production credits and a clear creative conscience, Roger got down to business.

The first hurdle, according to Glover, was the overall effect the music had to convey. It obviously wasn't heavymetal but, by virtue of that fact, it loomed difficult.

"Writing 'Butterfly Ball' I had to bear in mind that it was film music. The music had to have a visual impact to it as well as the impact of a song. The characterization had to be captured on record within the bounds set up by each song. Because of that it was much harder writing music for this album than it was doing

a straight ahead rock and roll song."

But getting the music together wasn't the only adjustment Glover had to make. Glover's production credits, which include Deep Purple, Nazareth and a spate of unknowns, were different in that the handling of material and arrangement was looser. Getting "Butterfly Ball" together meant coming to grips with a lot of things. A recent dry writing spell. Differences in arrangement. And, in terms of production, himself.

"I decided to try and be very strong with myself, especially in the area of arrangement. I've found that as people get more involved in recording techniques they tend to throw everything into the arrangement. The resulting sound is kind of a mishmash. With the songs on 'Butterfly Ball' the production was pretty much a balance. On some songs the arrangements were stripped to next to nothing while on others the songs demanded a rich, lush arrangement.

"The whole idea of producing this album was different because it was more a matter of producing myself. I'm always very critical about what I do. I tend to pull a song apart even if it's good. More than once I've had an engineer come up to me and say 'leave it alone, it's great the way it is.'"

But acts of god do happen and Glover, as the conversation continued, waxed believer in the one take song. With some reservations of course.

"As a producer, one of the first things I learned is that your first take is usually the best. You can't have a hard and fast

rule about it though. It depends on the song. Some songs we spent hours getting right. Some we'd get right away. Certain songs would come out good by virtue of an accident and we'd leave them that way. It's important to capture the true emotion and spirit of a song; even if it's an accident."

As progress on "Butterfly Ball" continued, the unusual became the order of



the day. There was the pressure, the surprises. And when it came to the question of how a song was being interpreted; Roger Glover the producer and songwriter became Roger Glover the taskmaster.

"A lot of times the musicians and singers would interpret a song different from the way I intended it. If I agreed

with the way they did it then we kept the take. Most of the time I didn't. I found myself keeping pretty strict control over the way things went.

"In terms of the songwriting I gave myself an enormous amount of pressure. Most days I would get up in the morning without having written the songs that were to be recorded that night. As a result I'd have to write under a seemingly insurmountable deadline. That was a good pressure thing for me because the ideas that came out of that pressure were stronger."

These tales of studio hardships were broken up momentarily as Glover explained how his wife became a surprise addition to the "Butterfly Ball" cast.

"There was this one song on the album that called for a singer, who literally wasn't a singer. There were all these great singers around we just couldn't use on this particular song. The song called for a singer's voice that was totally untainted. My wife ended up singing the song and she had never sung a note in her life. And that particular song worked out real well just because of that vocal inexperience."

As the conversation began to flag, I broached Glover with the question of what he had gained personally from his involvement in the project. Surely, with a list of production credits a mile long, "Butterfly Ball" couldn't have been too much of an ordeal.

Glover's reply was straight to the creative point.

"After I left Deep Purple I tried to get wholly into what I really wanted to do which was songwriting. But, for awhile, it just couldn't get it together."

"With 'Butterfly Ball' the songs were coming again."

marc shapiro

r&b ingredients

The social event of the year occurred last week. Ahmet Ertegun and Atlantic Records threw probably the best party ever to hit the city for the Spinners. It was in honor of their 20th anniversary in show business. Members include Billy Henderson, Bobbie Smith, Pervis Jackson, Henry Fambrough and Philippe Wynn. The Crystal Room of the Beverly Hills Hotel was turned into a miniature circus with all the frivolity and gaiety a circus has, plus the hot disco sounds of today. Joining the Spinners to celebrate were Buddy Allen, their manager, his lovely wife Connie, their son Steve, Maurice King, the Spinners' musical conductor, Aretha Franklin, Redd Foxx, Alice Cooper, Joan Baez, Dave Mason, Hugh Masekela, Gene Page, Lamont Dozier, G.C. Cameron, Nick Ashford, Valerie Simpson, Thom Bell and many other guests (too numerous to mention) who are close to the Spinners. It was indeed a regal party and one that will be talked about for months. Congratulations to the Spinners and Atlantic Records.

The Spinners show at the Forum was also SRO. They really burned up the Forum. Everytime they go on stage they create magic. Chaka Khan and Rufus opened and Chaka was very fine. The girl is definitely ready for the big time — she and Rufus worked out on stage and warmed things up nicely for the Spinners. All in all a great show.

Rapped with Lamont Dozier and he should be having a new LP out within the next few weeks entitled "Lamont" . . . G.C. Cameron will also be having a new LP out on Motown very soon . . . Hugh Masekela's "Colonial Man" LP is out on Casablanca and Hugh has really gotten into some very interesting things with this one. Cuts like "Brazil," "Cecil Rhodes" and "Vasco da Gama" are very enlightening both musically and politically . . . Heard from a reliable source that the Commodores are burning everybody up while on tour with the O'Jays. In Nashville and Cincinnati they received two standing ovations. "Sweet Love" is knocking everybody dead . . . Jermaine Jackson is collaborating with Norman Harris in Philadelphia on Jermaine's new LP for Motown. Heard that the two are getting along so well that they probably will do some other projects together . . . Heaviest noise brewing in the streets these days is that Aretha Franklin is off to Chicago to meet with Curtis Mayfield about her next LP on Atlantic.



LAI D BACK — Shown above are Nick Ashford and Valerie Simpson joining Theodore Pendergrass backstage at the Total Experience where Teddy Bear and the Bluenotes appeared recently. Nick and Val have a hot new release on Warner Bros. entitled "It'll Come, It'll Come, It'll Come."

Reggie Banks, my main man in Detroit, called to say that Johnnie Taylor killed the audience at the **Twenty Grand Club** in Motor City. Johnnie currently has one of the hottest records going in the country with "Disco Lady" . . . **Spring Records** is readying releases in March by Millie Jackson and Joe Simon. Millie recorded her new LP in Muscle Shoals and New York. Joe co-produced his with Raeford Gerald . . . Want to make a correction: "Easy Loving" by Bo Kirkland and Ruth Davis is on **Claridge Records** and not **Granite** — sorry . . . **Main Ingredient** in the studios recording new LP . . . **Blue Magic's** new single "Grateful" is out. The "magic of the blue" is back with a very lovely tune. **Ted Mills'** voice never sounded sweeter . . . **Ohio Players** set for an appearance on **Rock Concert**. Their segment on the **American Music Awards** was one of the heaviest numbers on the show . . . **Ralph Carter** will be making an appearance on **American Bandstand** soon doing his latest single on **Mercury** "Extra, Extra" . . . Also watch out for appearances on **Soul Train** by **Joe Tex** and the **Dells**.

The Ninth Annual Image Awards were a gas. Award winners included **James Cleveland**, gospel artist; **Esther Phillips**, blues artist; **Grover Washington Jr.**, jazz artist; **Gladys Knight and the Pips**, vocal group; **Earth, Wind & Fire**, mixed vocal group; **Natalie Cole**, female artist; **Stevie Wonder**, male artist; **Stevie Wonder**, songwriter; **Quincy Jones** and **Maurice White**, producer/recording; **Effie Smith (Stax)**, executive of the year and **Philadelphia International**, company of the year.

Gary Gotham called in from New York to say that the two hottest records there this week are "Thank You Baby" by **Leon Thomas** on **Don Records** and "More" by **Toga** on **Private Stock**. Both are winners . . . There is a new group out that have just released a great LP. They are the **Johnson Brothers** and the title of the LP is "Look Out For #1." George and Louie are two of the 'baddest' dudes on guitars, plus they hold up equally well on the vocals. Watch for this one to make plenty of noise around the country . . . **Bumps Doogan**, the disco maniac of L.A., called in to say that "Disco Boogie Mama" is the next big one to come out of the discos here. "It makes you want to boogie" . . . Look for a new **Bloodstone** single in a week entitled "Do You Wanna Do A Thing." It's a soulified smash. It was produced by **Bert deCoteaux** and **Tony Silvester**. Bert and Tony are up for a Grammy for their work on "Supernatural Thing" . . . **Barret Strong** has a new LP out on **Capitol** which is dy-no-mite. It is entitled "Live And Love."

One of the better disco dancing LPs was released this week on **ABC**. It's by the **Rhythm Heritage**, who have been burning up the charts with the "Theme From S.W.A.T." All the cuts are hot and nasty and this LP should be a monster . . . **Solomon Burke** has been named president of a&r for **Andrea Records** . . . **Buddah Records** has released a two-record set entitled "The Best of the Isleys." It should indeed be a



KLUGH ON BLUE NOTE — Earl Klugh has signed an exclusive recording contract with Blue Note. He recently completed a new release for them entitled "Hands Of Fire," which will be released in March. Shown above after the signing from left to right are: Judith Dornstein, UA legal department, Klugh, Charlie Lourie, Blue Note director of merchandising and Lee Norris, Klugh's manager.

monster on the charts . . . "This Is It" is the title of the new **Melba Moore** single on **Buddah**. It will be out in a week, with an LP to follow shortly. **Van McCoy** produced for Melba . . . **New Brecker Brothers** LP "Back To Back" is hot. The guys are up to their usual array of fine sounds. A very fine listening and dancing LP . . . **Ronnie Laws** is back in the studio with **Pressure** recording an LP. It will be released sometime late March or early April. Also heard that Ronnie's group **Pressure** are also going into the studios to record their own LP.

Sister Sledge, who recently completed work with **Bobby Eli** in Philly, are currently headlining at the **Bachelors Three** in Ft. Lauderdale. No release date has been set for the single or LP . . . **Michael Merkow** and **Ronnie Eckstine** of **Entertainment Development** have just signed **Love Committee**, who record for **Ariola-America** . . . **Gladys Knight's** new single will be "Make Yours A Happy Home" off Gladys and the Pips' greatest hits LP on **Buddah**. The single will be released very soon.

Richard Nader will be holding the "world's largest disco party" at the Forum Feb. 28. Headlining the show will be **Donna Summer**, **Ike & Tina Turner** and **Van McCoy**. It is expected to be the largest danceathon ever . . . Look for a hot new group to hit the scene very shortly. They are called **Smoke** and they are Donna Summer's back-up group. They will record for **Casablanca** and as they say, where there's fire there is smoke.

Jazz is a hot commodity these days and **Blue Note Records** is right on target. Their re-issue series is nothing but fantastic. It includes LPs by **Sonny Rollins**, **Chick Corea**, **Fats Navarro**, the **Jazz Crusaders**, **Herbie Nichols**, **Paul Horn**, **Wes Montgomery**, **Gerry Mulligan** and **Lee Knotiz**, **T-Bone Walker** and an LP entitled "Blowing Sessions" featuring **Johnny Griffin**, **Hank Mobley** and **John Coltrane**.

UA has also released some new LPs in their "very best" series which includes greatest hits LPs by **Gladys Knight**, **Patti LaBelle** and the **Bluebells**, **Jerry Butler**, **Jimi Hendrix**, **Chuck Jackson** and **Little Richard**, to name a few. They bring back a lot of great memories . . . The **Three Degrees** have been set for a major tour of England during April and May. The **Degrees**, **Valerie Holiday**, **Sheila Ferguson** and **Fayette Pinkey**, are set for appearances in Mexico and South Africa before embarking for England. Currently the girls have released "Free Ride" as their latest single . . . "I Found Love On The Disco Floor" by the **Temprees** looks to be the big sleeper of the year. Watch out for it . . . Also "Let's Groove" by **Archie Bell** and the **Drells** looks like the record that will make the guys superstars . . . The **Stairsteps**, who have one of the hottest records in the country with "From Us To You," have a new LP out on **Dark Horse** entitled "2nd Resurrection." It is the hottest to come out in February and it is definitely going to put the **Stairsteps** back on top.

Warner Brothers has some fine new releases out. The new **Impressions** LP is "Loving Power." "Feel The Spirit" is the new one by **Leroy Hutson** featuring the **Free Spirit Symphony**, and a new group to watch for called **Bootsy's Rubber Band** has an LP entitled "Stretchin' Out In Bootsy's Rubber Band" . . . **Esther Phillips** has a new one out with **Joe Beck** on **Kudu 28** that will make a lot of people happy. Esther is really rolling these days and the new LP is entitled "For All We Know" . . . **Columbia Records** has a hot new artist to watch out for. His name is **John Blair** and the LP is "Southern Love." John's voice is very mellow . . . **Midland Records** also has a new LP and group that look to make a lot of noise. The group is called **Universe City**, which is also the name of the LP. **Universe City** is composed of **Jerry Powell**, **Thomas Stevens**, **Billy Burston Jr.**, **Gregory Press** and **J.J. Cancel**.

Motown Records has the hits and it looks like they will be even more prominent on the charts with their latest releases. **Diana Ross** has released a new LP, "Diana Ross," which is superb. One of the grooviest cuts is a disco thing called "Love Hangover." It is a mellow disco dandy and a bit of the unusual for Diana . . . **Willie Hutch's** new LP is "Concert In Blues," featuring his hit single "Party Down" . . . **Smokey Robinson's** new LP is entitled "Smokey's Family Robinson" and **Luther Allison** has a new LP, "Night Life."

Finally just have to say some words about a very hot show last week. **Theodore Pendergrass** and the **Bluenotes** blew the **Total Experience** apart last week with a dazzling show. The **Teddy Bear** is for real and he put on quite a display of showmanship. The group is red-hot. Backed by a full orchestra and three sisters, **Teddy** and the **Bluenotes** got everybody up to party. Simply sensational.

Van McCoy going into the studios this week to record his next LP. Reliable sources say that it will be an instrumental LP. The last single release on **Avco Records** is coming this week. The last single release on the old **Avco** label will be "This Can't Be Happening" by **Bobby Thurston**. From now on look for **H&L Records** instead of **Avco**. **KC** and the **Sunshine Band** have come up with another monster. It's called "Queen of Clubs" and this is going to be gold and number one faster than lightning strikes. Get on it — it cooks and the wild screams throughout the record will tantalize your body. That's soul.

jess levitt

CASH BOX TOP 100 R&B

February 21, 1976

| | | | | | | | | | | | |
|----|--|------|----|---|--|------|---|-----|---|---|----|
| 1 | SWEET THING Rufus featuring Chaka Khan (ABC 12149) | 2/14 | 1 | 36 | MISTY BLUE Dorothy Moore (Malaco 1029) | 2/14 | 57 | 69 | (ARE YOU READY) DO THE BUS STOP The Fatback Band (Event EV 277) | 2/14 | 56 |
| 2 | INSEPARABLE Natalie Cole (Capitol P4193) | 4 | 37 | QUIET STORM Smokey Robinson (Tamla T5426FA) | 31 | 70 | DON'T GO LOOKING FOR LOVE Faith, Hope & Charity (RCA JH 10542) | 70 | 71 | THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) Diana Ross (Motown M1377-F) | 35 |
| 3 | SWEET LOVE Commodores (Motown 1381) | 5 | 38 | WHEN I'M WRONG B B. King (ABC 12158) | 44 | 72 | THANK YOU BABY FOR LOVING ME Quickest Way Out (Philly Groove 8163) | 74 | 73 | DAYLIGHT Bobby Womack (United Artists) | 88 |
| 4 | TURNING POINT Tyrone Davis (Dakar DK 4550) | 2 | 39 | I HAD A LOVE Ben E. King (Atlantic 3308) | 41 | 74 | OH NO, NOT MY BABY De Blanc (Arista AS 161) | 76 | 75 | THE POWER OF LOVE The Dells (Mercury 73759) | 78 |
| 5 | BOOGIE FEVER Sylvers (Capitol 4179) | 7 | 40 | TODAY I STARTED LOVING YOU AGAIN Bobby Bland (ABC 12156) | 42 | 76 | DR. LOVE POWER Ann Peebles (Hi 5N-2302) | 79 | 77 | FINDERS KEEPERS Soul Children (Epic 8-50178) | 89 |
| 6 | THEME FROM S.W.A.T. Rhythm Heritage (ABC 12135) | 8 | 41 | ONCE YOU HIT THE ROAD Dionne Warwick (WB 8154) | 17 | 77 | FOPP Ohio Players (Mercury 73775) | — | 79 | DISCO SAX Houston Person (20th Century WT 5015) | 48 |
| 7 | SING A SONG Earth, Wind & Fire (Columbia 3-10251) | 3 | 42 | BAD LUCK Atlanta Disco Band (Ariola America 7611) | 47 | 80 | EXTRA, EXTRA (READ ALL ABOUT IT) Ralph Carter (Mercury 73746) | 85 | 81 | LET'S GROOVE Archie Bell & The Drells (TSOP ZS 8 4775) | — |
| 8 | I NEED YOU, YOU NEED ME Joe Simon (Spring SPR 163) | 10 | 43 | CHANGE (MAKES YOU WANT TO HUSTLE) Donald Byrd (United Artists 726) | 46 | 82 | SUNNY Yambu (Montuno GDJ8003) (Dist: Pip) | 49 | 83 | LADY BUMP Penny McLean (Atco 7038) | 50 |
| 9 | LET THE MUSIC PLAY Barry White (20th Century 2265) | 12 | 44 | THAT OLD BLACK MAGIC The Softones (Avco AV 4663) | 51 | 84 | FIND YOURSELF SOMEBODY TO LOVE Rhythm (Polydor 14288) | 90 | 85 | FOR ALL WE KNOW Esther Phillips (Kudu KU 929) | — |
| 10 | HOLD BACK THE NIGHT The Trammps (Buddah BDA 507) | 11 | 45 | (WHAT'S THE NAME OF THIS FUNK) SPIDERMAN Ramsey Lewis (Columbia 3-10235) | 45 | 86 | NOBODY BUT YOU O V Wright (ABC 12154) | 91 | 87 | PARTY DOWN Willie Hutch (Motown M1371F) | — |
| 11 | DISCO LADY Johnnie Taylor (Columbia 3-10281) | 18 | 46 | HE'S A FRIEND Eddie Kendricks (Tamla 54266) | 52 | 88 | HAVE YOU EVER Joe Tex (Dial 1156) | 92 | 89 | DAY AFTER DAY (NIGHT AFTER NIGHT) Reflections (Capitol 4222) | 93 |
| 12 | WALK AWAY FROM LOVE David Ruffin (Motown M1376FA) | 6 | 47 | DO IT WITH FEELING Michael Zager (Bang 720) | 55 | 90 | MUSIC MATIC Brick (Mainstreet IRDA 119) | 95 | 91 | DO WHAT YOU FEEL Rimshots (Stang ST 065A) | 98 |
| 13 | LOVE MACHINE The Miracles (Tamla T54262F) | 9 | 48 | THE JAM (EDITED) Graham Central Station (Warner Bros. WBS P175) | 54 | 92 | I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN) Al Wilson (Playboy P6062) | — | 93 | IT'S BEEN A LONG LONG TIME Stuff 'N Ramjet (Chelsea CH 3036) | 96 |
| 14 | LOVE TO LOVE YOU BABY Donna Summer (Oasis 401) | 13 | 49 | PARTY HEARTY Oliver Sain (Abet 9463) | 59 | 94 | IT'S COOL The Tymes (RCA PB 105611) | 99 | 95 | WHEN YOUR LOVE IS GONE MFSB (Phila. Int'l. ZS 8-3583) | 97 |
| 15 | NURSERY RHYMES (PART I) People's Choice (TSOP ZS 8-4773) | 16 | 50 | I GOT OVER LOVE Major Harris (Atlantic 45-3303) | 33 | 96 | P. FUNK Parliament (Casablanca NB 852) | 100 | 97 | ADVENTURES IN PARADISE Minnie Riperton (Epic 8-50190) | — |
| 16 | WAKE UP EVERYBODY Harold Melvin & The Blue Notes (Phila. Int'l. ZS 8-3579) | 15 | 51 | (CALL ME) THE TRAVELING MAN The Masqueraders (Hot Buttered Soul 12157) (Dist: ABC) | 63 | 98 | MARCHING IN THE STREETS Harvey Mason (Arista 0167) | — | 99 | LET THE MUSIC PLAY J.G. Lewis (IX Chains 7014) (Dist: Mainstream) | — |
| 17 | YOU SEXY THING Hot Chocolate (Big Tree 16047) | 20 | 52 | BABY FACE The Wing & A Prayer Five & Drum Corps (Wing & A Prayer Record Co HS 103) (Dist: Atl.) | 37 | 100 | MORE MORE MORE Andrea True Connection (Buddah 515) | — | | | |
| 18 | YOU'RE FOOLING YOU Dramatics (ABC 12150) | 21 | 53 | FEEL THE SPIRIT (IN '76) Leroy Hutson And The Free Spirit Symphony (Curtom CMS 0112) | 65 | | | | | | |
| 19 | LOVING POWER Impressions (Curtom CMS 0110) | 19 | 54 | YOU ARE BEAUTIFUL The Stylistics (Avco AV 4664) | 82 | | | | | | |
| 20 | HONEY I George McCrae (TK 1016) | 25 | 55 | THE LOVE I NEVER HAD Tavares (Capitol 4221) | 83 | | | | | | |
| 21 | FROM US TO YOU Stairsteps (Darkhorse 1005) (Dist: A&M) | 26 | 56 | ROCK YOUR BABY KC & The Sunshine Band (TK 1018) | 58 | | | | | | |
| 22 | LOVE OR LEAVE Spinners (Atlantic 45-3309) | 14 | 57 | HAPPY MUSIC The Blackbyrds (Fantasy F762) | 84 | | | | | | |
| 23 | MAKE LOVE TO YOUR MIND Bill Withers (Columbia 3-10255) | 22 | 58 | RATTLESNAKE Ohio Players (Westbound 5018) | 60 | | | | | | |
| 24 | KEEP HOLDING ON Temptations (Gordy G7146F) | 32 | 59 | YOU'RE MY ONE WEAKNESS GIRL Street People (Vigor 1728) | 71 | | | | | | |
| 25 | NEW ORLEANS The Staple Singers (Curtom 113) | 30 | 60 | IN LOVE FOREVER Whispers (Soul Train 10430) | 61 | | | | | | |
| 26 | ABYSSINIA JONES Edwin Starr (Granite G532A) | 28 | 61 | TRAIN CALLED FREEDOM South Shore Commission (Wand 11294) | 73 | | | | | | |
| 27 | LOVE ROLLERCOASTER Ohio Players (Mercury 436) | 23 | 62 | THE DEVIL IS DOING HIS WORK Chi-Lites (Brunswick 55525) | 53 | | | | | | |
| 28 | SHAME ON THE WORLD Main Ingredient (RCA 10431) | 27 | 63 | QUALIFIED MAN Latimore (Glades 1733) | 72 | | | | | | |
| 29 | JUST YOUR FOOL Leon Haywood (20th Century TC 226) | 36 | 64 | MERRY-GO-ROUND Monday After (Buddah BDA 512) | 81 | | | | | | |
| 30 | I LOVE MUSIC O'Jays (Phila. Int'l. ZS 8-3577) | 24 | 65 | HIPIT Hosanna (Calla 12078) | 75 | | | | | | |
| 31 | CLOSE TO YOU B.T. Express (Roadshow RDJ 7005) | 38 | 66 | MIGHTY HIGH Mighty Clouds Of Joy (ABC 12164) | 87 | | | | | | |
| 32 | YOU Aretha Franklin (Atlantic 3311) | 34 | 67 | I AM SOMEBODY Jimmy Jones & The Vagabonds (Pye 70157) | 68 | | | | | | |
| 33 | I'M NEEDING YOU, WANTING YOU Chuck Jackson (All Platinum 2360A) | 29 | 68 | I'M SO GLAD Jr. Walker (Soul 35116) | 80 | | | | | | |
| 34 | HEART BE STILL Carl Graves (A&M 1757) | 40 | | | | | | | | | |
| 35 | TANGERINE Salsoul Orchestra (Salsoul SZ 2004) | 39 | | | | | | | | | |

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

| | | | | | | | |
|--|----|--|----|---|-----|---|----|
| Abyssinia Jones (ATV/Zonal — BMI) | 26 | Have You Ever (Tree — BMI) | 88 | Love Or Leave (Mighty Three — BMI) | 22 | Sweet Love (Jobete/Commodores — ASCAP) | 3 |
| Adventures (Dickie Bird/Four Knights — BMI) | 97 | Heart Be Still (UFO — BMI) | 34 | Love Rollercoaster (Sutra — BMI) | 27 | Sweet Thing (Amer. B'casting — ASCAP) | 1 |
| (Are You Ready) Do The Bus Stop (Clita — BMI) | 69 | He's A Friend (Stone Diamond/Mighty Three — BMI) | 46 | Love To Love (Sunday/Cafe Amer. — ASCAP) | 14 | Tangerine (Famous Music — ASCAP) | 35 |
| Baby Face (WB — ASCAP) | 52 | Hipit (Little Joe — BMI) | 65 | Loving Power (Jay's Ent./Chappell — ASCAP) | 19 | Thank You Baby (Silk — BMI) | 72 |
| Bad Luck (Blackwood — BMI) | 42 | Hold Back (Golden Fleece/Mured — BMI) | 10 | Make Love To Your (Golden Withers — BMI) | 23 | That Old Black Magic (Famous — ASCAP) | 44 |
| Boogie Fever (Perren-Vibes/Bull Pen — BMI) | 5 | Honey I (Sherlyn — BMI) | 20 | Marching In The (Masong — ASCAP) | 98 | The Devil Is Doing (Julio-Brian — BMI) | 62 |
| Change (Airuby — ASCAP) | 43 | I Am Somebody (Chappell — BMI) | 67 | Merry-Go-Round (John Davis/Barbro — ASCAP) | 64 | The Jam (Nineteen Eighty Four — BMI) | 48 |
| Close To You (US Songs/Blue Seas/Jac — BMI) | 31 | I Got Over (Wimot/Sacred Pen — BMI) | 50 | Mighty High (Amer. B'casting/DaAnn — ASCAP) | 66 | The Love (ABC Dunhill/One of a Kind — BMI) | 55 |
| Day After Day (Dish-A-Tunes — BMI) | 89 | I Had A Love (Nick-O-Val — ASCAP) | 39 | Misty Blue (Talmont — BMI) | 36 | Theme From Mahogany (Jobete — ASCAP/Screen Gems/Columbia — BMI) | 71 |
| Daylight (Unart/Bobby Womack — BMI) | 73 | I Love Music (Mighty Three — BMI) | 30 | More More (Buddah/Gee Diamond — ASCAP) | 100 | Theme From S.W.A.T. (Spellgold — BMI) | 6 |
| Disco Lady (Groovesville — BMI/Conquistador — ASCAP) | 11 | I'm Needing You (Gambi — BMI) | 33 | Musical Matic (Trotley — ASCAP) | 90 | The Power Of Love (Groovesville — BMI) | 75 |
| Disco Sax (Bridgeport/Jibara — BMI) | 79 | I'm So Glad (Gold Forever — BMI) | 68 | New Orleans (Warner-Tamerlane — BMI) | 25 | Today I Started Loving (Blue Book — BMI) | 40 |
| Do It With (Web IV/Sumac Pub. — BMI) | 47 | I Need You, You Need Me (Pee Wee — BMI) | 8 | Nobody But You (Fi — ASCAP) | 86 | Train Called Freedom (Mighty Three — BMI) | 61 |
| Don't Go Looking For Love (Van McCoy/Warner-Tamerlane — BMI) | 70 | In Love Forever (Spectrum VII — ASCAP) | 60 | Nursery Rhymes (Mighty Three — BMI) | 15 | Turning Point (Julio-Brian/Content — BMI) | 4 |
| Do What You Feel (Gambi — BMI) | 91 | Inseparable (Jay's/Chappell — ASCAP) | 2 | Oh No, Not My Baby (Screen Gems — BMI) | 74 | Walk Away From Love (Mighty Three — BMI) | 16 |
| Dr. Love Power (Jec/Petmar — BMI) | 76 | It's Been A Long (Sugar Tree — BMI) | 93 | Once You (Mighty 3/Sacred Pen — BMI) | 41 | Walk Away From Love (Charles Kippis — BMI) | 12 |
| Extra, Extra (Brookside/Ceberg — ASCAP) | 80 | It's Cool (Chappell — ASCAP) | 94 | Party Down (Getra — BMI) | 87 | (What's The Name) (Eiber/Pamoja — BMI) | 45 |
| Feel The Spirit (Silent Giant/Aopa — ASCAP) | 53 | I've Got A Feeling (Irving — BMI) | 92 | Party Hearty (Excellorec/Saieo — BMI) | 49 | When I'm Wrong (ABC/Dunhill/One of a Kind — BMI) | 38 |
| Finders Keepers (Hearsay — BMI) | 77 | Just Your Fool (Jim-Edd — BMI) | 29 | P. Funk (Malbiz/Rick's Music — BMI) | 96 | When Your Love (Mighty Three — BMI) | 95 |
| Find Yourself (Blackwood — BMI) | 84 | Keep Holding On (Stone Diamond/Gold Forever — BMI) | 24 | Qualified Man (Sherlyn — BMI) | 63 | You (Jay's Enterprises/Chappell — ASCAP) | 32 |
| Fopp (Play One — BMI) | 78 | Lady Bump (Al Gallico — BMI) | 83 | Quiet Storm (Bertam — ASCAP) | 37 | You Are Beautiful (Avco Embassy — ASCAP) | 54 |
| For All We Know (Leo Feist — ASCAP) | 85 | Let's Groove (Mighty Three — BMI) | 81 | Rattlesnake (Southfield — ASCAP) | 58 | You're Foolin' You (Groovesville — BMI) | 18 |
| From Us To You (Ganga — BMI) | 21 | Let The Music Play (Sa-Vette/January — BMI) | 9 | Rock Your Baby (Sherlyn — BMI) | 56 | You're My One (Sister John/Vignette — BMI) | 59 |
| Happy Music (Elgy — BMI) | 57 | Let The Music Play (Swope/Brent — BMI) | 99 | Shame On (Incredible/Proud Tunes — BMI) | 28 | You Sexy Thing (Finchley — ASCAP) | 17 |
| | | Love Machine (Jobete/Grimora — ASCAP) | 13 | Sing A Song (Saggitfire — BMI) | 7 | | |
| | | | | Sunny (Portable & MRC — BMI) | 82 | | |

The Super Album of '76

"Blue Max"

Abet 407



Oliver Sain

You asked for it!

The heaviest DISCO played cuts together on one single.
Abet 9463

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R&B - Pop - Disco

"She's A Disco Queen"

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Pop - R&B - Disco

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r&b additions to the radio playlists

KDAY - LOS ANGELES
Heavy Love - David Ruffin
Heart Be Still - Carl Graves
Say You Love Me - D.J. Rogers
Let's Groove - Archie Bell
Mellow Madness - Quincy Jones
I Got A Feeling - Al Wilson
Daylight - Bobby Womack
30 To 7 - Disco Lady - Johnnie Taylor
29 To 19 - Keep Holdin' On - Temptations

WSOK - SAVANNAH
Fopp - Ohio Players
Born To Get Down - Muscle Shoals Harris
Let Your Mind Be Free - Brother To Brother
Man Up In The Sky - Barrett Strong
Take My Hand - New York City
Daylight - Bobby Womack
It's Cool - Tymes
It'll Come, It'll Come - Ashford & Simpson
Party Down - Willie Hutch
P Funk - Parliaments

WAOK - ATLANTA
Happy Music - Blackbyrds
I Choose You - Chicago Gangsters
Got To Get An Understanding - Darrell Fletcher
Today I Started Loving You - Bobby Bland
Don't Go Looking For Love - Faith Hope & Charity
Ain't That Sharp - Young Devine

KYAC - SEATTLE
P Funk - Parliaments
He's A Friend - Eddie Kendricks
Daylight - Bobby Womack
Cradle Of Love - Gwen McCrae
Hitbound To 10 - Disco Lady - Johnnie Taylor
Hitbound To 11 - From Us To You - Stairsteps
11 To 5 - Sweet Thing - Chaka Khan & Rufus
13 To 7 - Inseparable - Natalie Cole
Hitbound - We Got The Recipe - Bo Kirkland/Ruth Davis

WDIA - MEMPHIS
From Us To You - Stairsteps
Just Your Fool - Leon Haywood
Don't Go Looking For Love - Faith Hope & Charity
I'm So Glad - Jr. Walker
Love And Understanding - Kool and the Gang
Masada - Joe Thomas
Fopp - Ohio Players
I Found Love On The Disco Floor - Temprees
Extra To 30 - It's Been A Long Time - Stuff 'n Ramjett
Extra To 24 - Kiss And Make Up - William DeVaughn
Extra To 22 - He's A Friend - Eddie Kendricks
30 To 20 - P Funk - Parliaments
34 To 21 - When I'm Wrong - B.B. King
28 To 16 - Mighty High - Mighty Clouds Of Joy
6 To 1 - Disco Lady - Johnnie Taylor

WRBD - FT. LAUDERDALE
Mighty High - Mighty Clouds Of Joy
Needing You, Wanting You - Chuck Jackson
I Had A Love - Ben E. King
Man In The Sky - Barrett Strong
Let Me Come Home - Charles Brimmer
Open The Door To Your Heart - Sunny Munro
Make Do With What You Got - Hampton & Banks
31 To 25 - It's Been A Long Time - Stuff 'n Ramjett
Everybody Has Got To Do Something - Originals
Supercik - Mutha's Love - Boby Franklin

KOKY - LITTLE ROCK
New Orleans - Staple Singers
Let The Music Play - Barry White
19 To 14 - Close To You - B.T. Express
8 To 3 - Disco Lady - Johnnie Taylor

WBUL - BIRMINGHAM
Qualified Man - Latimore
Fopp - Ohio Players
The Love I Never Had - Tavares
Heart Be Still - Carl Graves
2 To 1 - Disco Lady - Johnnie Taylor
Extra To 15 - You - Freda Payne
40 To 33 - It's Been A Long Time - Stuff 'n Ramjett
Extra To 21 - Let's Make A Baby - Billy Paul

WUFO - BUFFALO
Daylight - Bobby Womack
Misty Blue - Dorothy Moore
Happy Music - Blackbyrds
Dr. Love Power - Ann Peebles
He's A Friend - Eddie Kendricks

WADO - DAYTON
Mighty High - Mighty Clouds Of Joy
Merry Go Round - Monday After
Adventures In Paradise - Minnie Riperton
He's A Friend - Eddie Kendricks
Momma You're All Right - Four Tops
Don't Go Looking For Love - Faith Hope & Charity
Girl That's What I Call - Black Ice
Love And Understanding - Kool And The Gang
From Us To You - Stairsteps

KATZ - ST. LOUIS
He's A Friend - Eddie Kendricks
New Orleans - Staple Singers
Abyssina Jones - Edwin Starr
Rattlesnake - Ohio Players
You're My One Weakness Girl - Street People

KGFJ - LOS ANGELES
Love And Understanding - Kool & Gang
Jam - Graham Central Station
He's A Friend - Eddie Kendricks
Traveling Man - Masqueraders
I Got A Feeling - Al Wilson
Devil Is Doing His Work - Chi-Lites
Hipit - Hosanna

WJLB - DETROIT
Cradle Of Love - Gwen McCrae
Mighty High - Mighty Clouds Of Joy
Feel The Spirit - Leroy Hutson
Queen Of Clubs - K.C. & Sunshine Band
Everybody's Rockin' - Betty Wright
Does Your Momma Know - Rudy Love & Love Family
Mutha's Love - Boby Franklin
I Found Love On The Disco Floor - Temprees

TOP 50 R&B ALBUMS

| | | | | |
|----|--|----|---|----|
| 1 | WAKE UP EVERYBODY Harold Melvin & The Blue Notes (Phila. Int'l. PZ 33808) | 26 | NEW YORK CONNECTION Tom Scott (Ode SP 77033) | 28 |
| 2 | RUFUS FEATURING CHAKA KHAN (ABC ABCD 909) | 27 | THE BEST OF GLADYS KNIGHT & THE PIPS (Buddah BDS 5653) | 30 |
| 3 | GRATITUDE Earth, Wind & Fire (Columbia PG 33694) | 28 | LET THE MUSIC PLAY Barry White (20th Century T502) | 33 |
| 4 | FAMILY REUNION The O'Jays (Phila. Int'l. PZ 33807) | 29 | TURNING POINT Tyrone Davis (Dakar DK 76918) | 31 |
| 5 | SPINNERS LIVE Spinners (Atlantic SD 2-910) | 30 | YOU GOTTA WASH YOUR ASS Redd Foxx (Atlantic SD 18157) | 22 |
| 6 | LOVE TO LOVE YOU BABY Donna Summer (Oasis OCLP 5003) (Dist: Casablanca) | 31 | INSEPARABLE Natalie Cole (Capitol ST 11429) | 32 |
| 7 | RATTLESNAKE Ohio Players (Westbound W-211) | 32 | RAISING HELL The Fatback Band (Event EV 6905) (Dist: Polydor) | 35 |
| 8 | FEELS SO GOOD Grover Washington, Jr. (Kudu KU 24) | 33 | GROOVE-A-THON Isaac Hayes (ABC ABCD 925) | 39 |
| 9 | HE'S A FRIEND Eddie Kendricks (Tamla T6-343S1) | 34 | KICKIN' The Mighty Clouds of Joy (ABC ABCD 899) | 34 |
| 10 | THE SALSOL ORCHESTRA (Salsoul Records SZS 5501) | 35 | KC AND THE SUNSHINE BAND (T.K. 603) | 23 |
| 11 | CITY LIFE The Blackbyrds (Fantasy F9490) | 36 | BAD LUCK Atlanta Disco Band (Ariola America ST 10004) | 38 |
| 12 | MAKING MUSIC Bill Withers (Columbia PC 33704) | 37 | LET'S DO IT AGAIN/ORIGINAL SOUNDTRACK Staple Singers (Curton CU 5005) | 24 |
| 13 | DANCE YOUR TROUBLES AWAY Archie Bell & The Drells (TSOP PZ 33844) | 38 | TRACK OF THE CAT Dionne Warwick (Warner Bros. BS 2893) | 36 |
| 14 | WHO I AM David Ruffin (Motown M6-849S1) | 39 | JEALOUSY Major Harris (Atlantic SD 18160) | 42 |
| 15 | BRASS CONSTRUCTION (United Artists UA LA 545G) | 40 | I LOVE THE BLUES, SHE HEARD MY CRY George Duke (MPS/BASF MC 25671) | 41 |
| 16 | BOHANNON (Dakar DK 76917) | 41 | HOT CHOCOLATE (Big Tree BT 89512) | 40 |
| 17 | MUSIC MAESTRO PLEASE Love Unlimited Orchestra (20th Century T480) | 42 | HONEY Ohio Players (Mercury SRM 1-1038) | 37 |
| 18 | DISCO CONNECTION Isaac Hayes Movement (Hot Buttered Soul ABCD 923) | 43 | CITY OF ANGELS Miracles (Tamla T6-339S1) | 43 |
| 19 | PLACES AND SPACES Donald Byrd (Blue Note BNLA 549G) | 44 | HOT James Brown (Polydor PD 6059) | 45 |
| 20 | MOTHERSHIP CONNECTION Parliament (Casablanca NBLP 7022) | 45 | FINGER LICKIN' GOOD Dennis Coffey (Westbound W212) | 46 |
| 21 | MOVIN' ON Commodores (Motown M6-848S1) | 46 | CONFESSIN' THE BLUES Esther Phillips (Atlantic SD 1680) | 48 |
| 22 | MYSTIC VOYAGE Roy Ayers Ubiquity (Polydor PD 6057) | 47 | COLLAGE Eddie Drennon (Friends & Company FS 1098) | 49 |
| 23 | SHOWCASE The Sylvers (Capitol ST 11465) | 48 | TROPEA John Tropea (Marlin 2200) (Dist: T.K.) | — |
| 24 | WHEN LOVE IS NEW Billy Paul (Phila. Int'l. PZ 33843) | 49 | MAN-CHILD Herbie Hancock (Columbia PC 33812) | 44 |
| 25 | BEAST FROM THE EAST Mandrill (United Artists UA LA 577G) | 50 | BIDDU ORCHESTRA Biddu Orchestra (Epic PE 33903) | — |

soul waves

Max Fortune called in from **WDIA** to inform **Cash Box** that he, not Mike Frisby is the program director. Sorry, Mike is the md. Max also said that the new single by the Duncan Sisters, "It's You That I Need" was produced by **WDIA's** mid-morning man **The Mighty Duncan**.

Al Parker, program director at **WUFO** said starting March 1 he is going to go with all LP cuts instead of 45s. "Top singles are on most LPs and you get more out of an LP cut than a single plus you can use other cuts off the LP to give you more music exposure. Hopefully I'll be able to play more music and pick up more listeners and to me that's what radio is about."

Horace O'Kelly, program director at **WNOV** said he is very proud of soul music. "It's very good now, the production is top-notch, the tunes are better which helps make our station have a better sound. I hope the quality of the records continues at such a good pace so we can continue to have such good radio."

Robert Scott, program director at **KYAC** in Seattle thinks black stations should take a more general market attitude in their programming. He thinks that with this approach and of the opening up of playlists that the stations can not only enhance their sound but pick up many more listeners. "For example in Seattle where the black population is 4 or 5 percent we have to direct our programming more for the general market attitude to make the station successful. You need a total sales effort and proper programming to compete within your demographics."

Steve Woods, the new music director at **KDAY** said, "I'm happy about a new change because it was something I always wanted to see done. Now we're going to play more unedited versions of singles. I personally like the longer versions and look to see more of this type of programming at **KDAY**."

continued on pg. 33

jess levitt

Motown Scores On Fast Break fr 12

vertising. Motown distributors have been shipped a full compliment of multi-sized ad mats and slicks, advertising the total "Fast Break," plus special catalog-oriented mats on both Diana Ross (including the soundtrack to "Mahogany") and Smokey Robinson.

As a pre-release teaser, the album art for both the Diana Ross and Smokey Robinson LPs was showcased by oversize die-cut Sunset Strip billboards. The Diana Ross board also served as the first public display of the album's picture, as photographed by Victor Skrebneski.

The Diana Ross photo was also used as an oversize point-of-purchase display. Blown up to approximately 40" x 49", and mounted on board, the poster contains no wording except the name "Diana."

To effectively merchandise "Smokey's Family Robinson" and his other three solo albums, a special die-cut mobile was manufactured and dispersed nationally.

To illustrate the strength of Motown's individual singer-songwriters, a poster entitled "Motown's Hot-Shots" was produced, advertising the new albums by Willie Hutch, Eddie Kendricks, Junior Walker and Luther Allison.

Three of Motown's album-oriented acts, Thee Image, Steve Ashley, and the Pretty Things, were linked on a poster entitled "Music That Grabs." The album by The Pretty Things, "Real Pretty," is a compilation of the group's "S.F. Sorrow" and "Parachute" in a specially-priced, two-record set and has been given an extra distribution push during the group's current American tour.

In addition, a mini-poster displaying both Diana Ross and the Smokey Robinson albums was distributed nationally and given a special two-month display in over 500 Southern California non-record, retail stores and shopping malls.

The second portion of the Motown "Fast Break" will continue with the pending releases of new albums by both Marvin Gaye and Stevie Wonder.

FM Analysis fr 23

KZAM-FM — SEATTLE

Jon Kertzer

- The Leprechaun — Chick Corea — Polydor
- Skyboat — Mac Gayden — ABC
- Better Days / Happy Endings — Melissa Manchester — Arista
- Havana Daydreamin' — Jimmy Buffett — ABC
- Transformation — David Sancious — Epic
- In The Light — Keith Jarrett — ECM
- Yellow Fields — Eberhard Weber — ECM
- Greg Kihn — Greg Kihn — Beserkley
- Land Of The Midnight Sun — Al DiMeola — Col
- Gimme Back My Bullets — Lynyrd Skynyrd — MCA
- * — (None)
- † G.T. Moore (entire LP) — G.T. Moore — Mercury
- † Ambrosia — Carole King — Ode
- † Mozambique — Bob Dylan — Col
- † It Must Have Been The Roses — Jerry Garcia — UA

KMYR-FM — ALBUQUERQUE

Jeff Pollack

- Run With The Pack — Bad Company — Swan Song
- Second Childhood — Phoebe Snow — Col.
- Crosssection — Jukka Tolonen — Janus
- Savage Eye — Pretty Things — Swan Song
- Smile — Laura Nyro — Col
- Gimme Back My Bullets — Lynyrd Skynyrd — MCA
- * Desire (entire LP) — Bob Dylan — Col.
- * Elite Hotel (entire LP) — Emmylou Harris — WB
- † Don't Hang Up — 10cc — U.K.
- † Crosssection (entire LP) — Jukka Tolonen — Janus

Chico Hamilton fr 28

and congas working together; percussion superceding all other instruments. Duet sax and bass, and a bass player who can do unbelievable things with a seashell highlighted the show, but the finale, featuring solos by each member on their respective instrument, showed a true versatility of the Hamilton group.

j.b.c.

CBS Group Sales, Promo Men Awds

NEW YORK — CBS Records held a special ceremony at its recent San Diego marketing meeting to honor promotion and sales staffs.

Regional award winners were — Columbia branch managers of the year: Irv Medway (Philadelphia), Joe Mansfield (Atlanta), Dave Swengros (St. Louis), Bob Jamieson (Cleveland), Frank Mooney (Los Angeles). Epic branch managers of the year: John Kotecki (New York), George Deacon (Washington, D.C.), Jay Jenson (Dallas), Dennis Hannon (Detroit), Al Bergamo (San Francisco).

Columbia local promotion manager of the year — Don Colberg (Philadelphia), Tom Sgro (Miami), Stan Byrd (Dallas), Robert Feineigle (Cincinnati), Bob Smith (Seattle). Epic local promotion managers of the year: Ray Free (New York), Gerry Thompson (Washington, D.C.), Sam Harrell (Houston), Julie Godsey (Cincinnati), George Chaltas (Denver).

Special markets local promotion managers of the year: Armand McKissick (Philadelphia), Vernon Slaughter (Washington, D.C.), Paris Eley (Houston), Charles Knox (Chicago), Eddie Sims (Los Angeles).

Regional salesmen of the year: Ken Kravitz (Philadelphia), Tim Fritchett (Atlanta), Homan Crawford (Dallas), Ben Caruso (Detroit), Leroy Sather (Denver).

r&b additions fr 32

WCIN — CINCINNATI
New Orleans — Staple Singers
He's A Friend — Eddie Kendricks
Merry-Go-Round — Monday After
31 To 20 — Love In The Rain — Black Ice
12 To 7 — From Us To You — Stairsteps

WWRL — NEW YORK
Let's Make A Baby — Billy Paul
Let's Groove — Archie Bell & The Drells
Happy Music — Blackbyrds
Queen Of Clubs — KC & Sunshine
Feel The Spirit — Leroy Hutson
11 To 5 — Sweet Thing — Rufus
20 To 9 — More More More — Andrea True Connection
Extra To 17 — He's A Friend — Eddie Kendricks
Extra To 19 — Misty Blue — Dorothy Moore

WDAS — PHILADELPHIA
Mighty High — Mighty Clouds Of Joy
I've Got A Feeling — Al Wilson
Keep Holdin' On — Temptations
I See You — Bill O'Neal
Nursery Rhymes — People's Choice
Cradle Of Love — Gwen McCrae
Love And Understanding — Kool And Gang
52 To 30 — Train Called Freedom — South Shore
Commission
55 To 29 — Bohannon's Beat — Bohannon
54 To 22 — P. Funk — Parliament

WAAA — WINSTON SALEM
Oh No Not My Baby — Ralph DeBlanc
He's A Friend — Eddie Kendricks
Have You Ever — Joe Tex
Let Them Talk — Benny Hill

WGIV — CHARLOTTE
Edwin Starr — Abyssinia Jones
Merry Go Round — Monday After
Train Called Freedom — South Shore Commission
Oh No Not My Baby — Ralph DeBlanc
Love And Understanding — Kool And Gang
Fopp — Ohio Players
The Love I Never Had — Tavares
20 To 5 — Misty Blue — Dorothy Moore

WILD — BOSTON
Let's Groove — Archie Bell
You Are Beautiful — Stylistics
Party Hearty — Oliver Sain
Merry Go Round — Monday After
You're My One Weakness — Street People
Train Called Freedom — South Shore Commission
9 To 3 — Let The Music Play — Barry White
11 To 4 — I Need You — Joe Simon
13 To 6 — I'm Needing You — Chuck Jackson
19 To 8 — Disco Lady — Johnny Taylor
16 To 9 — I Am Somebody — Jimmy Jones
20 To 10 — Boogie Fever — Sylvers

WNOV — MILWAUKEE
Dr. Love Power — Ann Peebles
Party Down — Willie Hutch
Mighty High — Mighty Clouds Of Joy
Masada — Joe Thomas
Adventures In Paradise — Minnie Riperton
Happy Music — Blackbyrds

WYLD — NEW ORLEANS
We Got To Get A Better Understanding — Darrow
Fletcher
Fopp — Ohio Players
14 To 4 — Disco Lady — Johnny Taylor
8 To 3 — Misty Blue — Dorothy Moore

College Radio Makes Effort fr 20

our listeners. No one had really known much about Wright, but we went immediately on the album and our listeners got to be familiar with him enough that this album and cuts could have been 'old hat' for some after it appeared on commercial stations recently."

There is no end to possibilities for carrier current stations. They certainly should be recognized by time buyers and record companies. The time buyers may not realize yet what an important age group this station appeals to. This age group could either become or already is a microcosm of the general population for that demographic age group. And time buyers would do well to not ignore these student salesmen when they come knocking at their door for revenue used to finance the station. The record companies should and must realize that the importance college radio stations have as far as exposure is concerned is more than minimal. A college station can go on a record much quicker than a commercial outlet... they can almost predict the hits and do not have to be bound into either the theory or results of the ratings race. They certainly do not have to wait any period of time before they go on a record, and really have not that much to lose after going on a record that goes nowhere later. They can become the perfect testing ground if given the chance, and the impact of both sales and product exposure cannot be ignored. After all, some of the programmers who come out of these college carrier current stations will become programmers of tomorrow, in cities perhaps like LA or New York, maybe even just the smaller markets which are just important on a relative size scale to the larger cities. The importance of sales and exposure has not been fully discovered or explored on college stations yet, but the people who program and manage those stations know that an in-depth study by the industry in some respects could lead to many new facts about programmers.

There's another approach from Boston University's WTBU and Ted Ryan. Ryan is sales manager of the station, another carrier current that serves primarily dorms and student union. "We are the originators of Network Boston," Ryan said. When **Cash Box** asked him to explain he said, "it's a brand new network with a live line that we used to broadcast an entire Pete Seeger concert live not only to our station's listeners but to listeners of WZBC, Boston College, WECB, Emerson College and WCSB, Graham Jr. College." Although the network is not used totally in programming all these stations, the effect of commercials or programming being sent down from one source to all of them is literally potent. The response by listeners is not limited then to one station on one campus, but several stations and involves many more listeners, especially on a concert that could have either been sold out, or the person who wanted to go either didn't have the money or got to the ticket office too late.

"We have about 4500 students in the dorms who could be listening to 'TBU' if they wanted to, and an additional 4000 more who could hear us in the student union, especially around the lunch hour. We are going to be doing a survey of our own, also. Our sample group will be about 500 students and will take place evenings from our station to the dorms. In this phone survey, the important thing will be to find out all we can about this

demographic age group except of course the age itself. That we already know. It'll give us a better idea of what we are doing, how to do it better, and a better idea about who and what we're programming to."

Ryan went on to explain, "people that listen to 'TBU' are listening for much more specific reasons... they listen more intently to us than the Boston commercial stations. They want to know what's happening, what events are coming up... local issues, local people, local events, and we feel we serve that need beautifully. We bill ourselves as 'instant request' and our program director watches the charts very carefully... he is very aware of what's happening... he puts product in the play rack sometimes and we try to experiment with it... he is willing to pick hits, and the like. We can't lose too much by feeling our way in this type of programming freedom."

Ryan's explanation of the station was quite extensive and well founded. And the idea that listeners choosing WTBU listen more intently, more carefully and the audience is quite loyal is really pretty well-founded too.

"We run the station on an executive board level... we as department heads act as liaison to the general staff," said Jeff Taub, program director of the station. "WTBU is totally student run and although partially funded by the University, the major part of our operating budget comes from advertising sold on the station." Another important point about college radio... Sales.

Ryan said, "we have almost no national accounts... the national business has been seriously hampered in the carrier current stations by two things primarily. One is that most carrier currents don't have a ratings book to show... and the national accounts are looking for good numbers from their respective time buys. Also the problem of billing and affidavits. At a carrier current station, generally and not talking about 'TBU' specifically, you find not enough people care or know how to bill and provide affidavits properly. This will lose or not get you any business quicker than anything. The bills must go out correctly and affidavits of proof of performance must be provided or it's no-go on the part of the advertiser and that's understandable."

College radio has a possible leverage on product and sales possibly not recognized in the past, and maybe for years to come unless a study or experimentation is done on that level. The stations, as mentioned before, are not tied down, they can afford to experiment, then check record stores to see what "early" product is selling best even before major stations in the cities can. Cite Gary Wright at USC as the example. This can also have an effect on sales and sales pitches at college carrier currents that have not been realized yet. And the large versus small city effect has not even been discussed yet. Consider carrier currents in major cities where the alternative to students is the commercial outlets in that city as opposed to carrier currents at smaller colleges in smaller towns with maybe one or no other commercial outlets available to the populace. The effect of college radio then becomes fully realized. It's an interesting thought, and the industry shouldn't let this very important force of sales and product exposure drop by the wayside by ignoring or not exploring with other college radio stations their own ideas and examples.

Country Singers Against Piracy

NASHVILLE — Jack Greene & Jeannie Seely testified before the House License & Related Matters Committee of the Missouri legislature in Jefferson City, Jan. 27, 28 in support of an anti-piracy bill



ROY CLARK IN GLASS — When country guitar artist Roy Clark came off stage recently at Las Vegas' Frontier Hotel where he was performing, he was surprised by the presentation of a fanciful glass likeness of himself. The sculpture was Clark's award for winning the Sixth Annual Guitar Player Magazine Readers' Poll as best country guitarist. The glass "Roy Clark" was presented by L.V. Eastman (left), the publication's president and board chairman.

'Deck Of Cards' A Top Request Once Again

NASHVILLE — Just when the only word in country music seems to be "progressive," an old-fashioned talkie titled "Deck Of Cards" is breaking sales and radio request lines records in New York. Ed Salanon, program director of WHN Radio, says this re-release of Wink Martindale's 1959 record "is a smash hit."

"It's been a top five most requested song on the WHN play list for the last five weeks," Salanon said. It went to number two shadowed only by "Convoy." B.J. McElwee, national sales manager for ABC's Dot Records, says the record sold 13,000 copies in New York alone, an incredible achievement for any country record.

Salanon says WHN started playing the old record in response to telephone requests. "The requests continued to increase so I called Larry Baunach at ABC/Dot to see if he would re-service the song." Salanon can't explain the reason behind the record's second wind, but he feels it is partly because the song is narrative like the popular "Convoy," "The White Knight" and "Blind Man In The Bleachers."

Salanon noted, "We've had more than one hundred unsolicited letters asking for lyrics, where we'll get maybe one or two for other songs." He says there have been a number of requests from teens in addition to the great number of requests by the 25 to 49 year old listeners.

T. Texas Tyler wrote "Deck Of Cards" about a young soldier being disciplined by his sergeant for having a deck of cards in the chapel. The song explains the deeper meaning the soldier sees in the cards. Tyler's recording of it received the **Cash Box** award for the most popular song in 1948. Wink Martindale recorded it in 1959 while he was a disc jockey at KHJ radio in Los Angeles. He gained a substantial following with "Deck Of Cards" and a follow-up record called "Black Land Farmer" on Dot Records,

which has been heard for three consecutive years without passage.

Greene and Miss Seely were introduced to the full body of the legislature by Rep. Gerry Durnell, co-sponsor of the bill. Durnell coordinated state-wide communications hookup for television, radio and the press, which carried the artists' remarks.

The hearing is the first procedure on the new bill which, if it passes committee, will be voted upon by the full house of delegates. Thirty-eight states already have laws effecting anti-piracy, and CMA, NARM and RIAA are continuing to formulate attacks on the remaining 14. CMA, headquartered in Nashville, the heart of the country music industry, began with 15 states and has been successful with nine states enacting anti-piracy legislation.

Charlie Rich Set For Trucker's Awards Show

NASHVILLE — Epic entertainer Charlie Rich will be the headline performer when the second annual Truck Drivers Country Music Awards Show is presented in McCormick Place, Chicago on June 26. This will be Rich's second appearance at the truckers' country music event. Rich was the 1975 recipient of the truck drivers' best country male vocalist of the year award.

The truck drivers' annual selection of favorite country music stars in ten categories is sponsored by Fram Corporation, Radio Shack and "Open Road Magazine."

The 1976 show will be the culminating event of Truck Week '76, a broadly-based, industry-wide exposition, and also the mid-point event of a two day convention of owner-truckers, to be held June 26-27 under sponsorship of the National Independent Truckers Unity Committee.

The ten categories of competition to be voted on by professional truck drivers only, are: best country male vocalist, best country female vocalist, best country vocal duet, best country instrumental recording artist, best country vocal group, best country songwriter, best country song of the year, best truckin' disk jockey, best country truckin' radio station and best all-time favorite country song.



VISITING — New Yorker Hal David, who recently visited Nashville to learn techniques used in writing country music songs, neither plays the guitar, nor wears a hat or cowboy boots. Yet, he was obviously willing to go along with the stage set for him by his Music City comrades Red Lane, Curly Putnam and Buddy Killen.

but continued with his career in radio. He presently hosts a radio show on KMPC in Los Angeles, and CBS' "Gambit" game show, as well as appearing in commercials.

Country Artist Of The Week



Bill Black Combo

Bill Black's Fire — When Elvis Presley burst upon the music scene during the 50s bringing a total new sound, one of the men "behind the scene" was Memphis bass player Bill Black. Bill traveled and appeared with Elvis from the beginning of Elvis' career until 1959, when he left to form his own group, the Bill Black Combo.

The very first record recorded by the combo was a smash; "Smokie" sold over a million copies as did two of the next three releases of the BBC.

In the early '60s Bill Black's Combo won dozens of awards as the world's most popular instrumental group. With over a dozen hit records and over thirty albums released, they have remained one of the most popular musical aggregations in the business.

In 1962 Bill Black turned over the leadership of the combo to Bob Tucker, a Memphis guitarist who had been working with the group for some time. After Black's untimely death in 1965 the demand for the group was so great that Tucker signed what amounted to a lifetime agreement with Black's widow to keep the BBC active in recording and personal appearances as long as the public wanted to see and hear them. Bob Tucker is now in his 14th year as leader

of the BBC.

Down through the years the BBC has done dozens of shows and although some people might consider the Bill Black Combo a rock act the truth is they have always been popular with country music fans. Seventy-five percent of their personal appearances are for country shows and clubs and they have always been one of the biggest jukebox sellers in the business.

To establish their place in country music the combo released their first country album in 1975. It was entitled "Solid And Country." One song on the album got such heavy airplay and request action that it was pulled for immediate release as a single. "Boilin' Cabbage," a fiddle, saxophone breakdown tune became the biggest country instrumental record of 1975.

Subsequent singles have been "Back Up And Push" and their current Hi Records release "Fire On The Bayou" which is fast climbing the charts. Their current LP is titled "The World's Greatest Honky Tonk Band."

Members of the group are Bob Tucker, guitar, Gil Michael, steel guitar and fiddle, Robert Compton, drums, and a new bass player to replace Phil Munsey who has just left the group.

Country Singles — Active Extras

Always Late (With Your Kisses)

Joel Sonnier (Mercury)

As Long As There's A Sunday

Sammi Smith (Elektra)

Feelin' Kinda Lonely

Robert Allen Jenkins (MGM)

He Cheats On Me

Sue Thompson (MGM)

I Ain't Got Nobody

Del Reeves (United Artists)

I Can See Clearly Now

Bluefield (Mercury)

I Can't Quit Cheatin' On You

Mundo Earwood (Epic)

I've Got Leavin' On My Mind

Webb Pierce (Plantation)

Johnny Orphan

Randy Barlow (Gazelle)

Mansion On The Hill

Michael Murphey (Epic)

More Than One Kind Of Love

Billy Parker (SCR)

Only Sixteen

Dr. Hook (Capitol)

Pamela Brown

Jud Strunk (Melodyland)

Seems Like I Can't Live Without You

Price Mitchell (GRT)

Sentimental Journey

Dave Dudley (United Artists)

Snap, Crackle And Pop

Johnny Carver (ABC/Dot)

Take Me (The Way That I Am)

Ernie Payne (Melodyland)

The Cowboy And The Lady

Patsy Sledd (Mega)

The Feminine Touch

Johnny Paycheck (Epic)

The Mood I'm In

Stella Parton (Country Soul)

Too Far Gone

Gary S. Paxton (RCA)

You're Not Charlie Brown

Donna Fargo (ABC/Dot)

What I've Got On My Mind

Billie Jo Spears (United Artists)

Terry Bradshaw says "I'm So Lonesome I Could Cry" . . . **Kenny Starr**, who has the hit "The Blind Man In The Bleachers," got exposure through singing with the **Loretta Lynn** show for four years. MCA recording artist Kenny will be performing in North Hollywood's Palomino Club on February 20-21. His latest album, "The Blind Man In The Bleachers" has recently been released.

Tasmania, Hawaii, New Zealand, Australia, are some of the countries that MCA recording artist **Conway Twitty** will visit this September. Final details in the negotiations are nearing completion. And nearing the number one spot is Conway's latest MCA album, "Twitty" which contains his number one country single, "This Time I've Hurt Her More Than She Loves Me." . . . **Nat Stuckey's** first album for MCA Records will be titled "Independence" and is scheduled for a March 1 release. **David Barnes** is the producer for Twittybird Productions . . . **Governor Brown** of California, a country music fan, stopped by the Palomino to see **Bill Anderson's** closing show. When Bill Anderson discovered that the governor was in the audience he dedicated his closing bicentennial salute to him. After the show Bill gave him an autographed album and song book.

Little David Wilkins, MCA recording artist, will begin his third western states tour in April, which will include southern California, Utah, Arizona and wind up in Texas. Little David's latest single was written especially for winding up or down, it's his "The Good Night Special."

. . . **Tanya Tucker** will tour Britain in March and record a television special for the BBC. Tanya's latest single, "Don't Believe My Heart Can Stand Another You" is traveling toward the top of the country single charts. It's from her latest album, "Lovin' And Learnin'" on MCA Records . . . **Joni Lee**, MCA recording artist, stopped by MCA Records in Universal City, California to meet the office personnel and take photos for her debut album. Joni's premiere single "I'm Sorry Charlie" brought Joni to the foreground after touring with her father **Conway Twitty**. Sister **Kathy Twitty** was also in town and both Twittys attended the American Music Awards to represent Conway, who was working in Portland, Maine.

Brenda Lee is back in Nashville after a working and playing cruise on the Greek luxury liner 'Stella Solaires,' which stopped in such exotic places as Port Au Prince, Haiti, Montego Bay, Jamaica, Cartagena, Venezuela and the Panama Canal Zone. Her latest single "Find Yourself Another Puppet" is a strong contender for the top of the country charts . . . **Dolly Parton's** new record could be adopted as her theme song, "Hey, Lucky Lady." Dolly wrote both sides of her single which shipped Feb. 1 on RCA with **Porter Wagoner** handling the control board. The flip side features a haunting question by Miss Parton, "Most Of All, Why." . . . Songs have a strange origin sometimes . . . **Peggy Russell** penned "The Cowboy And The Lady" currently a single by **Patsy Sledd** on Mega Records. Seems Peggy was watching **Waylon Jennings** and **Eva Gabor** on the **Merv Griffin** show and the unusual pairing of the two guests prompted the song title.

"Here Come The Flowers" is the title of **Dottie West's** new single which has just been released on RCA with independent producer **Chips Moman** producing. Moman was hand-picked by **Chet Atkins** to produce Miss West's session at American Studio. This marked the first time Miss West had ever recorded outside the walls of RCA, and the redhead reports "this record is a whole new sound for Dottie West." Moman and his wife **Toni Wine** — co-wrote "Flowers"

which Dottie describes as "a message song for the girls."

Mike Lloyd has announced the formation of a new Nashville-based record label, Disco Country Records. The label, to be headed up by Lloyd, will specialize in disco-oriented products in both the pop and country fields. Already signed to Disco Country Records is **Marci Lang** with her first release expected shortly . . . Roseway International Records, new Seattle-based label has signed **Roosevelt Savannah** ("Mr. Country Soul") to an exclusive contract and his first single has just been released. The disking pairs "Ramblin' Rose" and "House Of Gold." Firm expects to ship the initial LP by the black performer this spring.

Billy Walker has been signed for three days at the Aberdeen Rodeo for July 30-31 and August 1. Walker is originally from Texas, and won't have any problem feeling at home at a rodeo . . . **The Blackwood Singers** will be featured six days at Hershey Park, Pennsylvania in July 1976. The entertainment director of Hershey said that The Blackwood Singers were such a big hit in 1975 and pulled such a large crowd every performance, that it was a must to bring them back . . . **Gary Stewart** is reportedly very excited over the formation of the Gary Stewart International Fan Club. The address is Gary Stewart International Fan Club, P.O. Box 12611, Nashville, Tenn. 37212. Gary's current single is titled "Oh Sweet Temptation."

Stardom Records and Modstar Music Publishing, Inc. recently held open house at their new offices in the Faron Young building in Music City . . . RCA's **Ronnie Prophet** has just completed a short promo trip of Texas and the Ohio areas where interest in his "Shine On" single continues to mushroom. Ronnie met with key accounts, press and radio people at special parties in Dallas and in Cleveland . . . **Ronnie Milsap** and **Gary Stewart** will play a three-day gig together in L.A. (Feb. 24-26). The Troubadour will be the setting for the two RCA superstars . . . Dallas based the "Side Of The Road" gang was recently in Music City recording at American Studios. The LP is set for an early spring release on Capitol Records . . . **Sherri Pond's** "Calling Rubber Duck" on the Music City Workshop label is rapidly arousing interest all over the country. It's the woman's answer to "Convoy," and has been put on 'rush release' due to the overwhelming public demand. The record, written by Sherri, and produced by her manager, **Mike Figlio**, was recorded at LSI Studio in Nashville. "Calling Rubber Duck" has had the fastest response of any record to come out of Nashville in a long, long time.

Worldwide Sound Distributors has signed exclusive distribution rights for Raven Records of Sacramento, California. Raven has two releases being shipped now. One is "Two Different Dreams" by **Sandy Hughes**, the other is "Let's Go Back To The Country" by **Jerry McClendon**. They have also signed distribution rights with ASI in Norfolk, Virginia with artists **Goolsby and Plante** on the release "Life's A Bitch" . . . **Charley Pride** just returned from L.A. after taping a "Dinah" show, which will air in mid-February. He also appeared on the "Tonight Show" January 27 . . . **Hank Locklin**, who just signed with Plantation Records has just had his first single release out on that label titled "These Arms You Push Away." Locklin, veteran music personality is known for such greats as "Send Me The Pillow That You Dream On," etc.

Ray Stevens' Ahab Music Publishing

top country LP's

| | | | | | |
|----|---|----|----|--|----|
| 1 | BLACK BEAR ROAD C.W. McCall (MGM 5008) | 1 | 26 | ODD MAN IN Jerry Lee Lewis (Mercury SRM 1-1064) | 30 |
| 2 | OVERNIGHT SENSATION Mickey Gilley (Playboy PB 408) | 3 | 27 | THE BEST OF THE STATLER BROTHERS (Mercury SRM 1-1037) | 31 |
| 3 | THE HAPPINESS OF HAVING YOU Charley Pride (RCA APL 1-1241) | 2 | 28 | WINDSONG John Denver (RCA APL 1-1183) | 22 |
| 4 | LOVE PUT A SONG IN MY HEART Johnny Rodriguez (Mercury SRM 1-1057) | 11 | 29 | THE FIRST TIME Freddie Hart (Capitol ST 11449) | 19 |
| 5 | ROCKY Dickey Lee (RCA APL 1-1243) | 4 | 30 | RHINESTONE COWBOY Glen Campbell (Capitol SW 11430) | 26 |
| 6 | TWITTY Conway Twitty (MCA 2176) | 14 | 31 | SINCE I MET YOU BABY Freddy Fender (GRT 8005) | 28 |
| 7 | PRISONER IN DISGUISE Linda Ronstadt (Asylum 7E-1045) | 5 | 32 | COUNTRY GOLD Danny Davis & The Nashville Brass (RCA APL 1-1240) | 35 |
| 8 | COUNTRY WILLIE Willie Nelson (United Artists LA 510-G) | 6 | 33 | 200 YEARS OF COUNTRY MUSIC Sonny James (Columbia KC 34035) | 38 |
| 9 | WHAT CAN YOU DO TO ME NOW Willie Nelson (RCA APL 1-1234) | 8 | 34 | THE NIGHT ATLANTA BURNED The Atkins String Co. (RCA APL 1-1233) | 18 |
| 10 | ARE YOU READY FOR FREDDY Freddy Fender (ABC/Dot DOSD 2044) | 10 | 35 | BARBI BENTON (Playboy PB 406) | 23 |
| 11 | CLEARLY LOVE Olivia Newton-John (MCA 2148) | 9 | 36 | SWANS AGAINST THE SUN Michael Murphey (Epic PE 33851) | 40 |
| 12 | SOMEBODY LOVES YOU Crystal Gayle (United Artists LA 543G) | 13 | 37 | LOVE IN THE HOT AFTERNOON Gene Watson (Capitol ST 11443) | 36 |
| 13 | RONNIE MILSAP/NIGHT THINGS Ronnie Milsap (RCA APL 1-1223) | 7 | 38 | STEPPIN' OUT Gary Stewart (RCA APL 1-1225) | 44 |
| 14 | UNCOMMONLY GOOD COUNTRY Dave Dudley (United Artists LA 512G) | 12 | 39 | LOVE, YOU'RE THE TEACHER Linda Hargrove (Capitol ST 11463) | 29 |
| 15 | THE OUTLAWS Waylon Jennings/Willie Nelson/ Jessi Colter/Tompall Glaser (RCA APL 1-1321) | 21 | 40 | ROCK 'N COUNTRY Freddy Fender (ABC/Dot DOSD 2050) | — |
| 16 | THE BLIND MAN IN THE BLEACHERS Kenny Starr (MCA 2177) | 27 | 41 | HARPIN' THE BLUES Charlie McCoy (Monument KZ 33802) | 41 |
| 17 | TODAY I STARTED LOVING YOU AGAIN Sammi Smith (Mega MLPS 612) | 17 | 42 | WHEN THE TINGLE BECOMES A CHILL Loretta Lynn (MCA 2179) | — |
| 18 | THE VERY BEST OF RAY STEVENS (Barnaby BR 6018) | 20 | 43 | RAY GRIFF (Capitol ST 11486) | 49 |
| 19 | LOVIN' AND LEARNIN' Tanya Tucker (MCA 2167) | 33 | 44 | EASY AS PIE Billy "Crash" Craddock (ABC/Dot DOSD 2040) | — |
| 20 | GREATEST HITS VOL. II Tom T. Hall (Mercury SRM 1044) | 24 | 45 | COWBOYS AND DADDYS Bobby Bare (RCA APL 1-1222) | 37 |
| 21 | ELITE HOTEL Emmylou Harris (Reprise MS 2236) | 32 | 46 | SOMETIMES Bill Anderson & Mary Lou Turner (MCA 2182) | — |
| 22 | REDHEADED STRANGER Willie Nelson (Columbia PC 33482) | 15 | 47 | BEFORE THE NEXT TEARDROP FALLS Freddy Fender (ABC/Dot DOSD 2020) | 43 |
| 23 | HANK WILLIAMS, JR. & FRIENDS (MGM M3G 5009) | 25 | 48 | THE WORLD OF CHARLIE RICH Charlie Rich (RCA APL 1-1242) | — |
| 24 | JESSI Jessi Colter (Capitol ST 11477) | 34 | 49 | HONEY TOAST AND SUNSHINE Susan Raye (Capitol ST 11472) | 50 |
| 25 | GREATEST HITS Don Williams (ABC/Dot DOSD 2036) | 16 | 50 | THE TOMMY OVERSTREET SHOW LIVE FROM THE SILVER SLIPPER (ABC/Dot DOSD 2038) | 39 |

Company boasts one writer — other than Ray. **Layne Martine** penned **Jerry Lee Lewis'** current Mercury single "Don't Boogie Woogie When You Say Your Prayers Tonight," and **Mel Street's** GRT single "The Devil In Your Kisses." Other top charters by Layne have been such as "Crash" **Craddock's** "Rub It In" and Ray's "Everybody Needs A Rainbow." . . . **Mack Davis** and **Dolly Parton** have been added to the list of presenters for the Academy of Country Music Dinner/Awards to be held at the Hollywood Palladium, Thursday, Feb. 19 . . . Concert Express announced today that the first two concerts of **Merle Haggard's** 1976 tour sold out in advance. On Jan. 30 the Merle Haggard show played two performances at the theatre of the Fresno Convention Center, selling out three days in advance for a gross of \$32,000. On Jan. 31, the show played the Anaheim Convention Center, selling out five days in advance for a gross of \$62,000. Appearing with Merle Haggard is his regular show featuring **The Strangers**, **Leona Williams**, **Ronnie Reno**, ten year old fiddle player **Tigar Bell** and special guest **Doug Kershaw**.

juanita jones

CBS Country Holds Top Chart Positions

NASHVILLE — A close look at **Cash Box's** current country singles chart reveals that CBS Records leads all other record companies in total chart activity with a solid seventeen percent. Virtually every country single released recently by CBS Records currently appears on the chart.

This overwhelming chart activity is significant of CBS Records' ongoing commitment to the country music industry and the maintenance and further development of its Nashville artist roster.

This CBS creative country endeavor is directed by vice president of marketing **Tony Martell**, vice president of a&r **Billy Sherrill** and vice president of Nashville operations **Ron Bledsoe**, while the national country promotion efforts are guided by **Joe Casey** for Columbia and **Roy Wunsch** for Epic and the CBS custom labels.

CASH BOX TOP 100 COUNTRY

February 21, 1976

| | | | | | | |
|----|---|----|---|----|---|----|
| 1 | DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU Tanya Tucker (MCA 40497) | 2 | WHEN THE TINGLE BECOMES A CHILL Loretta Lynn (MCA 40484) | 69 | DON'T BOOGIE WOOGIE (WHEN YOU SAY YOUR PRAYERS TONIGHT) Jerry Lee Lewis (Mercury 73763) | 85 |
| 2 | GOOD HEARTED WOMAN Waylon Jennings & Willie Nelson (RCA JH 10529) | 3 | LET IT SHINE Olivia Newton-John (MCA 40495) | 21 | I CAN ALMOST SEE HOUSTON FROM HERE Katy Moffat (Columbia 3-10271) | 74 |
| 3 | HANK WILLIAMS, YOU WROTE MY LIFE Moe Bandy (Columbia 3-10265) | 5 | MY WINDOW FACES SOUTH Sammi Smith (Mega 1246) | 49 | 'TIL I CAN MAKE IT ON MY OWN Tammy Wynette (Epic 8-50196) | — |
| 4 | SOMEBODY LOVES YOU Crystal Gayle (U A XW 740-Y) | 4 | THE BLIND MAN IN THE BLEACHERS Kenny Starr (MCA 40474) | 34 | TEXAS Charlie Daniels Band (Kama Sutra 607) | 75 |
| 5 | I'M SORRY CHARLIE Joni Lee (MCA 40501) | 9 | PHANTOM 309 Red Sovine (Starday 101) | 42 | JUNK FOOD JUNKIE Larry Groce (Warner Bros./Curb 8165) | 81 |
| 6 | SOMEBODY HOLD ME UNTIL SHE PASSES BY Narvel Felts (ABC/Dot 17598) | 6 | QUEEN OF THE SILVER DOLLAR Dave & Sugar (RCA JH 10425) | 39 | I COULDN'T BE ME WITHOUT YOU Johnny Rodriguez (Mercury 73769) | — |
| 7 | REMEMBER ME Willie Nelson (Columbia 3-10275) | 11 | YOUNG LOVE Ray Stevens (Barnaby 618) | 44 | YOU COULD KNOW AS MUCH ABOUT A STRANGER Gene Watson (Capitol 4214) | — |
| 8 | THE WHITE KNIGHT Cledus Maggard & The Citizens Band (Mercury 73751) | 1 | IF I LET HER COME IN Ray Griff (Capitol P4208) | 50 | THE CALL Anne Murray (Capitol 4207) | 82 |
| 9 | STANDING ROOM ONLY Barbara Mandrell (ABC/Dot DOA 17601) | 10 | I'M HIGH ON YOU Jack Blanchard & Misty Morgan (Epic 8-50181) | 48 | QUEEN OF THE STARLIGHT BALLROOM David Wills (Epic 8-50188) | 89 |
| 10 | SINCE I FELL FOR YOU Charlie Rich (Epic 8-50182) | 18 | ('TIL) I KISSED YOU Connie Smith (Columbia 3-10277) | 51 | SHE'S HELPING ME GET OVER LOVING YOU Joe Stampley (Epic 8-50179) | 22 |
| 11 | MOTELS AND MEMORIES T.G. Sheppard (Melodyland ME 6028F) | 14 | SOMETIMES Johnny Lee (ABC/Dot DOA 17603) | 45 | DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME Mickey Gilley (Playboy P6063A) | — |
| 12 | SOMETIMES Bill Anderson & Mary Lou Turner (MCA 40488) | 12 | TOO BIG A PRICE TO PAY Kenny Price (RCA 10460) | 47 | THE DEVIL IN YOUR KISSES (AND THE ANGEL IN YOUR EYES) Mel Streeet (GRT 043) | 83 |
| 13 | THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME Conway Twitty (MCA 40492) | 13 | I'M SO LONESOME I COULD CRY Terry Bradshaw (Mercury 73760) | 68 | THE DOOR I USED TO CLOSE Roy Head (ABC/Dot 17608) | 97 |
| 14 | DON'T STOP IN MY WORLD (IF YOU DON'T MEAN TO STAY) Billy Walker (RCA JH 10466) | 17 | LOVE WAS THE WIND Melba Montgomery (Elektra E 45296) | 52 | ALL THE KINGS HORSES Lynn Anderson (Columbia 3-10280) | — |
| 15 | CONVOY C.W. McCall (MGM 14839) | 15 | YOU ARE THE SONG Freddie Hart (Capitol P4210) | 58 | THUNDERSTORMS Cal Smith (MCA 40517) | — |
| 16 | THE HAPPINESS OF HAVING YOU Charley Pride (RCA PB 10455) | 7 | SWEET SENSUOUS FEELING Sue Richards (ABC/Dot DOA 17600) | 54 | DON'T LET SMOKEY MOUNTAIN SMOKE GET IN YOUR EYES Osborne Brothers (MCA 40509) | 84 |
| 17 | FASTER HORSES Tom T. Hall (Mercury 73755) | 19 | ANGELS, ROSE AND RAIN Dickey Lee (RCA PB 10543) | 57 | BUMP BOUNCE BOOGIE Asleep At The Wheel (Capitol 4187) | 79 |
| 18 | THE ROOTS OF MY RAISING Merle Haggard (Capitol P4204) | 26 | THE PRISON SONG/BACK IN THE SADDLE AGAIN Sonny James (Columbia 3-10276) | 60 | I'M A TRUCKER Johnny Russell (RCA JH 10563) | — |
| 19 | LONGHAIRD REDNECK David Allan Coe (Columbia 3-10254) | 23 | PALOMA BLANCA George Baker Selection (Warner Bros. WBS 8115) | 59 | WILD WORLD Mike Wells (Playboy 6061) | — |
| 20 | THE SWEETEST GIFT/TRACKS OF MY TEARS Linda Ronstadt & Emmylou Harris (Asylum 45295) | 24 | PLAY ME NO MORE SAD SONGS Rex Allen Jr. (Warner Bros. WBS 8171) | 56 | OVERNIGHT SENSATION Mickey Gilley (Playboy 6055) | 29 |
| 21 | BROKEN LADY Larry Gatlin (Monument 8-8680) | 25 | OH SWEET TEMPTATION Gary Stewart (RCA PB 10550) | 69 | STRAWBERRY CAKE Johnny Cash (Columbia 3-10279) | 93 |
| 22 | IT'S MORNING (AND I STILL LOVE YOU) Jessi Colter (Capitol 4200) | 27 | I JUST GOT A FEELING LaCosta (Capitol 4209) | 65 | WHAT A NIGHT David Houston (Epic 8-50186) | 92 |
| 23 | AMAZING GRACE (USED TO BE HER FAVORITE SONG) Amazing Rhythm Aces (ABC 12132) | 8 | THE GOOD NIGHT SPECIAL Little David Wilkins (MCA 40510) | 70 | I LOVE YOU BECAUSE Jim Reeves (RCA 10557) | — |
| 24 | IF I HAD TO DO IT ALL OVER AGAIN Roy Clark (ABC/Dot DOA 17605) | 40 | THE BATTLE George Jones (Epic 8-50187) | 78 | FREE TO BE Eddy Raven (ABC/Dot DOA 17595) | 28 |
| 25 | WILD SIDE OF LIFE Freddy Fender (GRT 039) | 30 | YOU'LL LOSE A GOOD THING Freddy Fender (ABC/Dot DOA 17607) | 72 | PLAY THE SADDEST SONG ON THE JUKEBOX Carmol Taylor (Elektra 45299) | — |
| 26 | FEEL AGAIN Faron Young (Mercury 73731) | 16 | DRINKIN' MY BABY (OFF MY MIND) Eddie Rabbitt (Elektra 45301) | 77 | YOU MAKE LIFE EASY Joe Stampley (ABC/Dot 17599) | — |
| 27 | ANOTHER MORNING Jim Ed Brown (RCA 10531) | 38 | CIRCLE OF TEARS Chip Taylor (Warner Bros. WBS 8159) | 64 | SOMETIMES I TALK IN MY SLEEP Randy Cornor (ABC/Dot DOA 17592) | 53 |
| 28 | HOW GREAT THOU ART Stallier Brothers (Mercury 73732) | 35 | FIRE ON THE BAYOU Bill Black Combo (Hi SN 2301) | 63 | SHOW ME WHERE Ruby Falls (50 States 39) | — |
| 29 | ANOTHER NEON NIGHT Jean Sheppard (United Artists XW 745Y) | 36 | MAIDEN'S PRAYER/SAN ANTONIO STREET Maury Finney (Soundwaves 4525) | 73 | DOG TIRED OF CATTIN' AROUND Shylo (Columbia 3-10267) | — |
| 30 | SHADOWS OF MY MIND Vernon Oxford (RCA JH 10442) | 33 | I'LL BE YOUR SAN ANTOINE ROSE Doltsy (RCA JH 10423) | 31 | JUST IN CASE Ronnie Milsap (RCA PB 10420) | 80 |
| 31 | SHINE ON Ronnie Prophet (RCA PB 50136) | 37 | LOVE LIFTED ME Kenny Rogers (United Artists 746) | 20 | FLY AWAY John Denver (RCA 10517) | 46 |
| 32 | PICK ME UP ON YOUR WAY DOWN Bobby G. Rice (GRT 036) | 41 | HONEY TOAST AND SUNSHINE Susan Raye (Capitol P4197) | 66 | MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS Ed Bruce (United Artists UA 732Y) | 71 |
| 33 | TILL THE RIVERS ALL RUN DRY Don Williams (ABC/Dot DOA 17604) | 55 | FIND YOURSELF ANOTHER PUPPET Brenda Lee (MCA 40511) | 76 | | |
| | | | MATTER OF PRIDE Lawanda Lindsey (Capitol P4195) | 67 | | |
| | | | A SATISFIED MIND Bob Luman (Epic 8-50183) | 94 | | |

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

| | | | | | | | |
|---|----|---|-----|--|----|--|----|
| All The King's (Starship — ASCAP) | 82 | Honey Toast And Sunshine (Chess — ASCAP) | 65 | Oh Sweet Temptation (Rose Bridge — BMI) | 54 | The Battle (Al Gallico — BMI) | 57 |
| Amazing Grace (Fourth Floor — ASCAP) | 23 | How Great Thou Art (Manna — BMI) | 28 | Overnight Sensation (Hall-Clement — BMI) | 88 | The Blind Man (Tree — BMI) | 37 |
| Angels (Combine — BMI/Music City — ASCAP) | 50 | I Can Almost See Houston (Central — BMI) | 70 | Paloma Blanca (Hans Bouwens) | 52 | The Call (Beechwood — BMI) | 76 |
| Another Morning (Show Biz — BMI) | 27 | I Couldn't Be Me (Return/ATV — BMI) | 74 | Phantom 309 (Fort Knox — BMI) | 38 | The Devil In Your Kisses (Ahab — BMI) | 80 |
| Another Neon Night (Birchfield — BMI) | 29 | If I Had To Do It (House Of Gold — BMI) | 24 | Play Me Up (Tree — BMI) | 32 | The Door (Acuff-Rose/Altam — BMI) | 81 |
| A Satisfied Mind (Fort Knox — BMI) | 68 | If I Let Her Come In (Blue Echo — ASCAP) | 41 | Pick Me No (Unarc/Brougham Hall — BMI) | 53 | The Good Night (Forrest Hills — BMI) | 56 |
| Broken Lady (First Generation — BMI) | 21 | I Just Got A Feeling (Al Gallico/Algee — BMI) | 55 | Queen Of The Silver Dollar (Evil Eye — BMI) | 39 | The Happiness Of (Contention — SESAC) | 16 |
| Bump Bounce Boogie (Asleep At The Wheel/Black Coffee — BMI) | 85 | I'll Be Your San Antone (Sunbury — ASCAP) | 63 | Queen Of The Starlight (Shelmar-Poe/Unichappell — BMI) | 77 | The Prisoner's (Shapiro Bernstein — ASCAP) | 51 |
| Circle Of Tears (Blackwood/Black Road — BMI) | 60 | I Love You Because (Acuff-Rose — BMI) | 91 | Remember Me (Vogue — BMI) | 7 | The Roots Of My Raising (Blue Book — BMI) | 18 |
| Convo (American Gramophone — SESAC) | 15 | I'm A Trucker (Jack & Bill — ASCAP) | 86 | Shadows Of My Mind (Hermitage — BMI) | 30 | The Sweetest Gift (Stamps Baxter — BMI) | 20 |
| Dog Tired (Partner/Julep — BMI) | 97 | I'm High On You (Hall/Clement — BMI) | 42 | Shine On (Chappell — CAPAC) | 31 | The White Knight (Unichappell — BMI) | 8 |
| Don't Believe My Heart (Onhisown — BMI) | 1 | I'm So Lonesome (Fred Rose — BMI) | 46 | Show Me Where (Blue Echo — ASCAP) | 96 | Thunderstorms (Tree — BMI) | 83 |
| Don't Boogie Woogie (Ahab — BMI) | 69 | I'm Sorry (Cherry Lane — ASCAP) | 5 | Since I Fell For You (Warner Bros. — ASCAP) | 10 | 'Til I Can Make It (Algee/Altam — BMI) | 71 |
| Don't Let Smokey (Double Tree — SESAC) | 84 | It's Morning (Bar — BMI) | 22 | Somebody Loves You (Al Cartee/Ensign — BMI) | 6 | (Till) I Kissed You (Acuff-Rose — BMI) | 43 |
| Don't Stop In My World (Showbiz — BMI) | 14 | Junk Food (Peaceable Kingdom — BMI) | 73 | Somebody Loves You (Jock — BMI) | 4 | Till The Rivers All (Horsecreek — BMI) | 33 |
| Don't The Girls All (Singletree — BMI) | 79 | Just In Case (Pi-Gem — BMI) | 98 | Sometimes (Stallion — BMI) | 12 | Too Big A Price (Kenny Price — BMI) | 45 |
| Drinkin' My Baby (Unichappell/S-P-R — BMI) | 59 | Let It Shine (Window — BMI) | 35 | Sometimes (Grand Prize — BMI) | 44 | What A Night (Algee/Al Gallico — BMI) | 90 |
| Faster Horses (Hallnote — BMI) | 17 | Love Lifted Me (John T. Benson — ASCAP) | 64 | Sometimes I Talk (Milene — ASCAP) | 95 | When The Tingle (Wilderness — BMI) | 34 |
| Feel Again (Cherry Tree — SESAC) | 26 | Love Was The Wind (Window — BMI) | 47 | Standing Room Only (Sunbury — ASCAP) | 9 | Wild Side Of Life (Travis — BMI) | 25 |
| Find Yourself Another (Goldline — ASCAP) | 66 | Maiden's Prayer (Hitkit — BMI) | 62 | Strawberry Cake (House of Cash — BMI) | 89 | Wild World (Irving — BMI) | 87 |
| Fire On The Bayou (Fi — ASCAP) | 61 | Mamas Don't (Tree/Sugarplum — BMI) | 100 | Sweet Sensuous Feeling (Al Cartee — BMI) | 49 | You Are The Song (Proud Bird — BMI) | 48 |
| Fly Away (Cherry Lane — ASCAP) | 99 | Matter Of Pride (Blue Book — BMI) | 67 | Texas (Kama Sutra/Rada Daz — BMI) | 73 | You Could Know As (Hotel — ASCAP) | 75 |
| Free To Be (Milene — ASCAP) | 92 | Motels And Memories (Ofjack — BMI) | 11 | | | You'll Lose A Good Thing (Crazy Cajun — BMI) | 58 |
| Good Hearted (Baron/Willie Nelson — BMI) | 2 | My Window (Hallmark/Melody — ASCAP) | 36 | | | You'll Lose A Good Thing (Crazy Cajun — BMI) | 58 |
| Hank Williams You Wrote (Acuff-Rose — BMI) | 3 | | | | | You Make Life Easy (Gallico/Algee — BMI) | 94 |
| | | | | | | Young Love (Lewary — BMI) | 41 |

Chill

Loretta's new album never stops with the "tingles," it starts with her current hit single and moves to "Red, White And Blue," "Rhinstone Cowboy" and many others.



Loretta Lynn
When The Tingle Becomes A Chill

MCA-2179

MCA RECORDS

Steele Set As 4 Star Veep

NASHVILLE — Joe Johnson, president of 4 Star Record, publishing and multimedia companies, announced the appointment of Alexander Steele to vice-president and general manager of the new Nashville based complex.

Steele's position will involve him in all phases of the 4 Star management, in essence, he is to be vice-president and assistant to the president.

Alexander brings to 4 Star an extensive understanding and background of international and domestic banking. A graduate of the University of North Carolina (at Chapel Hill) with a A.B. in economics, he most recently was with Commerce Union Bank of Nashville dealing in the areas of national accounts and corporate loans. During his tenure with the bank, Alex was appointed to the newly formed international department, traveling extensively overseas in southeast Asia developing business accounts.

Joe Johnson expressed his pleasure regarding this appointment by saying, "Along with the many talented and creative individuals in this industry, we at 4 Star welcome a man with sound business experience."

Charley Pride Tour Includes Symphony Orchestra Date

NASHVILLE — Chardon, Inc., exclusive booking agents for RCA singer Charley Pride, announced today that negotiations had been finalized for Charley's first appearance with a symphony orchestra.

Charley, backed by a 31-piece orchestra, will appear Feb. 21 at the Edmonton Exhibition Hall in Edmonton, Alberta, Canada. The hour long show, which will be produced by Northwest Video, will be filmed for World Rights, and will be available for distribution throughout the world.

The date will be the kick-off show for Charley's Canadian tour, and will also mark the special Canadian LP release of a new Charley Pride album entitled, "20 Favorite Hits." The album will be available only in Canada.

Word Sales Awards

WACO, TEXAS — Five sales representatives of the record-music staff of Word Inc received special awards at the recent winter sales conference held here. Salesman of the year was Tom Ramsey, Atlanta, now promoted to regional manager. Another regional manager, John Moore, Chicago, was cited for special achievements in 1975 along with Bob Wood, Sherman, Texas.

Tom Johnson, Minneapolis, was named Rookie of the Year and David Alderfer, Harleysville, Pennsylvania, was recognized by the religious music label for his overall improvement and contributions.

Trophies were presented to the representatives by Stan Moser, sales manager, record-music staff.

Floyd's Candy Pants

NEW YORK — Floyd Cramer has an RCA single, "Candy Pants," released to cash in on the current fad for licorice-laced, all candy underwear called Candy pants, that have been test marketed successfully by confectionary makers in New York, Chicago, Los Angeles and Indiana. The instrumental was produced by Chet Atkins and Chips Moman.



ON THE DOTTED LINE — Artist/writer Bobby Borchers (center) signs a long term recording contract with Playboy Records as Eddie Kilroy (left), director of Nashville operations for Playboy and Nick Hunter (right), national country promotion director for the label, look on. Borchers' first release on Playboy will be "Someone's With Your Wife Tonight, Mister."



ROY'S BACK — Singer Roy Orbison recently signed a long-term recording contract with Monument Records. The signing marks Orbison's return to Monument where from 1959 through 1965 he had a string of eighteen top ten hits. Pictured helping Orbison celebrate his return to Monument are, from left, John Dorris, vice president and director of finance for Monument, Orbison, Mrs. Fred Foster, Fred Foster, president of Monument Records and Wesley Rose, Acuff-Rose Publishing.



ALL TANYA'S FRIENDS ARE ALSO FANS — Waylon Jennings and other country music fans turned out for Tanya Tucker's first appearance at the Palomino Feb. 6 and 7. Tanya was joined on stage by Waylon during her second show on Saturday night. Also stopping by were TV's Anson Williams from "Happy Days" and Mary K. Place from "Mary Hartman, Mary Hartman." Pictured backstage opening night congratulating Tanya were Jerry Crutchfield, producer of her newest MCA album "Lovin' And Learnin'." Lou Cook, MCA's vice president of administration, Tanya, Rick Frio, MCA's vice president of marketing and John Brown, MCA's national country promotion director.

Country Radio

Jay St. John at WVOJ Jacksonville says "Motels And Memories" is the hottest single in his listening area. Sherry Bryce has announced the formation of a new company, Tracks, Inc., which will specialize in radio documentaries, vignettes and other special programming. Sherry's background was in radio prior to signing with MGM Records. In her new company she and her associate, Mike Hanes, will be doing the voicework and Mel Tillis, vice-president and partner in the company, will serve in a consultant capacity. Sherry's office will be located at 1722 West End Ave., Nashville, Tennessee.

The Midnight Cowboy, who broadcasts for KTWO in Casper, Wyoming is looking for old and new product from all record companies. The station went to 50,000 watts on January 26 and he would also appreciate recorded id's from artists. He is on air from midnight 'til five. His address is KTWO, P.O. Box 2720, Casper, Wyoming 82602. There is going to be a lot of "Roaring" in the Les Acre household during August of '76. Les, program director of Memphis country station WMC is a Leo, his wife is a Leo and they have scheduled the arrival of a new little Leo come August.

Buck Owens Hits The Concert Trail

LOS ANGELES — Buck Owens launches his bicentennial concert tour with a Feb. 20 date in Billings, Montana, it was announced today by Owens' manager Jack McFadden. Other states on the tour include Oklahoma, California, West Virginia and New York.

The itinerary includes Billings (Feb. 20), Muskogee, Okla. (21), Tulsa (22), Oklahoma City (23), Sacramento (27-28), Wheeling, W.V. (Mar. 20), New York City (Riverboat Room, Empire State Bldg.) (21) and Houston (Apr. 2-3).

Johnny Cash Back On The Road

NASHVILLE — Johnny Cash has returned to the stage after two months vacation.

The first weeks of the 1976 bicentennial tour by the Johnny Cash Show has played to sell out crowds, covering Green Bay, Wisc., Rockford, Ill., Madison, Wisc., Kansas City, Kansas, Wichita, Kansas, and Salina, Kansas (in fact an afternoon show was added in Salina to handle the crowds).

Coal Company Exec. Moves Into Music

NASHVILLE — Charlie McNamee, president of Continental Coal Co. in Dayton, Ohio and Music Cities' Bill Holmes and Jimmy Payne have opened two publishing companies here. Clancy Music Inc. and Big "C" Music are located in the new C.M.A. building.

Tanya Tucker In L.A.

LOS ANGELES — Tanya Tucker, MCA recording artist, will be in Los Angeles during February for major promotional interviews and the taping of television appearances.

singles

DOLLY PARTON (RCA JH 10564)

Hey, Lucky Lady (2:20) (Owepar — BMI) (Dolly Parton)
Sounds like Miss Dolly's got herself another big hit with her self-penned "Lucky Lady." Country music's lucky to have a lady like Dolly Parton. Produced by Porter Wagoner, it's tip-top chart material. Flip: No info. available.

DONNA FARGO (ABC/Dot DOA 17609)

You're Not Charlie Brown (And I'm Not Raggedy Ann) (2:23) (Prima-Donna — BMI) (Donna Fargo)
From her LP, "Whatever I Say Means I Love You," Donna, in her unique vocal style says here that it's not a make-believe world. The clever words from the Fargo pen, and the up-tempo musical arrangement make this top choice for chart action. Flip: No info. available.

MAC CURTIS (Ranwood R-1050)

West Texas Women (2:10) (Hall-Clement — BMI) (Bob McDill/Roger Sovine)
With a country, swingin', up-tempo beat, Mac Curtis convinces the listener that there ain't nothin' like west Texas women. It's another box bet and could chart easily. Flip: No info. available.

WARNER MACK (MCA 40516)

I've Got A Friend (Just Over The Mountain) (2:56) (Hall-Clement — BMI) (Warner McPherson)
With a hand-clapping, gospel/country beat, this time Warner gives out with a singin' sermon, saying what this world needs is more love. We agree with that and charting should be heavy. Flip: No info. available.

THE MARSHALL TUCKER BAND (Capricorn CPS 0251)

Walkin' And Talkin' (2:25) (No Exit — BMI) (Toy Caldwell)
Searchin' For A Rainbow (3:03) (No Exit — BMI) (Toy Caldwell)
From the LP, "Searchin' For A Rainbow," it's a toss-up on this one. Both songs swing in that special Marshall Tucker way. Produced by Paul Hornsby, both sides are equally good listening. Flip: No info. available.

NAT STUCKEY (MCA 40519)

Sun Comin' Up (3:01) (Stuckey — BMI) (Nat Stuckey)
With that hand-clapping beat, and harmonica wailing in the background, Nat sings his own drinkin' song in that special Stuckey style. From the album, "Nat Stuckey," it's produced by David Barnes. The boxes should thrive, and it should "get there" on the charts. Flip: No info. available.

RED STEAGALL (ABC/Dot DOA 17610)

Lone Star Beer And Bob Wills Music (2:06) (Rodeo Cowboy/Otter Creek — BMI) (Glenn Sutton/Red Steagall)
What a combination . . . Lone Star beer, Bob Wills music . . . and Red Steagall! It's mighty fine country music with swinging fiddle throughout, and with a clever lyric and production by Glenn Sutton, it's a definite chart contender. Flip: No info. available.

BILLIE JO SPEARS (United Artists UA-XW764-Y)

What I've Got In Mind (2:39) (House Of Gold — BMI) (Kenny O'Dell)
A great quality vocal by Billie Jo Spears on this Kenny O'Dell song. With a tremendous musical arrangement, Billie Joe comes on strong and never lets up. It will bring requests, and charting is certain. Flip: No info. available.

BOBBY BORCHERS (Playboy P-6065-A)

Someone's With Your Wife Tonight, Mister (2:56) (Chappell — ASCAP) (Roy Bourke/Johnny Wilson)
There's some mighty strong words in the title, and Borchers delivers an exceptionally fine recorded performance on a tremendous piece of material. It's a masterful production by Eddie Kilroy with moderate tempo. This song says a lot . . . look for chart action. Flip: No info. available.

DAVE DUDLEY (United Artists UA-XW766-Y)

Sentimental Journey (2:30) (Morley — ASCAP) (B. Green/L. Brown/B. Homer)
Dave takes a different direction from the usual truck drivin' songs that's been his bag, and it sure sounds like ole D.D. is headed straight for a hit on this all-time favorite. It's been done time and time again, so spin this Dave Dudley rendition, listen . . . You'll be glad you did. Flip: No info. available.

GARY MACK (Soundwaves SW 4528)

To Be With You Again (3:23) (Singletree — BMI) (Marvis Harris)
A genuine quality vocal by Gary Mack is heard on this up-tempo, Dave Burgess production. Rich with harmonica and steel, and with effective back-up voices, it's about one who gave up everything to "ride the wheels of freedom" but found out it wasn't worth it. It's chart material. Flip: No info. available.

TRACEY BALIN (ABC/Dot DOA 17581)

You Don't Have Far To Go (2:50) (Owen — BMI) (Merle Haggard/J. Simpson)
Tracey sings a tearful love song and the penetrating, emotional treatment she gives it shows the artist's ability to put her vocal talent in the same direction with the lyric. Produced by Huey P. Meaux and Mickey Moody, we will hear more from Tracey Bolin. Flip: No info. available.

CARL SMITH (Hickory H-363)

She Is (3:16) (Milene — ASCAP) (Eddy Raven)
From the album, "The Girl I Love," Carl Smith sings the praises of his woman and loving her for just what "she is." The Eddy Raven penned song is a great choice of material for the Carl Smith vocal style. Produced by Wesley Rose, it could go high on the charts. Flip: No info. available.

LP's

VICTIM OF LIFE'S CIRCUMSTANCES — Delbert McClinton — ABC ABCD 907

The multi-talented Delbert McClinton sings a collection of his self-penned songs. The artist has "holding power" and the listener hears every word . . . it's like watching a live performance, and any one of the following selections could be a single in its own right. "Victim Of Life's Circumstances," "Honky Tonkin' (I Guess I Done Me Some)," "Two More Bottles Of Wine," "Lesson In The Pain Of Love," "Do It," "Object Of My Affection," "Ruby Louise," "Real Good Itch," "Solid Gold Plated Fool," "Morgan City Fool," and "Troubled Women."

THE STATESIDERS — Title TLP 007

This is the first album for the Mel Tillis band . . . and from all indications, it shouldn't be their last, and to quote their bossman, Mel Tillis, "I am very proud of my band, and after listening to this, I think you will understand why." Statesiders, we dddddd! Selections: "Stateside," "I'm A Nut," "Orange Blossom Special," "Midnight Rider," "Cruel Willie," "Easy Goin'," "Night Train," "The South's Gonna Do It Again," Monroe's Hornpipe" and "Faded Love."



New Additions To The Country Playlists

KGBS — LOS ANGELES

You Don't Have Far To Go — Tracy Balin — ABC/Dot
Sun Comin' Up — Nat Stuckey — MCA
Love You're The Teacher — Linda Hargrove — Capitol
I'm A Trucker — Johnny Russell — RCA
What I've Got In Mind — Billie Jo Spears — UA
You're Not Charlie Brown — Donna Fargo — ABC/Dot
Tulsa Turnaround — Gary Allen — UA
To Show You That I Love You — Brian Collins — ABC/Dot

KDFI — DENVER

I'm A Trucker — Johnny Russell — RCA
Misty Mountain Rain — Arlene Hardin — Capitol
Sun Comin' Up — Nat Stuckey — MCA
Lone Star Beer & Bob Wills Music — Red Steagall — ABC/Dot
37 To 27 — Show Me Where — Ruby Falls
47 To 36 — Thunderstorms — Cal Smith
38 To 30 — If I Let Her In — Ray Griff

WXCL — PEORIA

The Call — Anne Murray — Capitol
Strawberry Cake — Johnny Cash — Columbia
Hey Lucky Lady — Dolly Parton — RCA
I Couldn't Be Me Without You — Johnny Rodriguez — Mercury
What A Night — David Houston — Epic
It Sets Me Free — Jack Paris — Kaiac
Johnny Orphan — Randy Barlow — GAZ
My Head Hurts, My Feet Stink And I Don't Love Jesus — Jimmy Buffett — ABC
Sentimental Journey — Dave Dudley — UA

WIRE — INDIANAPOLIS

Stone Walls — Jim Croce — Lifesong
Misty Mountain Rain — Arlene Hardin — Capitol
I Couldn't Be Me Without You — Johnny Rodriguez — Mercury
Thunderstorms — Cal Smith — MCA
What I've Got In Mind — Billie Jo Spears — UA
You Could Know As Much About A Stranger — Gene Watson — Capitol
Queen Of The Starlight Ballroom — David Wills — Epic
Sun Comin' Up — Nat Stuckey — MCA

WITL — LANSING

Only 16 — Dr. Hook — Capitol
Mansion On The Hill — Michael Murphey — Epic
Someone's With Your Wife Tonight — Bobby Borchers — Playboy
If Anyone Ought To Know — Leona Williams — Tally
I Couldn't Be Me Without You — Johnny Rodriguez — Mercury
The Door I Used To Close — Roy Head — ABC/Dot

WJJD — CHICAGO

If I Let Her Come In — Ray Griff — Capitol
Til I Kissed You — Connie Smith — Columbia
Without Your Love, Mr. Jordan — Charlie Roff — Big Tree
Back In The Saddle Again — Sonny James — Columbia
Til I Can Make It On My Own — Tammy Wynette — Epic
Angels, Roses And Rain — Dickey Lee — RCA
It's Morning — Jessi Colter — Capitol
Don't Stop In My World — Billy Walker — RCA

WHK — CLEVELAND

Dog Tired Of Cattin' Around — Shylo — Columbia

ROY HEAD (ABC/Dot DOA 17608)

The Door I Used To Close (2:26) (Acuff-Rose/Altom — BMI) (D. Frazier/E. Montgomery)

This tremendous song is delivered with emotion by Roy Head. The musical arrangement compliments the contents of the lyric. Roy is good with ballads, and requests should pour in for this one. Chart action should be hot. Flip: No info. available.

KING EDWARD IV (AND THE KNIGHTS) (Soundwaves SW 4529)

Lonely Bull (2:30) (Almo — ASCAP) (S. Lake)
There's two and a half minutes of listening pleasure on this fantastic instrumental. Produced by Gene Elders, it's terrific brass, and a great musical treat. Flip: No info. available.

Hey Lucky Lady — Dolly Parton — RCA
Sun Comin' Up — Nat Stuckey — MCA
Mansion On The Hill — Michael Murphey — Epic
Don't The Girls All Get Prettier — Mickey Gilley — Playboy
I Couldn't Be Me Without You — Johnny Rodriguez — Mercury

KMAK — FRESNO

You'll Lose A Good Thing — Freddy Fender — ABC/Dot
Sweet Sensuous Feeling — Sue Richards — ABC/Dot
Texas — Charlie Daniels — Kama Sutra
Play Me No More Sad Songs — Rex Allen Jr. — WB
The Goodnight Special — Little David Wilkins — MCA

KBIS — BAKERSFIELD

The Goodnight Special — Little David Wilkins — MCA
Oh Sweet Temptation — Gary Stewart — RCA
I Just Got A Feeling — La Costa — Capitol
You Could Know As Much About A Stranger — Gene Watson — Capitol
Junk Food Junkie — Larry Groce — WB
Til I Kissed You — Connie Smith — Columbia
19 To 15 — Long Haired Redneck — David Allen Coe
23 To 19 — Roots Of My Raising — Merle Haggard
29 To 25 — You're The Song — Freddie Hart

WMC — MEMPHIS

The Battle — George Jones — Epic
What I've Got In Mind — Billie Jo Spears — United Artists
Angels, Roses And Rain — Dickey Lee — RCA
Sentimental Journey — Dave Dudley — United Artists
I Couldn't Be Me Without You — Johnny Rodriguez — Mercury
Mansion On The Hill — Michael Murphey — Epic

WIVK — KNOXVILLE

I Couldn't Be Me Without You — Johnny Rodriguez — Mercury
You're Not Charlie Brown — Donna Fargo — ABC/Dot
I'm A Trucker — Johnny Russell — RCA
The Call — Anne Murray — Capitol
I Love You Because — Jim Reeves — RCA
What A Night — David Houston — Epic

WVOJ — JACKSONVILLE

Queen Of The Starlight Ballroom — David Wills — Epic
Snap Crackle And Pop — Johnny Carver — ABC/Dot
You're Not Charlie Brown — Donna Fargo — ABC/Dot
Stonewalls — Jim Croce — Warner Bros.
What I've Got In Mind — Billie Jo Spears — United Artists
I Couldn't Be Me Without You — Johnny Rodriguez — Mercury

WBAP — FT. WORTH

The Good Night Special — Little David Wilkins — MCA
Drinkin' My Baby — Eddie Rabbitt — Elektra
I'm So Lonesome I Could Cry — Terry Bradshaw — Mercury
Find Yourself Another Puppet — Brenda Lee — MCA
The Devil In Your Kisses — Mel Street — GRT
Queen Of The Starlight Ballroom — David Wills — Epic
All The King's Horses — Lynn Anderson — Columbia
The Door I Used To Close — Roy Head — ABC/Dot

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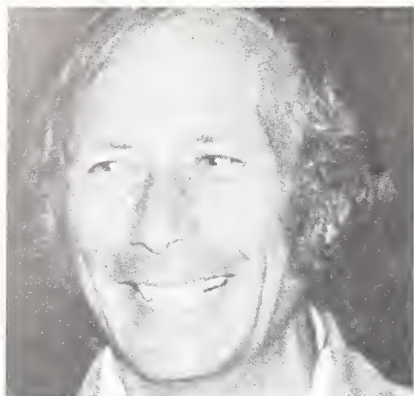
Jay Cooper On Grammys fr 10

members may select nominees from seven other categories only. The telecast itself will feature the presentation of 11 awards with the rest being announced in pre-telecast ceremonies.

Cooper had meetings with Pierre Cosette and Marty Pasetta (producer and director for the Grammy show) in Dec. 1975 to determine which categories to televise, whom to ask to appear and perform as well as to discuss the technicalities of the production. Haskin & Sells will tabulate all ballots (which are due Tues., Feb. 17). Jack Elliot and Alan Ferguson are co-musical directors for the show.

Cooper emphasizes that the CBS-TV crew of over 100 people who will be descending upon the Palladium this week and next are completely 're-doing' the stage for the show and will be assembling a new look in terms of specially designed sets. Cooper himself is hectically running around making sure that the complicated logistics don't get out of hand. Housing and transportation for those appearing on the show must be arranged in addition to the establishment of workable script for the 90 minute live telecast.

Cooper's personal goal may sound overly ambitious: "I want to make the entire world aware of music and make them realize the impact and significance of music as a major force. Too many people discount music as an important social force. Music not only reflects current trends, it also influences future opinions. The Beatles were creators of a new music, not just musicians playing current music. Music can lead as well as follow. The purpose of the Grammy awards is to make the public aware of the significance of music. After all, there are more music listeners than there are music buyers." Idealistic? Definitely. Yet one anecdote from Cooper best



describes the passion he brings to his NARAS duties. At age eight, he woke up in the middle of the night with a burning desire to write a song that he had been dreaming about. The song flowed effortlessly from him and he went back to sleep eagerly awaiting morning when he could play it for his father, who was a musician. As the sun awakened him, he rushed into his father and played him the composition. His father looked at him with a surprised smile and said, "Jay, that's great. I haven't heard that song in 20 years." Jay Cooper has made a reality of his dreams and his energy and enthusiasm typify the great tradition he and NARAS are building

Marley, Wailers At NARM Confab.

NEW YORK — Reggae group Bob Marley and the Wailers will perform at the annual NARM convention at the Diplomat Hotel, Hollywood, Florida, on March 21. They will fly in specially for the convention from Jamaica where they are completing their fourth Island Records album, due for April release. Marley said the Wailers will tour the U.S. on the album's release.

Brunswick Trial Continues fr 10

fairs and received, along with a co-manager, a percentage of all their earnings.

Thompson's testimony had been preceded by the longest sidebar conference (where counsel and the judge confer out of earshot of jury and public) in the trial so far. After the luncheon recess on Tuesday, Feb. 10, the first day he was on the stand, defense assistants and defendants claimed that a female member of the jury had asked Thompson for his autograph. Some said she had swooned over him. The result was a closing of the trial for nearly the entire afternoon, as Judge Frederick B. Lacey questioned each juror behind closed doors on the incident. He eventually dismissed juror #11 at his own discretion, giving no official reasons.

Royalty

The next day, Thompson told the government that the Chi-Lites received a royalty of 10% of 90% of wholesale. Greelish had him recount discussions he alleged had taken place between the group and Nat Tarnopol, president of Brunswick/Dakar and principal defendant. While appearing at the Apollo in 1970, Thompson said, the group had run short of money in New York and had asked Tarnopol for an advance on royalties, which he said Tarnopol had denied because "the group was in arrears."

Thompson said he had discussed the situation with Carl Davis, and later, while in New York in 1972, had gone with the group to Brunswick's offices. "We told Tarnopol we needed a \$1,000 advance on royalties."

Thompson said Tarnopol pointed to group member Eugene Record and said, "He is the one who spends the money, I pay the bills." Thompson said that Record was separated from the group by John Roberts, brought into a separate room to speak to Tarnopol, and when he

returned, Record's "glasses were off and his hand was on his left eye."

Thompson also alleged a more recent conversation, where Tarnopol said "all the artists will testify for him... that we give records to the poor communities." Thompson said he received a \$5,110 check at this time.

Tarnopol's attorney, Peter Parcher, stressed in cross questioning that Thompson expected a "break" from the government on his income tax evasion charges. Parcher read from the Chi-Lites' contract that royalties were to be paid twice a year. When Parcher asked Thompson whether or not the company had to pay advances on royalties, and if artists often asked for advances when royalties were not due, Thompson answered, "Yes." Thompson also told Parcher that the \$5,110 check he had received from Tarnopol was an advance, and *not* given on the condition that he testify on Tarnopol's behalf.

Most recently on the witness stand was Chi-Lite Eugene Record. He claimed that John Roberts had assaulted him in the presence of Nat Tarnopol, Carl Davis and a co-manager at the time Thompson said Record was separated from the group at Brunswick's New York office. He said Roberts "punched him in the face" when he demanded an advance.

The defense took a similar opening tack with Record, claiming that he had in effect "made a deal" with the government, pleading guilty to income tax evasion, then cooperating with the government in exchange for leniency. Once again the defense had the witness make clear that advances were granted at the company's discretion, and were not provided by the Chi-Lites' contract.

The royalty question became confused as Greelish claimed Parcher might mislead the jury by having the artists say they were not legally due advances. Greelish stated the government's position: "By not including sales on the books and records of the company, the royalty statements were incorrect. The artists were defrauded because advances would have been deducted from additional earnings," according to Greelish.

The trial continued.

Six New Mercury LPs Set For February

CHICAGO — A "best of" package on Uriah Heep, the solo debut of Heep's singer, David Byron, the Mercury debut of Charles Earland, and first albums by Cledus Maggard and Sebastian Hardie will be released in February by Phonogram, Inc./Mercury Records.

"The Best Of Uriah Heep" is being released in advance of the group's U.S. tour in March and April.

"Take No Prisoners" marks the solo debut of David Byron of Uriah Heep, who will remain with the group while a solo artist with Mercury Records. Charles Earland makes his Mercury debut with "Odyssey," the first recording by the respected keyboard artist since 1974.

Cledus Maggard, who has scored on both the country and pop charts with "The White Knight," debuts with an album of the same name. The album features various people, all portrayed by Cledus, aka Jay Hugueley, in situations using a C.B. radio.

The four piece Australian group Sebastian Hardie makes their US debut with "Four Moments," an album of their original material which is already gold in their home country.

It's gonna be a big campaign — the biggest. But the timing has to be right... a lot of coordination has to be done to get it all perfect.

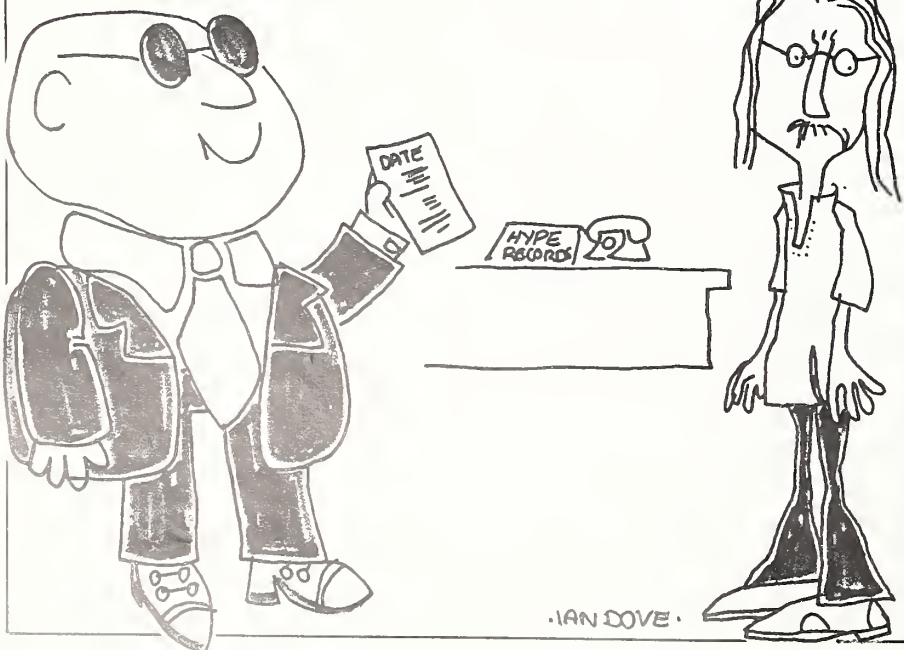
We've got to get you on the covers of all the magazines, get the billboards out, do the co-op adverts, the radio spots organized.

The company is buying the halls on the promo tour. Everything has to tie together the right way. We're geared to start three weeks from Tuesday.

NOW if we could just have your TAPE?

Three weeks? No way, man. I don't think that's the right time. My astrologer says Pisces is rising with Scorpio on the cusp at that time.

Bad, bad vibes, man!



IAN DOVE

Rich, LaBelle, CBS Win Court Rule Against Old Product

NEW YORK — Charlie Rich, LaBelle and CBS Inc., plaintiffs in an action against Springboard International Records, won a final round decision in New York Federal Court when the trio asked for a court order barring Springboard from releasing old recordings — monaural retranscribed for "stereo" — and requiring that Springboard withdraw others recorded by Rich before he joined Epic Records and LaBelle when they were Patti LaBelle and the Bluebelles.

Judge Charles H. Tenney ruled that Springboard confused the public by

featuring covers of albums containing photographs of Rich and LaBelle as they look today.

Packaging of the product was the only case in point, stated the judge, as Springboard had every right to release old product from the two artists. "The only dispute arises over the possible deception to the public which may occur if these old recordings are packaged with a current picture of the artist on the cover and no clear indication that they are songs recorded over a decade ago," read the judgement.

Judge Tenney also commented on the issue of rechannelling for stereo of mono recordings. "While the label indicates stereo, there is undisputed testimony that the record is monaural, overdubbed to give a stereo effect," he stated. The judge observed in his ruling that Rich had changed the style of his performing since the Springboard recordings, and LaBelle was a different group.

The label copy read LaBelle and the Bluebelles. "There has never been such a group," said Judge Tenney.

He stated the practice must stop, ordering Springboard to place a sticker on the albums in question stating they contained 10 year old material.

Booking Agency To Use Computer

NEW YORK — The talent booking business has entered the age of the computer, according to Joe Powers of Generator, a club booking agency in Marietta, Ga., a suburb of Atlanta.

Powers has started using a small, portable IBM 5100 computer, which has been programmed to match room availability to act availability. Says Powers, "A sort of computer-dating service for club owners and talent."

Acts are coded by number of musicians, types of instruments, price and one of ten musical categories.

"In one phone call we can provide information on the best of some 500 acts for his room. We're happy to add any qualified act to our inventory. Once agreement has been reached, the computer automatically prints contracts. We offer free access and listing to qualified acts or managers under normal booking arrangements. We are also cooperating with other agencies serving the southern region as a sort of fast reference clearing house." He said that Generator is not looking for exclusive bookings but rather for the best possible matching of facilities and acts.

Club operators who provide information of their rooms' entertainment scheduling will receive a weekly printout by mail suggesting acts based on availability of acts from 10 agencies in the computer file. The service is entirely free to the club owners.



MOORE & McCOY — Buddah recording artist Melba Moore is shown at Media Sound Studios in N.Y. working on her second LP for the label, with producer Van McCoy. The album is set for March release.



HEAD EAST, YOUNG MEN! — Celebrating their triumphant Los Angeles debut before 12,000 at UCLA's Pauley Pavilion are A&M's Head East and some friends. Pictured from left to right are Dan Birney, Roger Boyd, Gil Friesen and Kip Cohen, A&M vice presidents. Michael Somerville, Steve Huston, Jerry Moss, president of A&M and John Schlitt. Note: The glasses are plastic, but the champagne is real.

Merchandising Aids fr 18

New boxes in the merchandising department are the object of interest to all who pass — hoping for a new shirt and inquiries if they might have one for their little brother in Philadelphia.

A truck pulls into a darkened parking lot at 6 p.m. Friday. The driver parks, checks the area and enters the seemingly closed building. Inside, a couple of cleaning ladies go about their business and one figure sits huddled over his desk reading a magazine.

"Got 'em?" he asks as the man walks through the door. "They're outside" the truck driver replies. "I've got 'em in boxes marked balloons. No one will suspect a thing." No! Not some seedy smuggling operation, but a t-shirt delivery to a record company. Exaggerated? Perhaps a bit. The fact is that in some cases the t-shirts are delivered after business hours to avoid problems with over-anxious employees.

Intercompany trades between employees for different shirts are commonplace. In at least one case, the t-shirt became a hotter item than the album it was intended to promote. Some, such as the sequined Kiss t-shirt, have become collector's items.

It is rare that a large quantity of shirts are made for any one album. This can create problems. Jan Basham, A&M Records' Los Angeles promotion person has mixed feelings about the proper use of the shirts.

"I like t-shirts when I get enough of them. I'd rather have none than not enough." Here Basham is referring to the problem a promotion person faces when given a dozen shirts to cover all of L.A. "I hate it when record company employees take most of them," Basham adds. "Where do they wear them — to the supermarket! I want the shirts on record store employees, right in front of the customers."

Capitol's merchandising coordinator, Gary Borman feels that the radio people should be the target for the shirts but admits that "As long as they're seen on anybody they serve a purpose."

In spite of any faults, t-shirts have become a part of today's record industry. Hardly a day can go by without a shirt manufacturer informing a record company about his new line of shirts or a promo man giving out a few at a radio station or record store.

Is it all worth it? While some people criticize the entire function, most merchandising items seem to be legitimate. The posters and point of purchase dis-

plays can be very inexpensive and effective. Merchandising's glamour objects, however, are just that. Something a record company will do to satisfy an artist's or the company's own ego. A beautiful billboard on the Sunset Strip is nice to look at, but can cost as much as \$3,000 for production and monthly sign rental. That could buy a full page trade ad and 24 60-second spots on KLOS. Nobody has to be told about the effectiveness of radio in the record business.

T-shirts, however, are hard to define. If every intended record store employee received the shirts and wore them on the job, they could be a very effective advertising medium. Unfortunately, too many of the wrong people receive the shirts. Plus, shirts aren't necessarily cost effective. Spending \$3,000 for 1000 shirts, not all of which go to the right people, is not as wise an advertising expense as \$3000 of radio time.

However, the fact remains that people love t-shirts. No matter who wears them, they will be seen in public at some time. The record company, through its generosity, makes a friend of the t-shirt recipient.

And that measures up to very good PR, which is a perfect fit in any business.



SLEEPLESS WINNER — Helen Reddy (l.) is shown with the Savannah, Georgia secretary, Marie di Pietro, who won a national Helen Reddy contest sponsored by Capitol Records. Miss di Pietro was hosted by the singing star to a three-day Miami vacation for correctly giving the number of times Miss Reddy's record, "Somewhere In The Night" aired during a two-week period. Miss di Pietro set her alarm to awaken her every hour for 14 straight nights to be able to add the nighttime number and come up with the winning total of 64 airplays.

Amendment fr 7

ty of the jukebox industry."

In explaining his amendment for the seven year, rather than ten year tribunal rate review, Senator Tunney (D-Cal.) said, "it seems to me that with the changing economic circumstances that exist in this country, the way we can have a rapid movement in revenues from one year to the next, it is not fair to have a ten year delay between reviews of the royalties by the tribunal." A five year review has been passed by the judiciary committee once before, Tunney added.

Meanwhile copyright bill markup by the Kastenmeier subcommittee in the House goes painfully slow. On Feb. 11, four of the seven subcommittee members plowed through another four pages of the bill. Another markup is scheduled later this week. Senate floor action, expected soon, may spur the subcommittee to faster completion.

Heilicher/CBS fr 7

economize by clustering their stores in fewer markets. Notwithstanding the changes, the chain reportedly continued to lose money, which contributed to the CBS decision to dispose of the operation.

Should Heilicher purchase the operation, it would be interesting to see where the 50 remaining Discount stores fit into their Musicland store concept. Heilicher has traditionally been strong in non-urban markets, where their stores are often the only full line retail record store. Discount Records has traditionally been strong in classical product and specialty albums in urban areas and on college campuses, areas that Heilicher has reportedly been weak in. Yet Discount would benefit from Heilicher's computerized inventory and ticket system and strong management team. It would be an interesting marriage, should it come off, of two different record retailing concepts.

20 Years Ago...



'Perky'

CHICAGO — "Perky" was another pingame introduced by Williams during this period. Unit was produced in September of 1956 and it marked the factory's introduction of printed circuits in 5-ball games, to simplify servicing. With the debut of Perky subsequent five balls released by the factory were all equipped with national slug rejectors. In scoring, players aimed for three special targets, a special skill hole and a super special skill hole, to ultimately gain a replay by making numbers one to five. Noticeable on this model as well are the plated cigarette holders gracing the cabinet surface. Hopefully this minimized the incidence of marring burn spots, and preserved the machine's trade-in value. Both "Super Score" and "Perky" were single player units.



'Super Score'

CHICAGO — In June of 1956, a pinball machine called "Super Score" was in production at the Williams Electronics Inc. (then known as Williams Mfg. Co.) factory in Chicago. This particular model was advertised as the "first five-ball with national slug rejector coin mechanism as standard equipment" and offered a new "smooth as silk" ball shooter mechanism. Other factory innovations included a new score card holder and a new operator card holder. Playfield action centered on the S-U-P-E-R and S-C-O-R-E lights which, when activated, scored special each time; by hitting the combination S-U-P-E-R S-C-O-R-E one replay was earned. The model was equipped with cigarette holders on the siderails to preserve the cabinet's finish and provide a safe spot for the player who liked to deposit his cigarette to one side while playing the game.

Service Hint

Here's a two-fold hint which has resulted in greatly reduced pilferage and revenue losses for Russell-Hall Inc of Holyoke, Massachusetts, as well as reduced damage to equipment on location. It was contributed by Russ Mawdsley and credited to Phil Barney of the firm's service staff. The procedure is as follows: every pinball machine that comes in is outfitted with a plywood reinforcement underneath to protect the bottom of the cabinet. As Russ pointed out, this area is very often a weak spot prone to be easily cracked or broken either by customer abuse or by being moved around, etc. The plywood, measuring about 3/8 to 1/2", is sized to fit perfectly to the bottom of the machine and then glued, and subsequently nailed securely, and positioned accurately, with a hole drilled out so as not to conflict with the "on" and "off" switch. In addition, a security hasp is put in front of the cash box door to prevent it from acciden-

tally popping (or being pried) open, thus providing added protection for collections... *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.*

Brunswick Intro's Pinball Machine For Home Market



CHICAGO — Brunswick's Briarwood Division is presently marketing the first pinball machine produced exclusively for home use.

The model was introduced at the firm's Feb. 4 dealers' meeting, held at the Lincolnshire Marriott in Chicago, and subsequently shown in the Brunswick exhibit at the National Sporting Goods Association

MOA Reg. Seminar Topics

CHICAGO — The local MOA office issued a proposed schedule of topics for coverage during the upcoming association sponsored regional seminar, April 30-May 1, at the O'Hare Hilton in Chicago. Event was recently re-located from Notre Dame University.

The seminar program will be coordinated by Dr. Gerry Sequin, a faculty member of the Notre Dame College of Business Administration, and the individual sessions will be conducted by Dr. William P. Sexton, associate professor of management at Notre Dame; Dr. John R. Malone, associate dean for graduate study at the university's College of Business Administration and Dr. Sal Bella, chairman of the department of management at Notre Dame. Each has participated in previously held seminars and Dr. Malone presided over the annual MOA Expo seminar held dur-

ing last year's convention at the Conrad Hilton Hotel.

Dr. Sexton's topic will be "Interview Skills: An Application to Hiring, Training and Evaluating Employees." Presentation will delve into the question of determining a prospective employee's attitudes, motivation and reliability before hiring, getting across the operator's policies in dealing with location owners, and related information.

"Budgeting: The Key To Success" will be Dr. Malone's topic. He will review the effects of the 1974-1975 economic recession and the continuing threat of inflation, and outline the specifics of proper budgeting and monitoring of equipment to maintain a healthy business balance.

Dr. Bella's subject matter will be "The Compensation Package: Wages, Fringes and Motivation." Among the target questions covered will be "how do you get the most out of your compensation dollar?"

The MOA Regional Seminar annually attracts a very significant membership attendance and association officials expect that with its re-location to a more spacious and accessible site, this year's program will draw participants from more distant areas of the country. The O'Hare Hilton is within short walking distance from O'Hare airport.

Mirco, Fairchild In Joint Venture

PHOENIX — Mirco, Incorporated announced the signing of an agreement with Fairchild Camera and Instrument Corp. of Mountain View, California, initiating the joint development of semiconductor circuitry for electronic games.

The goal of the combined effort is to design and produce video games for the home market. The games will be produced by Fairchild and marketed by both companies and will employ LSI (large-scale-integration) semiconductor components based on Fairchild's state of the art semiconductor knowledge and Mirco's video game expertise. The joint effort, as indicated by Mirco, is in response to increasing demand for home video games.

According to Tom Connors, president of Mirco, Inc., this association with a world leader in semiconductor technology represents a significant step in the achievement of Mirco's long range plans.

Meadows Expands Int'l. Operation

SUNNYVALE, CALIF. — Meadows Games, Inc., in announcing the expansion of its worldwide distribution, noted that facilities will shortly be opened in Australia and South America. Firm also indicated that a contract had been signed for representation in Japan.

Meadows has been operating a plant in Winnipeg, Canada for the past eight months and most recently established a final assembly plant in London to fully service England and the European market.

Jerry Schubert, the firm's director of marketing, stated that the expansion move was prompted by the excellent acceptance of the Meadows 'Ckidzo' table and 'Bombs Away' games and the firm's many planned innovations which will be revealed the second and third quarters of this year.

"Our product needs total worldwide exposure," Schubert said. "The market place can expect a continuation of the same high quality standards established by Meadows over the past three year period."

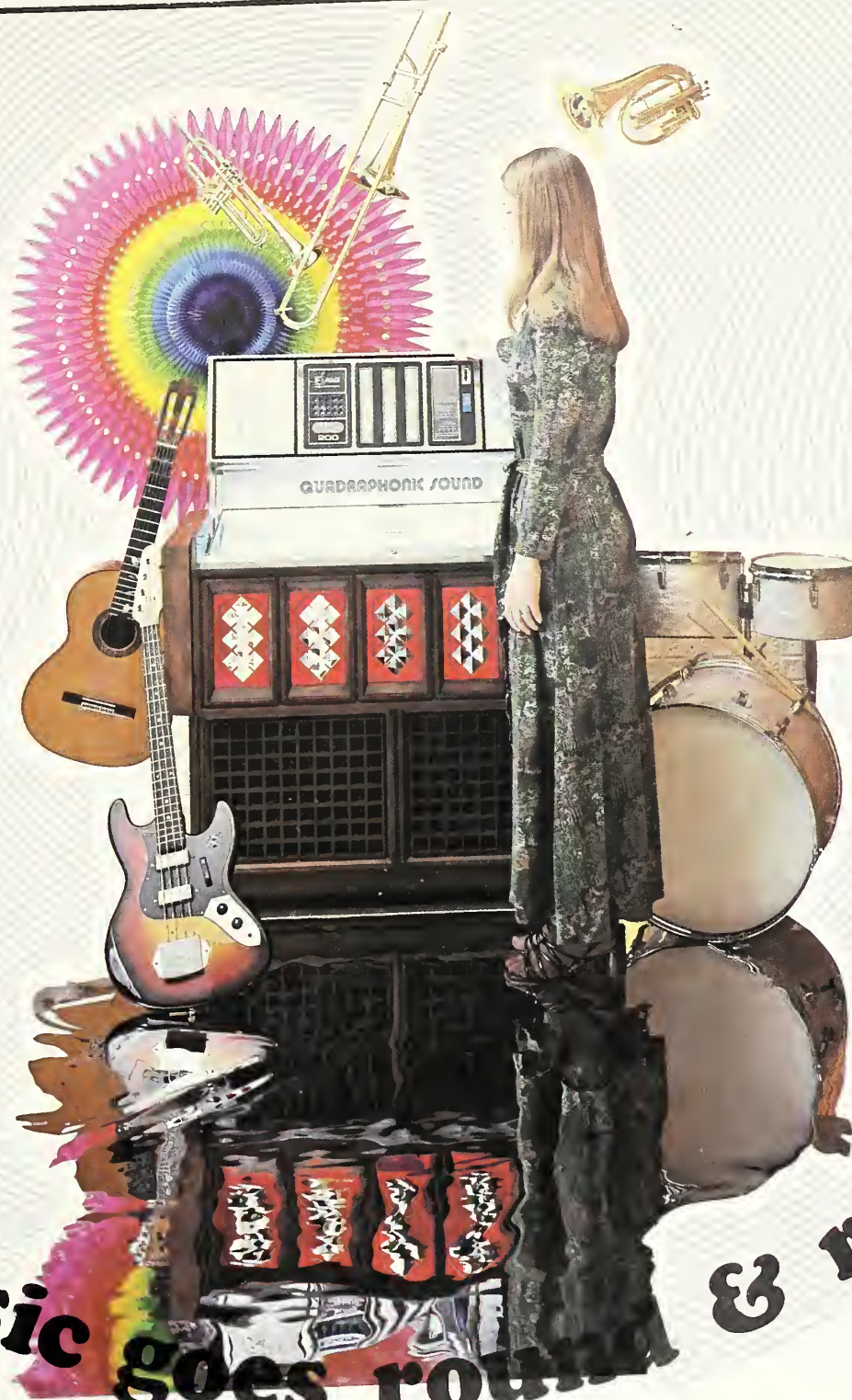
Sportacard In Big Demand At UBI

UNION, N.J. — UBI's "Sportacard" roll down game, which was introduced during the period of MOA Expo a few months back, has been enjoying widespread acceptance in the trade, according to the company. Operator enthusiasm, as reflected in numerous reports reaching UBI headquarters, centers on the game's outstanding earning power and the fact that it can easily be placed in any type of location which "would accommodate an eight foot shuffle alley."

Sportacard is designed as a card game. Each player rolls one ball per frame for ten frames; for maximum score, players must get all five targets (Ace, King, Queen, Jack, Ten). Game features 100% solid state scoring with modern L.E.D. lights to present a unique digital display panel. It can be installed either

continued on pg 44

**SEE
MIDWAYS'
"GUN FIGHT"**



the music goes round & round
and the profit comes out here
(Right from the jukebox itself.)

Rowe's exclusive SQ QUAD puts your phonograph in the center of things. Getting more play. Making more money.

SQ QUAD gives an enrichment to a musical selection that makes the audience feel as part of the performance. Not just a 4-channel synthesizer or a 4-channel adaptor, SQ QUAD is impressive because of the distinctly different effects produced whether there are four separate channels of music or only one or two.

It promotes more play on the phonograph.
 Ask your Rowe AMI distributor for a demonstration.



AMI

Rowe international, inc., 75 TROY HILLS RD., WHIPPANY, N.J. 07981, TEL. (201) 887-0400, CABLE: ROVEND
 A SUBSIDIARY OF TRIANGLE INDUSTRIES, INC. Rowe International of Canada, Ltd. 9341 Cote de Liesse Dorval, Quebec

NAMA Expects Record Exhibitor Turnout At S.F. Western Convention Exhibit

CHICAGO — Optimistic predictions for the success of the 1976 NAMA Western Convention-Exhibit of Vending and Foodservice Management were issued this week by Jack Rielley, director of sales of the National Automatic Merchandising Association. "By the end of January, 90 exhibitors had already reserved space at the San Francisco

show," said Rielley, "just four under the total number of companies which exhibited at San Diego last year." The convention and trade show, scheduled for April 2-4 at Brooks Hall in San Francisco, is expected to draw upward of 3,000 industry representatives from the 10 western states as well as from other parts of the country.

Rielley said 12 of the 90 exhibitors enlisted so far are exhibiting at the NAMA western show for the first time. "I feel certain that we will surpass the 94 exhibitor total of last year and will probably exceed 100 for the first time," he said.

The exhibits will be open from noon to 5:30 p.m. on April 2 and 3 and from noon to 4:30 p.m. on the final day.

Convention meetings are scheduled each morning in Poik Hall, which adjoins the exhibit area, said G.H. Tansey, NAMA director of conventions and education.

Under the theme of "Patterns for Profit," tentative program topics are security measures, the industry's image, development of new products and equipment, reacting to changing consumer desires, current trends in government affairs and an address by NAMA Chairman Charles E. Bertsch.

Special convention events will be an exhibitor-sponsored reception at the St. Francis Hotel on Friday evening and the convention banquet on Saturday night at the same hotel.

Tansey said the St. Francis Hotel will be the official convention hotel and that room reservations should be made direct with the hotel.

A change in registration procedures will require that all operators who are not members of NAMA pay a \$15 per-person registration fee, except for ladies. Non-member manufacturers and product suppliers are required to pay a \$75 fee for the first person and \$50 each for any additional registrants from the same company, as in previous years. In recent years nonmember operators were admitted free of charge.

"We are establishing this service fee for non-member operators at the Western show to recoup our increasing costs, since non-member companies contribute not a dime to the operating costs of NAMA or of the convention," said Richard Schreiber, NAMA president. All such registration fees can be applied in full toward NAMA dues if the company joins NAMA in 1976.

NAMA members will continue to register free of charge, Schreiber said. They can submit advance registration requests until the March 15 deadline.

C. Joseph La Bonte, president of ARA Food Service Company, El Segundo, Calif., has been named convention chairman and Mrs. Nathan Keyes, Saratoga, Calif., will be in charge of the ladies' committee and program. Hugh Gorman, vending division sales manager of the Rock-Ola Manufacturing Corporation, Chicago, is chairman of the trade show advisory committee and a group of some 30 manufacturer, supplier and distributor representatives comprise the promotion and arrangements committee, chaired by Sidney S. Kallick, NAMA western manager and counsel and by Rielley.

Singer People

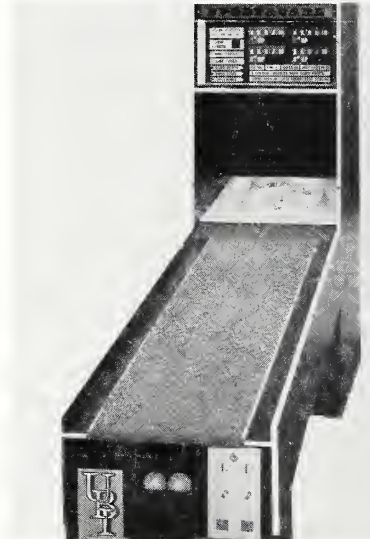


CHICAGO — Marty Hirsch (left) and Gus Tartol, partners in Singer One Stop For Ops, are surrounded by lovelies (left to right) Judy Connors and Sharon Ciasnocha at a recent press party hosted in Chicago by United Artists Records and M.S. Dist. Co. to honor the group Mariah. Singer is notably one of the top one-stops in the midwest market and Gus and Marty are highly rated among area operators for their jukebox programming expertise.

UBI Sports Card fr 42

free standing or banked. In addition to providing challenging play features as an inducement for increased collections, the model is handsomely styled for location appeal, and requires a minimum of maintenance.

A double coin rejector is standard equipment and recommended pricing is straight 25¢ or two for a quarter. Other outstanding features include: easy front



end serviceability, tamper proof coin counter and a jumbo cash box to accommodate higher earnings. The game may be played by 1 to 4 players.

The model is being heavily ordered at the UBI factory, according to company officials.

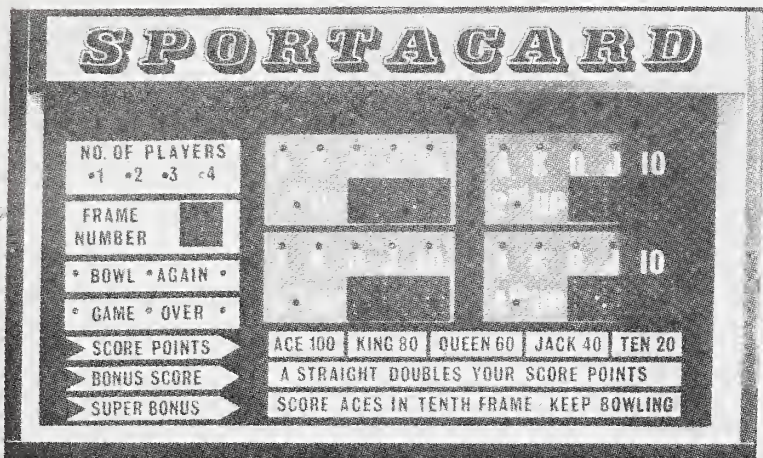
Earnings Report

TOLEDO, OHIO — Questor Corporation announced net earnings for the year 1975 of \$2,253,000 or 23¢ per share on sales of \$406,526,000. This compares to a net loss of \$2,980,000 or 35¢ per share for 1974 on sales of \$384,285,000.

For the 1975 fourth quarter the com-
continued on pg. 47

The Money Making Machine SPORTACARD

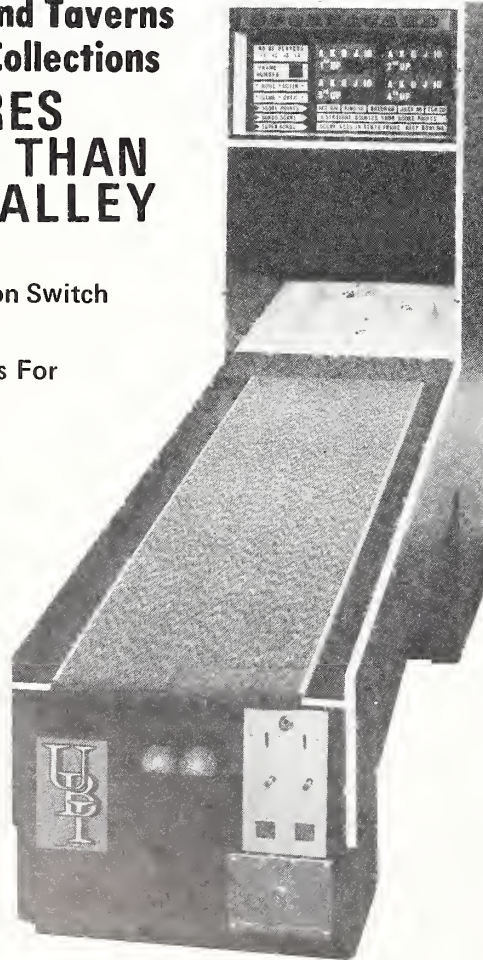
Designed from its inception for Operators



Cocktail Lounges and Taverns Report Fantastic Collections

REQUIRES LESS SPACE THAN A SHUFFLE ALLEY

- 1 to 4 Players
- 2 For A Quarter Option Switch
- All Mica Cabinet
- Two Quarter Rejectors For Twice The Reliability
- Complete Front Servicing
- Complete Solid State Board Which Includes Solid State Lights
- Both Under Warranty—12 Months Exchange
- For Ease Of Location Setting, Game Comes in Three Sections
- Length 8 Feet, Height 69" Width 26"



U. B. I., INC.

(201) 686-7030

51 PROGRESS ST., UNION, N.J. 07083

STATE ASSOCIATION CALENDAR 1976

- February 29: No. Carolina Coin Ops. Assn., Inc., spring conv., Hyatt House, Winston-Salem
- March 19-20-21: Music Operators of Michigan, annual conv., Weber's Inn, Ann Arbor
- April 9-10-11: Wisconsin Music Merch. Assn., spring conv., Scotsland Resort, Oconomowoc
- April 24-24: Kansas Amusement and Music Assn., meeting, (site to be selected)

- May 7-8: Ohio Music & Amusement Assn., annual conv., Carrousel Inn, Columbus
- May 14-15-16: Music and Amusement Assn. (New York), annual conv., Stevensville Country Club, Swan Lake
- July 23-24-25: Montana Coin Mach. Ops. Assn., annual conv., West Yellowstone
- August 27-28-29: No. Carolina Coin Ops. Assn., annual conv., Sheraton Motel, Charlotte
- September 9-12: Florida Amusement Merchandising Assn., annual conv., Sheraton Towers, Orlando

CHICAGO CHATTER

Consensus of opinion among area people who attended the ATE convention in London indicated the show to be as big as ever and as heavily attended, on a worldwide scale, as in years past (some observers said attendance appeared to be even higher this year). Although the product lines shown are predominantly of the gaming equipment variety, much American made equipment was displayed by the various factories through their respective overseas distributors and reps. The emergence of Spanish and Italian made pinball machines was quite evident, we understand. The only negative comments we heard about the show related to the less than desirable atmosphere of Alexandria Palace, the convention site. It's old and drafty and not really considered to be a choice location for such a popular event!

AT PRESS TIME LAST WEEK, the NSGA (sporting goods show) was just about wrapping up at McCormick Place. Show's exhibitors (numbering about 1400 or more) occupied all three levels of the huge complex and displayed just about everything imaginable in the way of sporting equipment and related products, ranging from the traditional to the very latest, most sophisticated equipment, accessories, apparel, et al. With home equipment so much in the spotlight these days it was not surprising to notice a number of amusement machine manufacturers displaying their home product lines this year, most of them being housed in the main level exhibit hall. NSGA regulars American Shuffleboard had a great recreation line on display, including the Imperial Eagle Shuffleboard (9', 12' & 14'), Bumpa Pool, Rocket Hockey, Esquire (six pocket) and Granada (six pocket) and it was great visiting with **Nick Melone**, **Sol Lipkin**, **Dick Delfino** and **Lou Gilbert**. Our next stop was the Mirco Games booth. Mirco boasts the "largest home line in the country." Their display spotlighted the Grand Champion Club, Maverick, Glass Club, Junior Champion, and, as an added attraction, the Challenge video table. Among Mirco staffers on hand opening day were **Ron Eklund** (director of retail marketing); **Pat Burke** (sales mgr.-arcade equipment) and lovely **Carmen Moynehan** (assistant promotion director) . . . **Frank Schroeder** was manning the Fischer exhibit when we stopped by. An outstanding item here was the Empire Pro 9 "official BCA tournament billiard table" and we noticed the bicentennial theme in the red, white and blue cue ball and sticks on display . . . Leisure Sports Systems showed their American Deluxe, American and American Professe models, as well as a video cocktail table. **Jerry Monday**, **Marty Wasserman** and **Jack Phillips** were at the booth when we stopped by . . . Brunswick's display spotlighted Air Hockey, pool tables, the Air Handball home unit — and some surprises! Sorry we missed saying hello to **Steve Heckmyer**, firm's marketing services coordinator, who had just stepped away from the booth when we arrived . . . **Jim Tyrell** was on hand opening day at the Irving Kaye Co. exhibit, which displayed a fine array of home products including the Hurricane foosball unit and a variety of bumper pools and home tables as well as a great looking Renaissance specialty pool table, which was quite an attention getter . . . Valley Mfg. attracted a continuous flow of visitors to view its excellent home line . . . At this point, with closing time approaching fast, it was difficult to get anything but a brief glimpse of the Imperial and the Ebonite exhibits — which were still crowded with visitors, so we can assume much business was being written up! The Imperial Billiards people certainly rate a salute for going all out to provide a really sensational exhibit!

WOULD LIKE TO CONVEY the glad tidings that **Alvin Gottlieb** of D. Gottlieb & Co. just became a grandfather for the second time! New addition is a baby girl named **Lisa Jean!** . . . The trade can look forward to a new Gottlieb pinball machine called "Pioneer," which is just about ready for release. It's the 2-player version of the factory's "Spirit Of '76" model which, to date, has become an all-time best seller for Gottlieb — and it's still in very big demand, with no let-up in sight!

FRED SKOR AND NATE FEINSTEIN of World Wide Dist. returned from London with glowing reports of the ATE show. Both enjoyed renewing acquaintances with their many international friends and, as Fred pointed out, the ATE being the world's largest convention of its type is always a very impressive event to cover. At present both gentlemen are catching up with their respective workloads.

HOUSTON HAPPENINGS

American Music Co., 2102 Leeland Ave., Houston, recently passed its 50th year of continuous coinmatic operation in Houston. The concern is jointly owned and managed by brothers, **Edward** and **Thomas Arwady**. Firm started off in modest quarters at Hogan and Everett St., moved from there to 1719 Gentry St. and then to present location. Edward is a member of Arabian Temple Shrine and Scottish Rite Bodies of the Masonic Order. Their business savvy was proven several years back when they started the assembly and sale of hand trucks. Line includes all types, from big ones used in large warehouses down to little fellas suitable for garbage pails. We wish them many more years of successful operation . . . Bellaire, Texas operator **J.W. Hatcher** owner of Hallmark Dist. Co., put credit where credit was due when complimented on classy suite of clothes he was wearing. "Wife selected it," he replied — "and couldn't have done near that well myself" . . . A sizeable contingent of out of town buyers were in the city doing regular Monday buying, among them: **Doug Alexander**, **Charlie Bills Music** (Giddings); **Raymond Fickney**, F&F Vending Co. (Bryan); **Jack Berry**, Berry Phonograph Co. (Edna); **Floyd Taylor**, Williams Co. (Huntsville); **Ross Todaro**, Todaro Vending Co. (Bryan); and **Joe Baine**, Baine Amusement Co. (Beaumont). Sorry about those we were bound to have missed . . . **Elois Garcia**, widow of **Albert Ernest (Al) Garcia**, is doing a fine job carrying on Al's Amusement Co. She has able assistance, of course, from son **Albert Ernest Garcia Jr.** . . . Enjoyed a pleasant visit with **Frank Hoback** owner of Hoback Music Co. in Houston. Frank has cut expenses some with two bit money holders printed like business cards. Keen idea . . . Officials of H.W. Daily Inc. reported current record sales to be well above average at present. The organization, recently changed to One Stop record service, has served dealers since 1947. **H.W. (Pappy) Daily** is founder and president emeritus of the firm. Sons **H.W. (Bud) Daily Jr.** and **Don Daily**, share job of managing the concern . . . General business conditions of Houston area coinmen were excellent for the month of January. No reports of any operating firm failure or merging. Two hard freezes (10 to 23 weather temp.) definitely prove a handicap hereabouts, however. Happy, though, that beer prices together with galloping inflation, did not effect coinmatics as adversely as might have been expected.

EASTERN FLASHES

Robert Helm is back at home base after attending the ATE convention in London, where he and his brother **Mark** spent a week seeing old customers of their Belam Export Corp. While out there they concluded a deal to import an Italian coin counter, the "Save Time" which Robert described as being lightweight and portable. He also mentioned how well received their games were at the show, with special emphasis on such hit attractions as the U.S. Billiards "Shark" video game, the English Leather Pool Table, the "Air Jai Lai" and the ChiCoin "Hollywood" pinball machine . . . **John Nicastro** of See-North Dist. reports that business is booming and they are doing just beautifully with the Seeburg "Entertainer" phonograph. As a matter of fact, the models are selling so fast it's almost impossible to keep one on hand in the showroom! John said they're hoping to have a Seeburg service school at the end of March and are also planning to participate in the N.Y. State Operators Tournament . . . The crew at Shaffer Dist. are settling nicely into their new 40,000 sq. ft. headquarters in Columbus, Ohio and **Dick Gilger** said they will be announcing some new distributor appointments in the U.S. and Canada very shortly. He also said the distributor's enjoying hot and heavy action on the new Playmatic "Fiesta" 4-player and the "Fandango" single player version . . . **Bob Catlin** of Rowe International in Albany items that he's seeing a resurgence in Air Hockey — and also has heavy orders on the Hollywood 2-player . . . From **Jack Shawcross** of Robert Jones International comes word that the recent Irving Kaye foosball tournament at the N.Y. State Fairgrounds was a whopping success! 250 players competed on 20 "Hurricane" tables for a prize purse of \$1,000 — with prizes given to the first eight finishers in open singles, open doubles, women's double and mixed double competition. Tournament ran three days, and you can bet more such events are on the planning board! Jack also mentioned RJ's planned participation in the N.Y. State Operators Tournament . . . **Joe Bradford** of Ebsco Amusements in Red Bank, N.J. reports that the firm displayed its line of home model foosball machines at the recent National Sporting Goods show held at McCormick Place in Chicago. Several coinbiz firms, including American Shuffleboard, Ebonite, Irving Kaye, Mirco, Brunswick, Fischer, Valley, Leisure Ind., Imperial Billiards, and others, displayed home products at the show.

MILWAUKEE MENTIONS

Keep in mind — April 9-11, Scotsland Resort, Oconomowoc, Wis.! These are the dates and locations of what promises to be one of the best WMMA conventions ever held.

MCMOA HOLDS ELECTION OF OFFICERS. Spoke with **Red Jacomet** of Red's Novelty Co., who relayed to us the new slate of officers for the Milwaukee Coin Machine Operators Assn. Election took place during the group's February 3 meeting — and the officers are: **Ervin R. Beck**, president (Mitchell Novelty Co.); **Walter Bohrer, Jr.**, vice president (Hastings Dist. Inc.); **Jerome "Red" Jacomet**, secretary/treasurer (Red's Novelty Co.); **Edwin Puzia**, director (AAA Vendors); **Doug Opitz**, director (Wisconsin Novelty Co.); **Bob Puccio**, director (P&P Dist. Co.); and **Clarence Smith**, director (Milwaukee Amusement Co., Inc.) . . . Red also mentioned that collections have been somewhat softer, of late, than they have been during the previous few months.

NATE VICTOR OF S.L. LONDON MUSIC is making preparations for the upcoming Williams' service school the distrib will be hosting on Tuesday, February 24. Session will run from 1-5 p.m. — and invitations are in the mail.

IN CHATTING WITH **Pat Sindberg** of Radio Doctors, we learned that there have been no new Little LPs released lately. Pat did mention one fact we found interesting; most of her recent requests for Little LPs have been for hard rock groups which is a reversal from the usual demand for such artists as **Bobby Vinton** or **Paul Anka**. Her biggest requests lately are for groups such as **Led Zeppelin**, **Bad Company** and **Bachman-Turner Overdrive**.

CALIFORNIA CLIPPINGS

C.A. Robinson is very happy to announce the welcome addition of **Joe Farney** to their sales staff. Farney comes to C.A. Robinson after eight years of service with Seeburg and his extensive following with Southern California operators should certainly enhance the overall C.A. Operation. . . Welcome back home to **Leah** and **Al Bettelman** who just returned from the Amusement Trades Exhibition (A.T.E.) in London. The Bettlemans vacationed for a few days in Monte Carlo before returning to Los Angeles. This was Al's first trip to the A.T.E. and he was amazed at the huge turnout of American reps and their products. Overall it was a thoroughly enjoyable and fruitful trip, however he is glad to be back behind his desk "cracking the whip."

Spoke with **Frank Ballouz** of Atari who told us that their Indy 800 and Tank 8 were met with great enthusiasm at the A.T.E.. Much excitement and eager anticipation was also generated at the convention over Atari's new video game Stunt Cycle. The game should be available very shortly and we will have more on this in the weeks to come.

CORRECTION — We extend our apology to Edcoe Manufacturing and Service Co. for the incorrect information we printed in Clippings (12/13/75) regarding their highly successful Compute Tac-Toe cocktail tables. We reported that the game was of a video nature when in fact it is not. Edcoe is actually an "un-video" company. Their cocktail tables operate with silk screen glass using light bulbs underneath. There is no computerized monitor. Sorry, Ed.

Back from a four day trip to Las Vegas are **Chris** and **Linda Loumakis**. As usual business was just fine and Chris was delighted to report good sales and an added bonus, good winnings on the Vegas tables. Alright Chris!!

UPPER MID-WEST MUSINGS

Mr. & Mrs. Lee Johnson, Alexandria, in the cities over the weekend taking in some good shows and good dining . . . **Mr. & Mrs. Gene Hoerth**, Aberdeen, in the cities for the day making the rounds . . . **Mr. & Mrs. Dave Chapman** leave this weekend for a month in Ft. Lauderdale. Dave rented a home there and should have all the comforts needed to make him comfortable. With the house also comes a car to use. Not bad . . . **Jim Carlson** in town for the day as was **Tom Geleneau** and **Roger Messer** from Virginia . . . **Lyle Pitsenberger**, Fargo, in town for a few days. Is leaving Feb. 3 for San Diego to watch the Bob Hope golf classic. **Mr. & Mrs. Nik Berquist** drove to Min-

continued on pg. 47

COIN MACHINES WANTED

WE ARE ALWAYS INTERESTED IN USED AND BRAND NEW phonographs, pinballs, bingos, guns, arcade, kiddie rides, slot machines, etc., all makes all models. QUOTE FOB SEA VESSEL TO HOLLAND BELGIE EUROPE, SPRL, 276 AVENUE, LOIS, BRUSSELS.

WANT — all makes new and used Phonographs, Wall Boxes, 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

WANTED — Wurlitzer 1050 (Nostalgic) — new or used. Call or write The Magna/Fun Company, 400 Jacksonville Road, Hatboro, Pa 19040. (215) 674-5560.

WANTED — Will pay cash \$\$ for all models of new and used Bally bingo machines. Please phone Collect with prices, conditions and quantities FOR SALE — Over 3,000 Bally slot machines, also Mills and Jennings. BALLY DISTRIBUTING COMPANY, Box 6418, Reno, Nevada 89503 323-6156

WANTED — BALLY MULTIPLIERS WITH HOPPER, all 3-, 5-, and 65-coin models considered. Also wanted: Williams and Gottlieb 4-pin pinballs max 3 years old HANSA MYNATAUTOMATER 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.

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. C.A. THORP SERVI, 1520 Missouri, Oceanside, Ca. 92054

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 Killean, Texas 76541

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

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

SALE: We have quantities Flippers, CC Heehaws, Rivieras, 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 T.V. games — 300 asst. arcade pieces — Late Model Pins — ROBERT JONES INTERNATIONAL INC., 880 Providence Hwy., Dedham, Mass. 02026 — (617) 329-4880 or ROBERT JONES INTERNATIONAL INC., 601 Thompson Rd N., Syracuse, N.Y. — (315) 463-6251.

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, Pin Balls, 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, Nutting 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 Super Jumbos, and late used Gottlieb Flippers. These games are completely shipped. CALL WASSICK NOVELTY (304) 292-3791. Morgantown, W Va

FOR SALE: (3) UBI Soirtaballs (like new), Sega Moto Champ, Sega Attack, Sega Grand National, MCI Blue Max, Air Ball D&L DISTRIBUTING CO INC., 6691 Allentown Blvd., Harrisburg, Pa (717) 545-4264

FOR SALE: RECONDITIONED BARGAINS, Midway Basketball \$495.00; Winner IV \$395.00; Winner \$195.00; Dart Champ \$95.00. MICKEY ANDERSON, INC., P.O. Box 6369, Erie, Pa. 16512. Phone (814) 452-3207

RECONDITIONED BARGAINS: Midway Basketball \$495; Winner \$195; Dart Champ \$95; E.S.P. Electro Dart (conv.) \$95; 5-Vendo Classic 30 Model 320-WC30B cigarette machines in excellent condition (complete as is) \$95 ea MICKEY ANDERSON, INC. P.O. Box 6369, Erie, Pa. 16512. Phone (814) 452-3207

SEEBURG LPC 150, AMI 200, N 150, JOHNSON COIN SORTER & COUNTER 295, Tennis Tourney 200, Electro Dart 100, BROWSER, 2009 Mott Ave., Far Rockaway, N.Y

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 \$795; Far Out \$715; Jubilee \$595; Hi Lo Ace \$475; Blur Max \$775; Gold Record \$725; Speed King \$690; Foreign Legion \$895; Grand Prix \$275; Air Attack \$795; Gangbusters \$725; Super Shifter \$845; Crack Shot \$695; Pursuit \$525; Jet Fighter \$1,145; Tank \$995; Little Red \$150; Bio Rhythm \$845; Swagrab Iron Claw \$1,295; Rifle Gallery \$850; Fast Draw \$845; Quick Draw \$745; Darling \$525; Red Baron \$650; Super Star \$625; Turf Club \$575; Flying Ducks \$525; Grand National \$625; Moto Champ \$725; Panzer Attack \$695; Wheels \$1,295; Wild Cycle \$195; Monte Carlo \$495; Sharks Jaws \$1,050; Anti Aircraft \$1,025; Big Red \$225; Super Soccer (cheat proof) \$225; Pachinko \$495; U-Boat \$200, NEW ORLEANS NOVELTY COMPANY, 1055 Dryades Street, New Orleans, Louisiana 70113; Tel. (504) 529-7321. CABLE: NONOVCO.

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.

FOR SALE, Capt. Card, Darling, Dimensions, Free Fall, Gold Strike, Hi-Deal, Home Run, Wheels, Line Drive, Air Hockey & Handball, Guns, etc. Trades accepted. COIN MACHINE DISTRIBUTORS, INC., 213 No. Division St., Peekskill, N.Y. (WESTCHESTER CO.) (914) 737-5050

I HAVE 100 original song poems — rock — country — western — comedy — love songs — etc. For brochure and price list write GEORGE BRUCE, Rt. 5, Box 387, Kingston, N.Y. 12401.

EMPLOYMENT SERVICE

SHOP AND ROUTE MECHANIC WANTED. Juke boxes and Pin-balls. Good pay. Apartment furnished if desired. PILLMAN MUSIC & VENDING CO., P.O. Box 443, Ahsokie, North Carolina. Phone 332-3393.

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, Eimhurst, New York 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.

SUMMER THEATRE FOR RENT — Seats 300 — Parking Center of Lake George Village, New York FORT WILLIAM HENRY, Lake George, N.Y. 12845. Collect (518) 668-5096.

ROUTE WANTED — Game, Phono and/or Cig Route. Metro N.Y.-L.I. Area, Any Size. Operator 17 years' experience. Contact: Harold M. Rothstein, Attorney at Law, 425 Broad Hollow Rd., Melville, N.Y., 11746 (516) 293-2310.

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 Rockaway 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.

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.

CONTEMPORARY COMEDY — fast becoming the #1 deejay service. Hundreds already have renewed. It's guaranteed! Free sample from Broadcast Library, 5804-K Twineing, Dallas, TX 75227!

RECORDS-MUSIC

FOR SALE: Jukebox 45s & LPs — 100 Different \$8, Foreign \$12, Choose Rock, Soul, Country, Easy Listening, AL'S, 2249 Cottage Grove, Cleveland Hts., Ohio 44118.

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 Bleecker 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: EXPODARO, NEW YORK.

WANT RECORDS & TAPES: 45s AND LPs, surplus returns, overstock cut-outs, etc. Call or write HARRY WARRINER at KNICKERBOCKER MUSIC CO. 453 McLean Ave., Yonkers, New York 10705. (914) GR 6-7778.

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 Canstrip Free.

FREE CATALOG COMPLETE ONE-STOP Specializing in oldies but goodies. Wholesale only. PARAMOUNT RECORD INC., One Colonial Gate, Plainville, 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 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.

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.

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.

Supertramp Hits America For Tour

LOS ANGELES — In the wake of a British and European tour A&M's Supertramp begins a 40-date headlining tour of North America. The itinerary includes several dates in Canada, where the groundbreaking '75 album "Crime Of The Century" has become platinum, and where the recently-released "Crisis? What Crisis?" has reached the gold level. Both albums have also gone gold in England, Holland, Sweden and Australia.



A "POP" FOR BIG BROTHER — Pop recording artist David Clayton Thomas is being heard in 71 cities across the country via the song "Richard," which he recorded as a public service spot for Big Brothers. Recently, Thomas took time off from his own busy tour to spend the afternoon with "little brother" Joe Hanley of Big Brothers of Westchester Inc. The tune "Richard," penned by ATV's songwriters Harry Shannon and Tom Bahler, is the first contemporary "pop" song ever used as an endorsement for the national Big Brothers organization.

Uriah Heep's Byron Returns To Mercury

CHICAGO — David Byron, lead vocalist for Uriah Heep, has signed a recording contract with the Mercury label of Phonogram, Inc.

The signing marks the return of Byron to the label which brought him and the group initial prominence in the early 1970s. While with Mercury, Byron and Uriah Heep were awarded three gold albums: "Demons And Wizards," "The Magician's Birthday," and "Uriah Heep Live." Byron will continue recording and touring with the group.

His first solo album for Mercury is entitled "Take No Prisoners," to be released in early February. The LP features Uriah Heep members Mick Box on guitar and Lee Kerslake on drums.

ATV Records Sets February Releases

NEW YORK — ATV Records will ship five new albums the week of Feb. 22.

The albums are "Lavada," the debut album by the artist of the same name, produced by Peter K. Siegel, president of ATV; "Ebb Tide," the premiere LP by Love Sounds, arranged and conducted by Tony Hatch; and three additions to the Pye History of British Pop Music series — "The Kinks, Vol. 2," "The Searchers, Vol. 2," and "Donovan, Vol. 2."

Executives On The Move

professional manager, Los Angeles for Beechwood and Glenwood Music Corporations. Ms. Vale's duties will include exploitation of the companies' publishing catalogs, along with the acquisition and development of new copyrights.

Stotter Appointed To RCA Ad Post — Michael Stotter has been appointed manager of creative advertising for RCA Records. Stotter joined RCA Records in 1972 as a senior copywriter, a position he has held until now. Last year he won an art direction magazine award for his TV spot for Lou Reed's "Sally Can't Dance" album.

Kostick VP Pilot John Kostick named vice president, national promotion, Pilot Records, the label run by David Krebs and Steve Leber's Contemporary Communications Group. Kostick was formerly Cleveland local promotion manager, Columbia Records.

Fishman At MCA — Nancy Fishman has joined the artists relations and publicity department at MCA Records.

Lustbader CBS Writer — Eric Von Lustbader named chief writer, press and public information, CBS Records division. Previously he was writer and field producer for two Elton John segment shows for NBC-TV news and the Today Show, and affiliated with Dick James Music, Elektra Records and Cash Box magazine.

Neckar To Queens Litho — Dave Neckar has been named west coast sales representative for Queens Lithographing Corp. of Long Island City, N.Y. Neckar was director of national production for United Artists Records for the last eight years.

Moody Blues --- Contest Winner

NEW YORK — Musicland Store No. 609 in Blaine, Minnesota, received \$300 for display creativity as winners of a month-long Moody Blues display contest, organized by Heilicher Brothers of Minneapolis. London Record distributors and owners of the Musicland chain of retail stores.

The contest involved 200 stores, each one given a Moody Blues magic kit, provided by London Records with mobiles, browser cards and posters. Heilicher Brothers made up Moody Blues sweat shirts as an advertising medium.

According to Don Abboud, national supervisor for Musicland, the contest was "so successful that even though stores were allocated additional merchandise, 96 percent of the albums and 93 percent of the tapes in stock were sold." Twenty five prizes, from the \$300 winner to \$20, were awarded.

Island Signs Osibisa LP, Single Due

LOS ANGELES — Island Records has announced the signing of Osibisa to a recording contract for the U.S. and Canada.

Osibisa, a seven piece band whose music blends African rhythms with rock and r&b, have won acclaim throughout the world and have had several top selling LPs to their credit.

Island is rush-releasing Osibisa's latest LP, entitled "Welcome Home," and is immediately shipping a single, "Sunshine Day," drawn from the album.

Sebok Forms Distrib., Wholesale Company

NEW YORK — Lou Sebok, veteran record business executive of Big Red Enterprises, has formed a department to handle national distribution and wholesaling of smaller labels. Sebok also has facilities to handle surplus stock and various accessories.

Aiding Sebok in the new department will be Stan Drayson, formerly with ABC in New York and Charles Trepal, a 20 year veteran of ABC/Command.

Sebok has a warehouse in his Hauppauge, New York headquarters, of some 9,000 square feet with an 18 foot ceiling, and also has a network of representatives, on commission, throughout the U.S.

Salke Sets Up Firm

HOLLYWOOD — Alan Salke has set up offices in Beverly Hills to work in the capacity of business manager to show business personalities. Salke's clients include Stevie Nicks and Lindsey Buckingham, and Guy Finley and the DeL-fonics. Salke was formerly president and a director of Villager Industries, Inc., of New York. He was also secretary for the Securities and Exchange Commission of New York, a member of the Committee on Federal Regulation of Securities of the American Bar Association, president of the Philadelphia Housing Authority and executive vice-president of Bankers Securities Corp., Swiss-controlled international holding company. His company, Almar Management, Ltd., is located at 9777 Wilshire Blvd in Beverly Hills, telephone (213) 550-7348.

c&w additions

WHN — NEW YORK
It's Morning — Jessi Colter — Capitol
The Battle — George Jones — Epic
Broken Lady — Larry Gatlin — Monument
Without Your Love (Mr. Jordan) — Charlie Ross — Big Tree

WAME — CHARLOTTE
Drinkin' My Baby — Eddie Rabbitt — Elektra
Deck Of Cards — Wink Martindale — ABC/Dot
Till I Can Make It On My Own — Tammy Wynette — Epic
Sun Coming Up — Nat Stuckey — MCA
Someone's With Your Wife Tonight Mister — Bobby Borchers — Playboy
29 To 18 — Broken Lady — Larry Gatlin
Extra To 25 — Till All The Rivers Run Dry — Don Williams
Extra To 26 — Till I Kissed You — Connie Smith

KLAK — DENVER
I Ain't Got Nobody — Del Reeves — UA
Till I Can Make It On My Own — Tammy Wynette — Epic
Don't Boogie Woogie — Jerry Lee Lewis — Mercury
Living Proof — Hank Williams Jr. — MGM
Love You're The Teacher — Linda Hargrove — Capitol
20 To 5 — It's Morning — Jessi Colter
31 To 20 — Faster Horses — Tom T. Hall

KLAC — LOS ANGELES
Till I Kissed You — Connie Smith — Col.
Sweet Sensuous Feeling — Sue Richards — ABC/Dot
If I Let Her Come In — Ray Griff — Capitol
Mr. Jordan — Charlie Ross — Big Tree
Hey Lucky Lady — Dolly Parton — RCA

neapolis and that afternoon had reservations on Western Airlines for a flight to Lake Tahoe for 10 days skiing. . . . **Jim DeMars** and his serviceman **Earl** in town picking up a truck and trailer full of Seeburg Entertainers. . . . **Mr. & Mrs. Noel Hefte**, Grand Forks, in town for a few days taking in the boat show. . . . **Dean Schroder**, Aberdeen, in the cities for a day as was **Dick Kozar**, Virginia, **Gordon Runnberg**, **Elmer Edel**, Mason City, and **Mr. & Mrs. Bill Hunder**. . . . **Emmett Engel**, Seeburg service engineer at Lieberman Music Co. for a few days of schooling. . . . **Mr. & Mrs. Gene Clennon** left for Acapulco for a two month vacation. They own a condominium there and when they aren't using it their three sons and wives and children make use of it. . . . Our deepest sympathy goes out to the **I. F. LaFleur** family on the recent death of I. F. LaFleur Sr. Sr. had been in the coin machine business for many years in Eevils Lake, N.D. and sold out to his son I. F. Jr. before retiring from the business. He later made his home at Palm Desert, Florida with his wife. Burial services were held Friday (30). . . . **Mr. & Mrs. Duane Coubal** are driving to Denver, Colorado for a week and then are driving to Ft. Meyers, Florida for two weeks of golf and warm weather. . . . The **Dave Lieberman's**, **Okinow's** and the **Heilicher's** were at the N.A.R.M. meeting in Hawaii. . . . **Mr. & Mrs. Clarence Anderson** in town for the day. Also, **Bob Lucking**, **Rod Czerniak** and **Lawrence Sieg**.



BLUE NOTE SIGNS KLUGH — Smiling for the camera just after guitarist Earl Klugh signed an exclusive recording contract with Blue Note Records are (from left) Judith Dornstein, United Artists legal department; Klugh; Blue Note director of merchandising Charlie Lourie; and Lee Norris, Klugh's manager. Detroit-based guitarist Klugh has performed with many important jazz artists, including Yusef Lateef, George Benson, Chick Corea and George Shearing. He recently completed his first Blue Note album, "Hands Of Fire," which will be released in March.

MIDEM Continues To Bear Fruitful Results For Many

Record Number Of Deals In 10th Anniversary

LONDON — MIDEM closed last week in Cannes with participants involved in a record amount of deals. Large and small companies, along with new ventures exhibiting for the first time at the junket, wheeled and dealt to make the tenth anniversary of the event the largest ever.

One of the first deals to be clinched was that by Guy Robinson, managing director of EMI Ireland. Robinson concluded an agreement with American publishing firm Beechwood to handle the songs of Irish singer/songwriter Ray Dolan. Other news from Ireland comes from the independant label, Hawk Records, which has placed its hit, "Whatcha Gonna Tell Your Mama" with Edition Accord for release in Germany, Austria and Switzerland. The song is by Irish group the Memories.

Another new label to get underway at MIDEM is Target Records, started by two of Britain's most successful songwriters, Tony Macauley and Roger Greenaway. Business manager will be Richard Armitage of the Noel Gay Organization, and so far a deal has been signed with EMI Records for distribution throughout the world excluding North America. While in Cannes Armitage is talking to various U.S. companies with a view to distribution. Another new venture to be announced is the BBC Records publishing company which will open in April. The firm will be run by Roy Tempest, who is currently commercial manager of BBC Records. A major publishing firm to administer the catalog is currently being sought.

Decca Records of England has concluded a deal with Artists of America Records, whereby Decca will release all product from the label worldwide excluding Australia, New Zealand and the Philippines. The deal was negotiated by Decca's Sir Edward Lewis and Artists of America's Harley Hatcher, and product will be released on the ACA label in some territories and London in others. First releases have already hit the streets.

MCA UK, represented by general manager Peter Robinson has signed Don Fardon to a long term worldwide recording deal, also a harmony group, Magic, brought to him by independent producer John Carter.

As reported, Cyril Shane has concluded a deal with Vulcan Records whereby Vulcan's two publishing firms will be handled by the Cyril Shane Organization throughout the world. Vulcan is a London-based independant reggae label run by Junior Lincoln, Bob Gilbert and Webster Showder.

Carlin Music, represented at MIDEM by Paul Rich and Freddy Beinstock, has acquired the Far Out Music catalog for representation in the UK, including com-

Russian Pop Group May Tour America

NEW YORK — Discussions are underway between VAAP, the Soviet Union's performing rights society, and G. Schirmer and Macmillan Performing Artists in this country to arrange a U.S. tour for the Russian pop group, Pesniary, later this year.

The eleven-strong group performed at MIDEM in January, the first time straight Russian pop music has been performed outside the USSR, claimed Alexander Lebedev, director of VAAP's foreign department.

Pesniary have been together four years and most of their repertoire is composed by leader Vladimir Mouliavine.

positions by War. The deal was negotiated by Carlin's Rich and Steve Gold and Lou Harris of Far Out. Another important deal for Carlin is the acquisition of the Soul Train catalog for the UK. The American hit TV series label has been restricted to releases in the US, but now a new deal has been worked out whereby RCA will distribute the label throughout the world including the UK and Carlin will represent all acts on the label, including the resident group, the Soul Train Gang. Carlin has re-acquired the publishing rights to Curtis Mayfield's songs, originally having two companies, Camad and Kurtom Music, now called Mayfield Music. Freddy Beinstock has concluded a deal with Tony Stratton-Smith for the sub-publishing rights for Charisma Music, the publishing offshoot of Charisma Records, for the United States and Canada. Carlin will also administer the publishing offshoot of GTO Records, GTO Music for the world.

During the MIDEM week an international lawyers meeting was held, attended by music industry lawyers from all parts of the globe. The meeting was chaired by French lawyer Maitre Frederic Chartier. Subjects under discussion included piracy, the laws pertaining to that problem, and the problems of royalty collection internationally. It was generally agreed that relations with Poland, Yugoslavia, Hungary and Czechoslovakia had remained the same since the end of the last war, but the situation with Rumania and Albania had shown no improvement. Also attending was Alexandre Lebedev from the Russian royalty collection agency VAAP, and he told delegates that since Russia had joined the Geneva Convention on copyright many western agencies were being paid royalties due to them.

ABC International Prepares For Mexican Marketplace

Fender 1st To Break Borders Under Diener

LOS ANGELES — With Freddy Fender in the vanguard, ABC Records will launch "new efforts" to develop artists on an international level later this week. The Fender campaign kicks off a spectrum of tours for ABC artists in the wake of six months of meticulous gathering of worldwide licensees by division chief, Steve Diener.

Mexico is the launching pad for the label's customs-oriented road trips, providing a natural starting place to "break" Freddy Fender outside the U.S. Fender originally gained a following deep in the south of Texas, appealing to fans on both sides of the border, mixing up the languages within his material, thus gaining the title "King of Tex-Mex." This trip, however, will take Freddy into the more cosmopolitan reaches of Mexico City and Acapulco, places where the latin country has its own pop stars.

While Mexico has a number of television and radio programs which broadcast English as well as Spanish music, there has been a conspicuous absence of American entertainment on the concert scene over the past few years due to government controls. Recently, however, a number of acts from the U.S. have garnered entry/work privileges from Mexican officials who may see a large tax source in the ranks of the music-minded young, of which their population pyramid is in favor.

International travel — even as close as

Mushroom Label (Canada) Opens American Doors

VANCOUVER — Mushroom Records of Canada has opened offices in Los Angeles beginning operations in the United States as Mushroom Records, Inc., having so far set fifteen independent distributors according to label head Shelly Siegel who will run the U.S. office.

Mushroom product include Apex-Martin, Newark; Aquarius, Hartford, Conn.; Schwartz Brothers, Washington, D.C.; Heilicher Brothers, Atlanta, Minneapolis, St. Louis, Memphis, Dallas, Houston and Miami; Record Merchandisers, Los Angeles; Pacific Records and Tapes, San Francisco; ABC Records and Tapes, Seattle; Record Sales, Denver; and Ami Distributors, Detroit. More are being lined up toward full-scale U.S. distribution, Siegel noted.

The first scheduled U.S. release by Mushroom is the single "Crazy On You," by the Vancouver-based group Heart, to be followed by their album, "Dreamboat Annie," already gold in Canada.

Independent promotion people appointed include Jerry Morris out of Seattle, Tom Gelardi out of Detroit and Bruce Bird out of Cleveland. Macey Lipman Marketing, an independent firm, heads Mushroom's marketing overall.



MATERIAL RETURNS — CBS Records Australia managing director Bill Smith is seen here presenting Carlos Santana with a gold record representing fifteen gold disks for sales in excess of 244,000 albums in Australia.

London Report

Having played their own special gala at MIDEM Rick Wakeman and the English Rock Ensemble will now play their first ever British and European tour kicking off April 20 at Ipswich and playing three dates at Hammersmith Odeon followed by provincial cities thru May 8. They then embark on a mammoth tour which takes them to Holland, Sweden, Denmark, Germany, Vienna, Switzerland, Spain and also dates in iron curtain countries which have yet to be confirmed. A&M tells us that they have a new album set for April release titled "No Earthly Connection" which is based on all types of phenomena such as Atlantis, Stonehenge and the Bermuda Triangle which have puzzled scientists for generations. Music hath charms...?

Top group Queen have signed a new long term contract with EMI Music Publishing to cover all their compositions on a worldwide basis. Queen have been associated with EMI Publishing for the past three years and during this time have steadily established themselves as one of the world's foremost bands. Their latest single "Bohemian Rhapsody" and album "A Night at the Opera" both qualify for platinum single and album awards. Announcing the signing of the new contract Ron White, managing director of EMI Publishing said "We have had a very strong and close relationship with Brian May, Freddie Mercury, John Deacon and Roger Taylor of Queen and we are delighted that this highly successful partnership is to continue."

Andrew Oldham has re-joined the record industry as director of special projects to the Nems group and its affiliated labels. Nems has also announced the opening of an office in Los Angeles on March 1 with a New York opening later in the year. Nems are in the process of re-activating the Immediate catalog and already scored in the U.K. charts via the reissue of "Itchycoo Park" by the Small Faces. They are also seeking new talent in order to perpetrate the label alongside the Nems and Opal labels.

After a year's absence Neil Sedaka returns to these shores in the spring opening April 18 at Batley Variety Club and continuing in main provincial cities thru May 5. Polydor issued a new single "Breaking Up Is Hard To Do."

April Music managing director Brian Hutch has announced that his company has signed an exclusive, worldwide publishing agreement with new country writer and singer Wayne Nutt. His first album, "Oil Field Man," has just been released on the Epic label; it includes ten of Nutt's own songs. Nutt is currently on a mammoth U.K. tour with Slim Whitman.

Island Records has taken on the sales and distribution of two independant reggae labels, Klik and Rockers. With the existing Klik catalog now available through Island, first new release under the arrangement will be "The Best Of Judge Dread" and a new album by Jackie Edwards, "Do You Believe In Love." Rockers will release three singles including "Can't Take My Eyes Off You" by Fitzroy Henry. Also from Island comes news that Paul Johnson has been appointed international director and Fred Cantrell becomes general manager in addition to acting as personal assistant to managing director David Betteridge.

Quickies: Gold disks for James Last "Ten Years Non Stop Dancing" Polydor album... Gold disk, too, for Billy Connolly's "Get Right Into Him" (Polydor)... Still with Polydor more silvers for Gloria Gaynor's "Never Say Goodbye" album; Barclay James Harvest "Time Honoured Ghosts" and the Osmonds "Live In Concert Around The World".

for their turn coming up soon.

CASH BOX TOP 100 ALBUMS

| | | | | | | | | | |
|----|--|------|----|---|------|-----|---|--|----|
| 1 | DESIRE BOB DYLAN (Columbia PC 33893) | 2/14 | 1 | BAY CITY ROLLERS (Arista AL 4049) | 2/14 | 27 | 68 | MASQUE KANSAS (Kirshner PZ 33806) (Dist. Epic) | 70 |
| 2 | STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON (Columbia PC 33540) | 2 | 35 | RED OCTOPUS JEFFERSON STARSHIP (Grunt BFL 1-099) (Dist: RCA) | 29 | 69 | SIREN ROXY MUSIC (Atco 36-127) | 73 | |
| 3 | GRATITUDE EARTH, WIND & FIRE (Col. PG 33694) | 3 | 36 | KC AND THE SUNSHINE BAND (T.K. 603) | 28 | 70 | STORY THE FOUR SEASONS (Private Stock PS 7000) | 53 | |
| 4 | CHICAGO'S GREATEST HITS (Columbia PC 33900) | 4 | 37 | THE DREAM WEAVER GARY WRIGHT (Warner Bros. BS 2868) | 42 | 71 | JOHN DENVER'S GREATEST HITS (RCA CPL 1-0374) | 62 | |
| 5 | HISTORY — AMERICA'S GREATEST HITS AMERICA (Warner Bros. BS 2894) | 5 | 38 | THE BEST OF CARLY SIMON (Elektra 7E-1048) | 36 | 72 | FISH OUT OF WATER CHRIS SQUIRE (Atlantic SD 18159) | 79 | |
| 6 | TRYIN' TO GET THE FEELING BARRY MANILOW (Arista 4060) | 7 | 39 | SECOND CHILDHOOD PHOEBE SNOW (Columbia PC 33952) | 74 | 73 | NORTHERN LIGHTS — SOUTHERN CROSS THE BAND (Capitol ST 11440) | 66 | |
| 7 | HELEN REDDY'S GREATEST HITS (Capitol ST 11467) | 6 | 40 | WHO I AM DAVID RUFFIN (Motown M6-849S1) | 39 | 74 | CITY LIFE THE BLACKBYRDS (Fantasy F9490) | 76 | |
| 8 | STATION TO STATION DAVID BOWIE (RCA APL 11327) | 30 | 41 | NUMBERS CAT STEVENS (A&M SP 4555) | 38 | 75 | LET THE MUSIC PLAY BARRY WHITE (20th Century T502) | 88 | |
| 9 | M.U. THE BEST OF JETHRO TULL (Chrysalis CHR 1074) | 9 | 42 | BORN TO DIE GRAND FUNK RAILROAD (Capitol ST 11482) | 49 | 76 | RATTLESNAKE OHIO PLAYERS (Westbound W211) | 54 | |
| 10 | FRAMPTON COMES ALIVE (A&M SP 3703) | 15 | 43 | SEALS & CROFTS' GREATEST HITS (Warner Bros. BS 2886) | 43 | 77 | THE SALSOUL ORCHESTRA (Salsoul SZS 5501) | 83 | |
| 11 | ALIVE KISS (Casablanca NBLP 7020) | 10 | 44 | SPINNERS LIVE (Atlantic SD 2-910) | 41 | 78 | STRUTTIN' MY STUFF ELVIN BISHOP (Capricorn CP 0165) | 84 | |
| 12 | BLACK BEAR ROAD C.W. McCall (MGM 5008) | 12 | 45 | BREAKAWAY ART GARFUNKEL (Columbia PC 33700) | 40 | 79 | HONEY THE OHIO PLAYERS (Mercury SRM 1-1038) | 65 | |
| 13 | FACE THE MUSIC ELECTRIC LIGHT ORCHESTRA (UA LA 546G) | 14 | 46 | WISH YOU WERE HERE PINK FLOYD (Columbia PC 33453) | 45 | 80 | INSIDE KENNY RANKIN (Little David LD 1009) | 82 | |
| 14 | THOROUGHbred CAROLE KING (Ode SP 77034) | 17 | 47 | LOVE WILL KEEP US TOGETHER THE CAPTAIN & TENNILLE (A&M 3505) | 51 | 81 | DISCO CONNECTION ISAAC HAYES MOVEMENT (Hot Buttered Soul ABCD 923) | 89 | |
| 15 | HEAD ON BACHMAN-TURNER OVERDRIVE (Mercury SRM 11067) | 13 | 48 | CITY OF ANGELS THE MIRACLES (Tamla T6-339S1) | 46 | 82 | RHINESTONE COWBOY GLEN CAMPBELL (Capitol 11430) | 71 | |
| 16 | A NIGHT AT THE OPERA QUEEN (Elektra 7E-1053) | 16 | 49 | THE HUNGRY YEARS NEIL SEDAKA (MCA/Rocket PIG 2157) | 47 | 83 | HOW DARE YOU! 10cc (Mercury SRM 11061) | 96 | |
| 17 | AFTERTONES JANIS IAN (Columbia PC 33919) | 18 | 50 | FOOL FOR THE CITY FOGHAT (Bearsville 6959) | 56 | 84 | MOVIN' ON COMMODORES (Motown M6-848S1) | 72 | |
| 18 | SONGS FOR THE NEW DEPRESSION BETTE MIDLER (Atlantic SD 18155) | 21 | 51 | DESOLATION BLVD. SWEET (Capitol ST 11395) | 50 | 85 | MAHOGANY ORIGINAL SOUNDTRACK FEATURING DIANA ROSS (Motown M6-858S1) | 75 | |
| 19 | RUFUS FEATURING CHAKA KHAN RUFUS (ABC ABCD 909) | 19 | 52 | HORSES PATTI SMITH (Arista AL 4060) | 52 | 86 | YOU GOTTA WASH YOUR ASS REDD FOX (Atlantic SD 18157) | 87 | |
| 20 | FLEETWOOD MAC (Warner Bros. MS 2225) | 20 | 53 | HAIR OF THE DOG NAZARETH (A&M SP 4511) | 64 | 87 | BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER (ABC/Dot 2020) | 80 | |
| 21 | NATIVE SONS LOGGINS & MESSINA (Columbia PC 33578) | 22 | 54 | ELITE HOTEL EMMYLOU HARRIS (Warner Bros. MS 2236) | 60 | 88 | AEROSMITH (Columbia PC 32005) | 101 | |
| 22 | WINDSONG JOHN DENVER (RCA APL 1-1183) | 8 | 55 | FROM EVERY STAGE JOAN BAEZ (A&M SP 3704) | 69 | 89 | SEDAKA'S BACK NEIL SEDAKA (Rocket 463) (Dist: MCA) | 90 | |
| 23 | FAMILY REUNION THE O'JAYS (Phila. Int'l. PZ 33807) | 24 | 56 | IF THE SHOE FITS PURE PRAIRIE LEAGUE (RCA APL 11247) | 61 | 90 | INSEPARABLE NATALIE COLE (Capitol 11429) | 92 | |
| 24 | TOYS IN THE ATTIC AEROSMITH (Columbia PC 33479) | 25 | 57 | NEW YORK CONNECTION TOM SCOTT (Ode SP 77033) | 59 | 91 | FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS (Playboy PB 407) | 93 | |
| 25 | WAKE UP EVERYBODY HAROLD MELVIN & THE BLUENOTES (Phila. Int'l. PZ 33808) | 26 | 58 | CONEY ISLAND BABY LOUREED (RCA APL 1-0915) | 63 | 92 | BRASS CONSTRUCTION (UA LA 545-G) | 124 | |
| 26 | RUN WITH THE PACK BAD COMPANY (Swan Song SS 8415) | 37 | 59 | THE OUTLAWS WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER and TOMPALL GLASER (RCA APL 11321) | 85 | 93 | HE'S A FRIEND EDDIE KENDRICKS (Tamla T6 343S1) | 102 | |
| 27 | THE HISSING OF SUMMER LAWNS JONI MITCHELL (Asylum 7E-1051) | 11 | 60 | LIVE STEPHEN STILLS (Atlantic SD 18156) | 44 | 94 | ZUMA NEIL YOUNG (Warner Bros. MS 2242) | 77 | |
| 28 | ERIC CARMEN (Arista AL 4057) | 31 | 61 | CRISIS? WHAT CRISIS? SUPERTRAMP (A&M 4560) | 57 | 95 | TEASER TOMMY BOLIN (Nemperor NE 436) | 91 | |
| 29 | ONE OF THESE NIGHTS EAGLES (Asylum 7E-1039) | 34 | 62 | ELTON JOHN'S GREATEST HITS (MCA 2128) | 58 | 96 | CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN (MCA 2142) | 95 | |
| 30 | MAIN COURSE BEE GEES (RSO SO 4807) | 35 | 63 | THE WHO BY NUMBERS THE WHO (MCA 2161) | 48 | 97 | EQUINOX STYX (A&M SP 4559) | 99 | |
| 31 | ROCK OF THE WESTIES ELTON JOHN (MCA 2163) | 23 | 64 | HOT CHOCOLATE (Big Tree BT 89512) | 67 | 98 | CLEARLY LOVE OLIVIA NEWTON-JOHN (MCA 2148) | 86 | |
| 32 | TIMES OF YOUR LIFE PAUL ANKA (UA LA 569G) | 33 | 65 | SWANS AGAINST THE SUN MICHAEL MURPHEY (Epic PE 33851) | 55 | 99 | REFLECTIONS JERRY GARCIA (Round RX LA565-G/RX-107) (Dist: UA) | 112 | |
| 33 | LOVE TO LOVE YOU BABY DONNA SUMMER (Oasis OCLP 500) | 32 | 66 | PRISONER IN DISGUISE LINDA RONSTADT (Asylum 7E 1045) | 68 | 100 | BEGINNINGS STEVE HOWE (Atlantic SD 18154) | 78 | |
| | | | 67 | THE BEST OF GLADYS KNIGHT AND THE PIPS (Buddah BDS 5653) | 81 | | | | |

Japan

| TW | LW | |
|----|----|---|
| 1 | 1 | Oyoge Tayoyakikun — Masato Shimon — Canyon — Pub: Fuji Music |
| 2 | 4 | Shiroyi Yakusoku — Momoe Yamaguchi — CBS-Sony — Pub: Tokyo Music |
| 3 | 2 | Oretachino Tabi — Masatoshi Nakamura — Columbia — Pub: NTV Music |
| 4 | 7 | Nagoriyuki — Iruka — Panamu/Crown — Pub: Crown MP |
| 5 | 3 | Anohini Kayeritayi — Yumi Arayi — Express/Toshiba — Pub: Alpher Music |
| 6 | 6 | Memayi — Keyi Ogura — Polydor — Pub: Kitty Music |
| 7 | 11 | Momen No Handker Chief — Hiromi Oota — CBS-Sony — Pub: Watanabe Music |
| 8 | 5 | Sentimental — Hiromi Iwazaki — Victor — Pub: NTV Music |
| 9 | 8 | Bye Bye Baby — Hiromi Goh — CBS-Sony — Pub: Toshiba Music |
| 10 | 16 | Ootooyo — Yasuko Nayito — Columbia — Pub: JCM |
| 11 | 17 | Ai Ga Subete — Stylistics — Abco/Victor — Sub Pub: Victor Music |
| 12 | 19 | Muenzaka — Grape — Elektra/Warner-Pioneer — Pub: Bird Kikaku. NTV Music, JCM |
| 13 | 9 | Katamuyita Michishirube — Akira Fuse — King — Pub: Watanabe Music |
| 14 | 14 | Aozora Hitorikiri — Yoosuyi Inouye — For Life — Pub: Nakayoshi Group |
| 15 | 15 | Heart No Ace Ga Detekonayi — Candies — CBS-Sony — Pub: Watanabe Music |
| 16 | 12 | That's The Way — K. C. & Sunshine Band — RVC — Sub Pub: Victor Music |
| 17 | 18 | Saturday Night — Bay City Rollers — Arista/CBS-Sony |
| 18 | — | Jidayi — Miyuki Nakajima — Aard Vark/Canon — Pub: Yamaha Music |
| 19 | — | 20 Sayi No Meguriyai — Signal — Polydor — Pub: Nichion |
| 20 | 10 | Yureteru Watashi — Junko Sakurada — Victor — Pub: Sun Music |

TOP FIVE LPs

- 1 **Akira Fuse Best Album** — Katamuyita Michishirube — King
- 2 **Cobalt Hour** — Yumi Ariya — Toshiba
- 3 **Hookoo** — Keyi Ogura — Polydor
- 4 **Yumeoyibito** — Keyi Ogura — Polydor
- 5 **Romantic Concert** — Hiromi Iwazaki — Victor

Canada

- 1 **General Hand Grenade** — Trooper — Legend
- 2 **Loving You Baby** — Wednesday — Skyline
- 3 **Roll You Over** — Marty Simon — Island
- 4 **Anna Marie** — Susan Jacks — Casino
- 5 **Growing Up** — Dan Hill — GRT
- 6 **WOW** — Andre Gagnon — London
- 7 **Saving All My Love** — Charity Brown — A&M
- 8 **Come And See My Man** — C. B. Victoria — 20th Century
- 9 **Sweeney Todd Folder** — Sweeney Todd — London
- 10 **Lazy Love** — New City Jam Band — Smile

TOP TEN LPs

- 1 **Bachman-Turner Overdrive** — Head On — Mercury
- 2 **Gordon Lightfoot** — Gord's Gold — Reprise
- 3 **The Band** — Northern Lights Southern Cross — Capitol
- 4 **Bachman-Turner Overdrive** — Four Wheel Drive — Mercury
- 5 **Hagood Hardy** — The Homecoming — Attic
- 6 **Sweeney Todd** — London
- 7 **Beau Domage** — Capitol
- 8 **Bruce Cockburn** — Joy Will Find A Way — True North
- 9 **Harmonium** — Les Cinq Saisons — Celebration
- 10 **Murray McLaughlan** — Only The Silence Remains — True North

Australia

| TW | LW | |
|----|----|---|
| 1 | 1 | Jump In My Car — Ted Mulry — Albert — Albert |
| 2 | 2 | S.O.S. — Abba — Polar — RCA |
| 3 | 3 | Money Honey — Bay City Rollers — Festival — Bell |
| 4 | 5 | The Way I Want To Touch You — Captain & Tennille — Rondor — Dot |
| 5 | 4 | Hold Me Close — David Essex — April — CBS |
| 6 | — | That's The Way I Like It — KC & The Sunshine Band — Associated — RCA |
| 7 | — | Slipping Away — Max Merritt — Festival — Arista |
| 8 | 8 | Fly Robin Fly — Silver Convention — Image — Image |
| 9 | 6 | Matter Of Time/Only One You — Sherbert — Razzle — Infinity |
| 10 | 9 | Sailing — Rod Stewart — Festival — Warner Brothers |

TOP FIVE LPs

- 1 **Abba** — Abba — RCA
- 2 **Atlantic Crossing** — Rod Stewart — Warner Bros.
- 3 **Wouldn't You Like It** — Bay City Rollers — Bell
- 4 **KC And The Sunshine Band** — RCA
- 5 **Desire** — Bob Dylan — CBS

Great Britain

| TW | LW | |
|----|----|---|
| 1 | 1 | Mama Mia — Abba — Epic — Bocu |
| 2 | 6 | For Ever And Ever — Slik — Bell — Martin/Coulter |
| 3 | 4 | Love Machine — Miracles — Tamla Motown — Jobete/London |
| 4 | 9 | Love To Love You Baby — Donna Summer — GTO — Lovigny Marquee |
| 5 | 5 | We Do It — R&J Stone — RCA — Rondor |
| 6 | 3 | Glass Of Champagne — Sailor — CBS — Chappell |
| 7 | 2 | Bohemian Rhapsody — Queen — EMI — Feldman |
| 8 | 7 | In Dulce Jubilo — Mike Oldfield — Virgin — Virgin |
| 9 | 13 | Evil Woman — ELO — Jet — Jet |
| 10 | 8 | King Of The Cops — Billy Howard — Penny Farthing — Burlington |
| 11 | 11 | Midnight Rider — Paul Davidson — Tropical — Shapiro Bernstein |
| 12 | — | December '63 — Four Seasons — Warner Bros. — Jobete/London |
| 13 | 15 | Answer Me — Barbara Dickson — RSO — Bourne |
| 14 | 10 | Let The Music Play — Barry White — 20th Century — A. Schroeder |
| 15 | — | No Regrets — Walker Brothers — GTO — Essex |
| 16 | 12 | Itchycoo Park — Small Faces — Immedate — UA |
| 17 | 19 | Walk Away From Love — David Ruffin — Tamla Motown — KPM |
| 18 | — | Moonlight Serenade — Glen Miller — RCA — UA/KPM |
| 19 | — | Low Rider — War — Island — Carlin |

TOP TWENTY LPs

- 1 **Desire** — Bob Dylan — CBS
- 2 **A Night At The Opera** — Queen — EMI
- 3 **The Best Of Roy Orbison** — Arcade
- 4 **How Dare You** — 10cc — Mercury
- 5 **24 Original Hits** — Drifters — Atlantic
- 6 **Ommadawn** — Mike Oldfield — Virgin
- 7 **Music Express** — Various — K-Tel
- 8 **Very Best Of Slim Whitman** — United Artists
- 9 **Still Crazy After All These Years** — Paul Simon — CBS
- 10 **40 Greatest Hits** — Perry Como — K-Tel
- 11 **Atlantic Crossing** — Rod Stewart — Warner Bros.
- 12 **Motown Gold** — Various — Tamla Motown
- 13 **Make The Party Last** — James Last — Polydor
- 14 **Station To Station** — David Bowie — RCA
- 15 **Sing Lofty** — Don Estelle & Windsor Davis — EMI
- 16 **Star Tracking 76** — Various — Ronco
- 17 **The Hissing Of Summer Lawns** — Joni Mitchell — Asylum
- 18 **Rolled Gold** — Rolling Stones — Decca
- 19 **Sheer Heart Attack** — Queen — EMI
- 20 **Wouldn't You Like It** — Bay City Rollers — Bell

Germany

- 1 **Komm In Meinen Wigwam** — Heino — Electrola
- 2 **Komm Unter Meine Decke** — Gunter Gabriel — Ariola
- 3 **Fly Robin Fly** — Silver Convention — Ariola
- 4 **Morning Sky** — George Baker Selection — WEA
- 5 **Mama Mia** — Abba — Polydor
- 6 **Moviestar** — Harpo — Electrola
- 7 **Dolannes Melodie** — Paul de Senneville & Oliver Toussaint, Jean-Claude Borelly — Telefunken
- 8 **Komm Mit — Auf Die Sonnenseite Der Strabe** — Jurgen Marcus — Telefunken
- 9 **I'm On Fire** — 5000 Volts (Airbus) — CBS
- 10 **Lady Bump** — Penny McLean — Ariola
- 11 **Ein Fremdes Madchen** — Bernd Cluver — Hansa
- 12 **Disco Bump** — R.B. & Company — BASF
- 13 **Disco Polka** — Frank Zander — Hansa
- 14 **Josie** — Peter Maffay — Telefunken
- 15 **Das Lied Der Liebe** — Nina & Mike — Ariola
- 16 **Wenn Du Denkst Du Denkst** — Juliane Werding — Hansa
- 17 **New York Groove** — Hello — Bell
- 18 **Begraben Wir Den Streit** — Peter Rubin — BASF
- 19 **Ein Lied Fur Alle, Die Einsam Sind** — Udo Jurgens — Ariola
- 20 **Umarmst Du Mich** — Tina York — CBS

Belgium

| TW | LW | |
|----|----|---|
| 1 | 1 | Mississippi — Pussycat — EMI — Hans Kusters |
| 2 | 5 | Bohemian Rhapsody — Queen — EMI |
| 3 | 4 | Fly Robin Fly — Silver Convention — Philips |
| 4 | 14 | You Set My Heart On Fire — Tina Charles — CBS |
| 5 | 8 | Nostalgia — Francis Goya — Polydor |
| 6 | 9 | Volare — Al Martino — Capitol — Editions Moderny |
| 7 | 2 | Lady Bump — Penny McLean — Jupiter |
| 8 | 3 | Calypso — John Denver — RCA |
| 9 | 6 | Sausolito — Rosy & Andres — CNR |
| 10 | — | Let's Twist Again — Chubby Checker — London |

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