

CASHBOX

February 7, 1976

NEWSPAPER

\$1.50



AEROSMITH/ALREADY LEGEND

**George Harrison To Record For Dark Horse
London Holds 1976 Distributor Meetings**

**The Better News: Post-Xmas Returns Significantly Lower
Elektra/Asylum Ups Wax To Executive VP Position**

**5200 Attend MIDEM
10th Anniversary**

**New FM Action LP Chart —
Opening Another Door (Ed)**

The Biggest Country Music Sale in America!

MOE BANDY
Hank Williams, You Wrote My Life
 Featuring:
The Biggest Airport In The World
 including:
 I'm The Honky Tonk On Loser's Avenue
 You've Got A Lovin' Comin' / The Hard Times
 I'm Not As Strong As I Used To Be



KC 34091

The Sound in Your Mind.



New Willie Nelson Album Coming Soon.

KC 34092


JOHNNY CASH
STRAWBERRY CAKE
 including:
 Big River / I Got Stripes
 Rock Island Line / Navajo / Doin' My Time



KC 34088


The Oak Ridge Boys
 Old Fashioned, Down Home, Hand Clappin', Foot Stompin', Southern Style, Gospel Quartet Music.

including:
 Lord, I've Been Ready For Years
 Last Train To Glory / Jesus Knows Who I Am



KC 33935

DAVID ALLAN COE
Longhaired Redneck
 including:
 Free Born Rambling Man
 Family Reunion / Living On The Run
 When She's Got Me (Where She Wants Me)
 Dakota The Dancing Bear, Part II




KC 33916

CONNIE SMITH
 The song we fell in love to
 Featuring: ('Til) I Kissed You
 including:
 Ridin' On A Rainbow / Jesus Hears, He Cares, He Can
 Viva La Love / When I Need Jesus, He's There



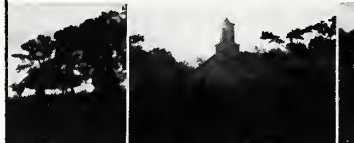
KC 33918

Lynn Anderson
ALL THE KING'S HORSES
 including:
 Paradise / Dixieland, You Will Never Die
 Lyin' Eyes / Rodeo Cowboy
 If All I Have To Do Is Just Love You



KC 34089

The Chuck Wagon Gang
The Sweetest Songs We Know
 including:
 When The Clouds Roll By
 In A Beautiful Mansion (On A Street Of Gold)
 Think Of Him / I'll Have A New Home
 Did You Go To God This Morning In Prayer



KC 34044 *

Columbia is launching a major Country Music Program to bring hit records, hit artists and hit sales to every part of the country.

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PrePacks: The three "Country Music Sale" prepacks include a \$5.98 LP prepack, a cartridge tape prepack and a cartridge long box prepack.

On Columbia Records and Tapes.

CASH BOX

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cash box editorial

New FM Action LP Chart — Opening Another Door

Because the record business is so involved with spontaneity, **Cash Box** feels there is a definite need to measure its pulse more accurately. Any analysis of product movement is helpful, no matter what form it takes, but there is one area that generates product flow, in its initial stages, more noticeably than any other — radio.

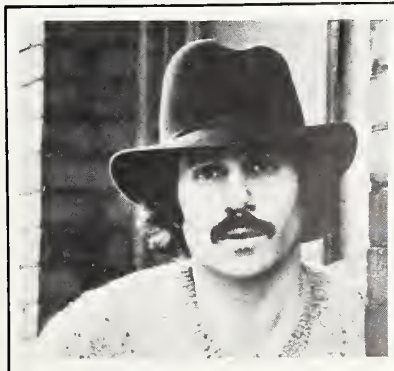
In putting together our FM Analysis, **Cash Box** discovered that the program and music directors of the pivotal FM stations around the country responded with great enthusiasm to the offer of predicting 'the hits.' Their overwhelming response to the 'Most Predicted Hits' section of our FM Analysis has convinced us of the need to go yet one step further.

Starting this week, **Cash Box** will present New FM Action LPs in chart form. The order in which new album releases appear has nothing to do with sales, but rather with the amount of airplay each is receiving. Inevitably, a new Elton John or Bob Dylan LP will appear near the top of New FM Action LPs, as well as on the **Cash Box** top 200 chart, but we feel certain that a valid and valuable correlation will develop between the rest of the new LPs added and requested — and most important, sales.

Radio has traditionally been the springboard for both singles and album product, the latter to an unprecedented degree in this decade, and **Cash Box** feels that an in-depth study of FM airplay for new product will reveal a great deal about future sales trends.

One key record executive told **Cash Box**, "When I've got an album that's sold 2 million units, I damn well know it's got to be #1." New FM Action LPs will offer retailers, racks and one-stops the opportunity to peer into the future sales potential of new LP releases. It will inform record companies about new product that is getting heavy airplay and that would benefit from intensive promotion. As albums migrate from New FM Action LPs to the top 200 with increasing regularity, the value of the service will be even more greatly appreciated. **Cash Box** is excited about the opportunity to report not yesterday's news, or even today's, but tomorrow's news.

We feel this chart will be an invaluable tool to the industry, superseded only by the actual sales chart itself, and we invite our readers to join us as we seek to reveal the mechanisms of this crucially important process.



**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

	1/31	1/24		1/31	1/24		1/31	1/24
1 50 WAYS TO LEAVE YOUR LOVER Paul Simon (Columbia 3-10270)	3	9	33 DREAM ON Aerosmith (Columbia 3-10278)	44	48	66 I HEARD IT THROUGH THE GRAPEVINE Creedence Clearwater Revival (Fantasy F759-A-M)	80	94
2 CONVOY C.W. McCall (MGM M14839)	1	1	34 JUNK FOOD JUNKIE Larry Groce (Warner Bros./Curb 8165)	39	54	67 CAN THE CAN Suzi Quatro (Big Tree BT 16053)	74	87
3 I WRITE THE SONGS Barry Manilow (Arista AS 0157)	2	2	35 SWEET THING Rufus featuring Chaka Khan (ABC 12149)	41	44	68 MAKE LOVE TO YOUR MIND Bill Withers (Columbia 3-10255)	73	80
4 YOU SEXY THING Hot Chocolate (Big Tree BT 16047)	4	4	36 LOVE OR LEAVE Spinners (Atlantic 3309)	37	40	69 HONEY 1 George McCrae (TK 1016)	75	81
5 I LOVE TO LOVE YOU BABY Donna Summer (Oasis 401)	7	12	37 BOHEMIAN RHAPSODY Queen (Elektra E-45297)	42	46	70 BANAPPLE GAS Cat Stevens (A&M 1785)	—	—
6 LOVE ROLLERCOASTER The Ohio Players (Mercury 436)	5	3	38 I LOVE MUSIC O'Jays (Phila Int'l ZS 8-3677-1)	13	16	71 TAKE IT LIKE A MAN Bachman-Turner Overdrive (Mercury 73766)	81	—
7 SING A SONG Earth, Wind & Fire (Columbia 3-10251)	9	10	39 BREAKAWAY Art Garfunkel (Columbia 3-10273)	40	41	72 IF I ONLY KNEW Ozark Mountain Daredevils (A&M 1772)	78	85
8 BREAKING UP IS HARD TO DO Neil Sedaka (Rocket PIG 40500)	10	11	40 FOX ON THE RUN Sweet (Capitol P4157)	18	5	73 REMEMBER ME Willie Nelson (Columbia 3-10275)	76	82
9 LOVE MACHINE Miracles (Tamla 54262)	11	14	41 BABY FACE Wing & A Prayer Five & Drums Corps (Wing & A Prayer Records Co. HS 103) (Dist: Atlantic)	26	26	74 TANGERINE Sal Soul Orchestra (Sal Soul 2004)	84	—
10 EVIL WOMAN Electric Light Orchestra UA XW 729-Y)	12	13	42 ONLY 16 Dr Hook (Capitol 4171)	47	59	75 ONCE YOU HIT THE ROAD Dionne Warwick (Warner Bros. WBS 8154)	79	86
11 WALK AWAY FROM LOVE David Ruffin (Motown M1376F-A)	8	8	43 SWEET LOVE Commodores (Motown M1381FA)	48	50	76 THIS OLD HEART OF MINE Rod Stewart (Warner Bros. WBS 8170)	72	79
12 TAKE IT TO THE LIMIT Eagles (Asylum 45293-A)	14	16	44 YESTERDAY'S HERO John Paul Young (Ariola America 7607)	45	49	77 CUPID Tony Orlando & Dawn (Elektra E45302-A)	—	—
13 THEME FROM S.W.A.T. Rhythm Heritage (ABC 12135)	15	21	45 THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO) Diana Ross (Motown M1377-F)	22	15	78 TURNING POINT Tyrone Davis (Dakar DK 4550)	83	90
14 ALL BY MYSELF Eric Carmen (Arista AS 0165)	16	24	46 WINNERS AND LOSERS Hamilton, Joe Frank & Reynolds (Playboy P6054-A)	20	18	79 YOU'LL LOSE A GOOD THING Freddie Fender (ABC/Dot DOA 17607)	—	—
15 FLY AWAY John Denver (RCA JH 10517)	6	6	47 THE HOMECOMING Hagood Hardy (Capitol 4156)	49	53	80 LOVING POWER Impressions (Curton CMS 0110)	87	91
16 SQUEEZE BOX The Who (MCA 40475)	19	20	48 LOVE IS THE DRUG Roxy Music (Atco 7042)	50	52	81 QUIET STORM Smokey Robinson (Tamla T54265F)	88	92
17 TIMES OF YOUR LIFE Paul Anka (United Artists XW 737-Y)	17	19	49 ROCK 'N ROLL ALL NIGHT Kiss (Casablanca 850)	24	17	82 IN FRANCE THEY KISS ON MAIN STREET Joni Mitchell (Asylum E45298-A)	—	—
18 LOVE HURTS Nazareth (A&M 1671)	21	22	50 SATURDAY NIGHT Bay City Rollers (Arista AS 0149)	35	25	83 SINCE I FELL FOR YOU Charlie Rich (Epic 8-50182)	89	96
19 GROW SOME FUNK OF YOUR OWN Elton John (MCA 40505)	29	51	51 INSEPARABLE Natalie Cole (Capitol 4193)	54	57	84 BOOGIE FEVER The Sylvers (Capitol 4179)	97	—
20 FANNY (BE TENDER WITH MY LOVE) Bee Gees (RSO SO 519)	28	31	52 RENEGADE Michael Murphey (Epic 8-50184)	60	72	85 TELL IT LIKE IT IS Andy Williams (Columbia 3-10263)	91	99
21 WAKE UP EVERYBODY (PART I) Harold Melvin & The Blue Notes (Phila. Int'l. ZS 8-3579)	25	27	53 TAKE ME Grand Funk Railroad (Capitol P4199)	61	77	86 CLOSE TO YOU B.T. Express (Roadshow RD 7005)	92	—
22 PALOMA BLANCA George Baker (WB WBS 8115)	23	23	54 DEEP PURPLE Donny & Marie Osmond (MGM M14840)	57	60	87 YOUNG LOVE Ray Stevens (Barnaby B618)	93	97
23 SOMEWHERE IN THE NIGHT Helen Reddy (Capitol P4192)	27	29	55 'TIL IT'S TIME TO SAY GOODBYE Jonathan Cain (October OCT 1001-AS)	63	71	88 WHAT'S THE NAME OF THIS FUNK (SPIDERMAN) Ramsey Lewis (Columbia 3-10235)	95	—
24 DREAM WEAVER Gary Wright (Warner Bros. WBS 8167)	38	55	56 CHAIN GANG MEDLEY Jim Croce (Lifesong LS 45001)	59	62	89 KEEP HOLDIN' ON Temptations (Gordy G7146-F)	—	—
25 LONELY NIGHT (ANGEL FACE) Captain & Tennille (A&M 1782-S)	43	64	57 HOLD BACK THE NIGHT Trammps (Buddah BDA 507)	66	84	90 HARD TIMES Peter Skellern (Private Stock PS 45.045)	96	—
26 GOLDEN YEARS David Bowie (RCA JH 10441)	34	34	58 MONEY HONEY Bay City Rollers (Arista AS 0170)	—	—	91 THE JAM Graham Central Station (Warner Bros. WBS 8175)	—	—
27 THE WHITE KNIGHT Cledus Maggard & The Citizens Band (Mercury 73751)	32	38	59 COUNTRY BOY (YOU GOT YOUR FEET IN L.A.) Glen Campbell (Capitol P4155)	51	28	92 ONE FINE DAY Julie (Tom Cat 10454)	94	—
28 TRACKS OF MY TEARS Linda Ronstadt (Asylum 45295-A)	31	33	60 BACK TO THE ISLAND Leon Russell (Shelby SR 40483)	56	58	93 LOVE FIRE Jigsaw (Chelsea CH 3037)	—	—
29 SLOW RIDE Foghat (Bearsville BSS 0306)	30	32	61 VENUS Frankie Avalon (DeLite 1578)	82	98	94 NURSERY RHYMES (PART I) People's Choice (TSOP ZS 8-4773)	98	—
30 I FEEL LIKE A BULLET (IN THE GUN OF ROBERT FORD) Elton John (MCA 40505)	58	70	62 LADY BUMP Penny McLean (Atco 45-7038)	68	73	95 SCOTCH ON THE ROCKS The Band Of The Black Watch (PS 45055)	—	—
31 LET THE MUSIC PLAY Barry White (20th Century TC 2265)	33	35	63 OVER MY HEAD Fleetwood Mac (Reprise RPS 1339)	46	30	96 LET YOUR LOVE FLOW Bellamy Brothers (Warner Bros./Curb 8169)	—	—
32 DECEMBER 1963 (OH WHAT A NIGHT) Four Seasons (Warner Bros./Curb WBS 8168)	36	42	64 TENTH AVENUE FREEZE OUT Bruce Springsteen (Columbia 3-10274)	70	74	97 JANUARY Pilot (EMI P4202)	—	—
			65 I NEED YOU, YOU NEED ME Joe Simon (Spring SPR 163)	71	78	98 GROWIN' UP Dan Hill (20th Century 2254)	99	—
						99 BAD LUCK The Atlantic Disco Band (Ariola America 7611)	100	—
						100 HIGHFLY John Miles (London 5N-20084)	—	—

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

All By Myself (CAM-USA — BMI)	14	Love Fire (Coral Rock/American Dream/ Belsize — ASCAP)	93	Sweet Love (Jobete/Commodores — ASCAP)	43
Baby Face (WB Music — ASCAP)	41	Love Hurts (House Of Bryant — BMI)	18	Sweet Thing (American B'casing — ASCAP)	35
Back To The Island (Skyhill — BMI)	60	Love Is The Drug (TRO-Cheshire — BMI)	48	Take It Like A Man (Ranbach/Top Soil — BMI)	71
Bad Luck (Mighty Three — BMI)	99	Love Machine (Jobete/Grimora — ASCAP)	9	Take It To The Limit (Benchmark/ Kicking Bear — ASCAP)	12
Banapple Gas (Ashtar B V — BMI)	70	Love Or Leave (Mighty Three — BMI)	36	Take Me (Brew — BMI)	53
Bohemian (B Feldman T/AS Trident — ASCAP)	37	Love Rollercoaster (Ohio Players/ Unichappell — BMI)	6	Tangerine (Famous — ASCAP)	74
Boogie Fever (Terren Vibes/ Bullpen — ASCAP/BMI)	84	Love To Your (Golden Withers — BMI)	68	Tell It Like It Is (Conrad/Olrix — BMI)	85
Breakaway (Almo/Caledonian Steam — ASCAP)	39	Love Machine (Jobete/Grimora — ASCAP)	9	Tenth Avenue (Laurel Canyon — ASCAP)	64
Breaking Up (Screen Gems-Col — BMI)	8	Love Machine (Jobete/Grimora — ASCAP)	9	The Homecoming (ATV — BMI)	47
Can The Can (Chinnichap/Rak — ASCAP)	67	Love Machine (Jobete/Grimora — ASCAP)	9	The Jam (Nineteen Eighty Five — BMI)	91
Chain Gang Medley (Kags/Conrad — BMI/ Unichappell — ASCAP)	56	Love Machine (Jobete/Grimora — ASCAP)	9	Theme From Mahogany (Jobete — ASCAP/ Screen Gems-Columbia — BMI)	45
Close To You (U.S. Songs/Blue Seas/ Jac — BMI)	86	Love Machine (Jobete/Grimora — ASCAP)	9	Theme From S.W.A.T. (Spellgold — BMI)	13
Convoy (American Gramophone — SESAC)	2	Love Machine (Jobete/Grimora — ASCAP)	9	The White Knight (Unichappell — BMI)	27
Country Boy (ABC/Dunhill/One of a Kind — BMI)	59	Love Machine (Jobete/Grimora — ASCAP)	9	This Old Heart (Jobete — ASCAP)	76
Cupid (Kags — BMI)	77	Love Machine (Jobete/Grimora — ASCAP)	9	Til It's Time To Say Goodbye (Blue Lick — BMI)	55
December 1963 (Oh What A Night) (Seasons/Jobete — ASCAP)	32	Love Machine (Jobete/Grimora — ASCAP)	9	Times Of Your Life (Three Eagles — ASCAP)	17
Deep Purple (Robbins — ASCAP)	54	Love Machine (Jobete/Grimora — ASCAP)	9	Tracks Of My Tears (Jobete — ASCAP)	28
Dream On (Frank Connolly/Bakset — BMI)	33	Love Machine (Jobete/Grimora — ASCAP)	9	Turning Point (Julio-Brian/Content — BMI)	78
Dream Weaver (Warner Bros. — A&M P)	24	Love Machine (Jobete/Grimora — ASCAP)	9	Venus (Kirshner/Welbeck — ASCAP)	61
E.L.P. (Eart/Jet — BMI)	10	Love Machine (Jobete/Grimora — ASCAP)	9	Wake Up Everybody (Mighty Three — BMI)	21
Fanny (Be Tender) (Casserole — BMI)	20	Love Machine (Jobete/Grimora — ASCAP)	9	Walk Away From Love (Charles Kippis — BMI)	11
3rd Way To Leave (Paul Simon — BMI)	1	Love Machine (Jobete/Grimora — ASCAP)	9	What's The Name Of This Funk (Spiderman) (Eibar/Pamoja — BMI)	88
Fly Away (Cherry Lane — ASCAP)	15	Love Machine (Jobete/Grimora — ASCAP)	9	Winners And Losers (Spittire — BMI)	46
Fox On The Run (Sweet Pub Ltd.)	40	Love Machine (Jobete/Grimora — ASCAP)	9	Yesterday's Hero (Marks — BMI)	44
		Love Machine (Jobete/Grimora — ASCAP)	9	You'll Lose A Good Thing (Crazy Cajun — BMI)	79
		Love Machine (Jobete/Grimora — ASCAP)	9	Young Love (Lowery — BMI)	87
		Love Machine (Jobete/Grimora — ASCAP)	9	You Sexy Thing (Finchley — ASCAP)	4

Cat Stevens

*"Banapple Gas"
The new single
from "Numbers"*

Everybody's sniffing it



"Banapple Gas" has been made into a film which is being shown in theatres throughout the country.

Melissa Manchester Has A Beautiful New Album!



Produced by
Vini Poncia

AL 4067

Melissa Manchester, who soared to stardom in 1975 with her brilliant "Midnight Blue" single and her stunning "Melissa" album, emerges in 1976 with music that takes her to new heights. Rich in melodic and lyrical content, brilliant in sound, "BETTER DAYS AND HAPPY ENDINGS" is a new high point for this major star.

Arista Records...
Where Careers Are Launched

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George Harrison To Record For Dark Horse; Signs With Own Label Handled By A&M

CANNES, France — MIDEM 1976 was the setting for George Harrison to announce that he had signed a multi-album deal with his own record label, Dark Horse Records.

The signing, revealed to **Cash Box** publisher George Albert, on hand for the MIDEM event, ends an association stretching back 14 years — the start of the Beatles — with Capitol Records.

Harrison told Albert that the new contract is effective from January 27 and



Harrison, Albert, Clyde, CBs Kim Thorne

Dark Horse will continue to be distributed in the U.S. and Canada by A&M Records. A&M will also handle distribution of Dark Horse in the U.K.

Harrison's first Dark Horse album has already been completed and will be released in late spring throughout the world. Up to now Dark Horse had everything except Harrison product available to the label.

Harrison commented: "For the first time I feel I can receive personalized attention. I am very fond of Jerry Moss and his organization — it was shortly before

the last MIDEM that I signed the first deal for Dark Horse with A&M — and I feel very secure creatively. I think that now I will be able to express all of my talents."

A&M president Moss and Dark Horse's Jonathon Clyde from London were on hand to hear Harrison's announcement.

First singles to be released under the new deal are "From You To Us" by Stairsteps, produced by Bob Margouleff, Billy Preston and Stairsteps, and "Ain't Love Enough" by Attitudes, produced by Lee Keifer and the group.

E/A/N Taps Wax For Exec. VP Post

LOS ANGELES — Steve Wax has been promoted to the position of executive vice president of Elektra/Asylum/Nonesuch Records. The announcement came from Joe Smith, chairman of the company. Wax, formerly vice president in charge of promotion at Elektra/Asylum, will continue to oversee the promotion department's activities while assuming new overall responsibilities within E/A/N.

Wax told **Cash Box**, "I'm really excited. Getting this opportunity makes me feel fabulous. I feel this is one of the best record companies in the business because it's totally productive. We've experienced unbelievable growth and my

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Smith, Wax

FRONT COVER



The Aerosmith success story roared into high gear in 1975. By year's end their third LP, "Toys In The Attic," had turned platinum, with their two previous releases "Aerosmith" and "Get Your Wings," close behind heading for the exclusive platinum club. The five-man group from Boston led by lead singer Steve Tyler, have been causing near riots amongst their tremendously expanded following wherever they have appeared.

Aerosmith is creating new musical peaks at each live performance. Their self-penned material and their musicianship has never been better. And their ability to reach out with their music and energize audiences proves that they are truly one of America's premiere rock bands. Aerosmith consists of Steve Tyler (vocals), Joe Perry (guitar), Brad Whitford (guitar), Tom Hamilton (bass), and Joey Kramer (drums).

Currently the band is in the process of writing and recording their fourth album for Columbia due out in the spring of 1976. It will be produced by Jack Douglas, as were their previous LPs. After the album's completion, Aerosmith will commence a major European tour after which they return to this country for a mammoth coast-to-coast tour during the months of July and August.

London Holds 1976 Distributor Meetings Into Tape, Into Indies

NEW YORK — With a welcome to the label's eight new independent distributors, as part of a renewed commitment to independent distribution, London Records began a three day convention at the Warwick Hotel here, attended by more than 150 London Records personnel, distributors, Decca Records of England representatives and members of the press.

A highlight of the first session was London's official announcement of their entry into tape distribution, following the end of their licensing agreement with Ampex. Effective with their Feb. 1 release, all cassette and 8-track tapes on London and their affiliated labels will be available solely from London's network of distributors. In addition, London will be importing a series of classical cassettes from England for distribution in the United States.

Citing a "declaration to independent distribution," Herb Goldfarb, vice-president of marketing for London, affirmed the label's "commitment to independent distribution for merchandising and marketing London's product," and that "we've learned the hard way that indy distribution is the better form of distribution for us." He called for a partnership "to make the balance of the seventies profitable for you and us," and noted that "it can only be done together."

Subsequent meetings brought a welcoming address from D.H. Toller-Bond, president of London Records, and presentations by various company department heads. Highlights included a demonstration of their new imported cassette tapes, an artist showcase and product presentations (see separate stories).

The first complete recording of George Gershwin's "Porgy And Bess," a new album from pianist Ilana Vered, and Mike Pinder's debut solo album, "The Promise," were highlights of the London

product presentation which was held during Monday morning of the convention.

Opening the session was Leon Hofberg, who spoke on the extensive London import catalog as well as new titles from the import labels Argo, Telefunken, Das Alte Werk and L'Oiseau-Lyre. He also cited the considerable amount of press coverage which London imports have received in recent months.

Terry McKuen followed with a detailed run-down of the London classics line, featuring new releases which include a 3-record set of the first complete record-

ing of Gershwin's "Porgy and Bess" by Lorin Maazel and the Cleveland Orchestra & Chorus; and the Chicago Symphony conducted by Sir Georg Solti in a new performance of Strauss' "Also Sprach Zarathustra." The latter utilizes a new technique whereby all of the piece is on one side of the album with no loss in quality (it usually occupies an entire LP); the other side features other Strauss tone poems. Also highlighted were pianist Vladimir Ashkenazy with Andre Previn and the London Symphony Orchestra performing Prokofiev piano concertos. McKuen also noted that Radu

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Varied Questions For London Panel

NEW YORK — Promotion men and the job itself, the disco record situation, radio time buys, black radio and white radio — these and more were the subjects touched on by a panel of record and radio men at the London Records distribution meeting on Tuesday.

The panel was moderated by **Cash Box** executive vice president Marty Ostrow and included Neil McIntyre of WPIX-FM, New York; Brian McIntyre, WCOL, Columbus, Ohio; Sonny Taylor, WWRL, New York and Gary Taylor of the Gavin Report. Representing London Records

on the dais were Herb Gordon, national promotion manager, Wendell Bates, r&b promotion manager, Tom Kennedy, London-Philadelphia and Ron Iafomaro, London-Cleveland.

Discussion started with the question, posed by Ostrow, had any new or innovative method of promoting records arisen or was it still basically a situation of call letters, sales figures, and retail analysis without any additional input?

Gary Taylor agreed that the promotion concept was devised in the 1950s and

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The Better News: Post Xmas Returns Significantly Lower

by Gary Cohen

NEW YORK — The recent Christmas season enjoyed a 10-15 percent increase in gross sales over the previous year, according to reports from major retailers and rack jobbers printed in **Cash Box's** year-end sales analysis report (Jan. 10). These increased sales percentages led many industry executives to believe that the 1975-1976 holiday period may have been the best ever. But now comes the better news: returns from retailers and rack jobbers have been lower — in many cases significantly

lower — than last year. And should this early pattern of lower returns remain constant, and there is every indication that it will, the carryover from the holiday season will extend well into the first quarter, in terms of record manufacturer and jobber sales and profits.

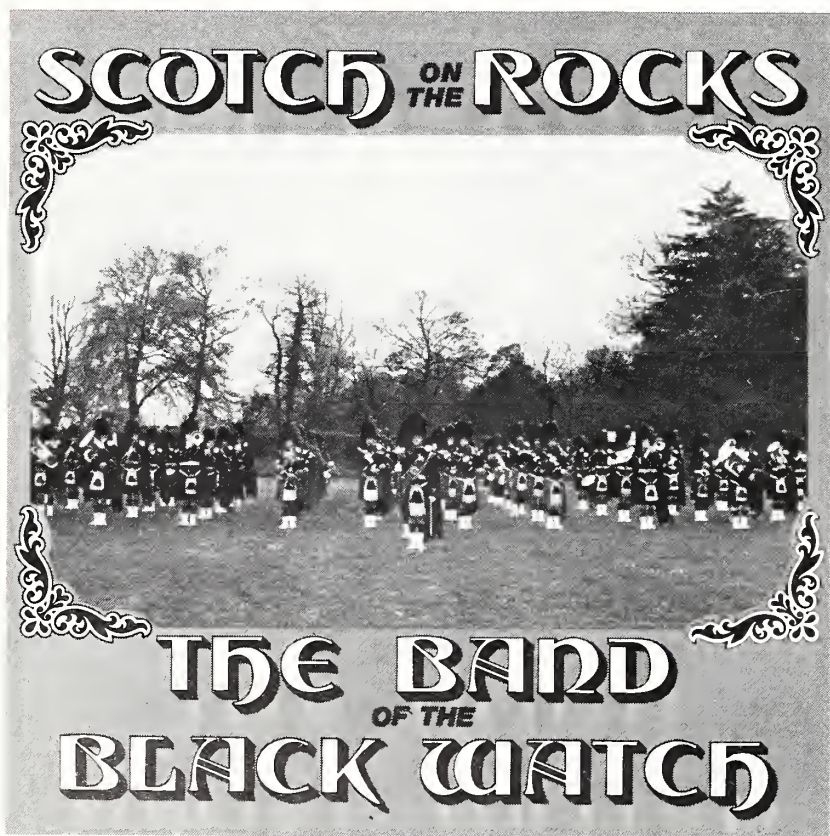
The significance of the lower return factor is clear. Gross sales were up slightly at Christmastime 1974, but January returns were exceedingly heavy, and in some instances staggering.

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There Is Another
**BAND OF THE
BLACK WATCH**
Album...**BUT, ONLY THIS ONE
FEATURES THEIR CURRENT
POP HIT SINGLE -**



**“SCOTCH
ON THE
ROCKS”**

Album PS2007

Single PS #45,055

The world famous Scottish pipers have turned on the pop power with this unique album for today—and Private Stock Records has it! THE BAND OF THE BLACK WATCH is now on National Tour and “SCOTCH ON THE ROCKS” has proved to be the biggest performance highlight of their show. Radio Play and National Sales are building . . . “SCOTCH ON THE ROCKS” is definitely the winner!



**PRIVATE STOCK
RECORDS. LTD.**

40 West 57th Street, New York, N.Y. 10019

Laser Rock — New Promo Medium In Planetaria

by Ian Dove

NEW YORK — Instrumental music, such as Emerson, Lake and Palmer's "Hoedown," and Pink Floyd's "Echoes" are getting an unexpected promotion push via Laserium, a weekly laser beam plus music concert that plays to over 30,000 people — at planetariums over the country.

At present Laserium is performing in New York, Los Angeles, St. Louis, San Francisco, Denver, Seattle and Toronto with more cities opening up to film maker Ivan Dryer's brainchild.

Performed live each evening by a 'laserist' the technique depends on recorded instrumental music as accompaniment to holographic visual effects. The music is usually a mix of heavymetal rock and classics by Johann Strauss and Gustav Holst. Introduced two years ago in Los Angeles' Griffith Observatory, Laserium has since played to 1,700,000 paid admissions.

Composers, publishers, performing rights societies and record companies all get credit on the four color programs that accompany the event and are placed free of charge on every seat in the planetarium.

One record company apparently seeing the promotional potential is Passport Records which has taken the back page of Laserium's program to promote Nektar's "Recycled" album and inside took an advertisement for the label's Synergy LP "Electronic Realizations For Rock Orchestra."

Passport executive Ed Crosse told **Cash Box** that it was "difficult to judge" the exact response to the advertisements in the program in terms of sales

figures but the label had noted mentions of the Laserium concerts in fan mail delivered to Synergy. Commented Grosse: "Passport's Marty Scott got together with Ivan Dryer in the very beginning of Laserium. He was very excited about providing music for the experience. In fact Larry Fast of Synergy is at present preparing an album of original material that will form the basis of a new Laserium presentation."

Laserium becomes truly international on March 19 when it opens its own theater in Kyoto, Japan when the Nippon Cultural Center, a government foundation brings over Laserium. In the past the organization has sponsored visits from Pierre Boulez, BBC Symphony Orchestra and the Martha Graham dance company. A \$500,000 structure housing the show will be renamed the KBS Laserium in recognition of financial assistance being given by the Kinki Broadcasting Company in Japan. It is the first theater designed specifically for the Laserium concept.

By the end of the year Laserium and its musical program will be unveiled in planetariums in Boston, Salt Lake City, Mexico City, Pittsburgh and Rochester. Laserium, through its Laser Images Company is also making available laser jigsaw puzzles, lithograph t-shirts and 3D hologram pendants.

Music in the current Laserium program includes material from the Synergy album, "Tank" by ELP, "Timesteps" by Walter Carlos, "Set The Controls To The Heat Of The Sun" by Pink Floyd and "Gimme Shelter" by Cal Tjader.

Third Week Of Brunswick Trial; Record Distributors On Stand

NEWARK — Record distributors from around the United States continued to testify at the trial of Nat Tarnopol, president of Brunswick and Dakar Records, and six other defendants, as the trial nears three weeks running at the federal courthouse in Newark, N.J. Five of the other defendants are Brunswick employees: Peter Garris of Bayside, N.Y., Brunswick and Dakar sales manager; Lee Shep of Murray Hill, N.J., production manager; Carl Davis of Chicago, director of artists; Melvin Moore of Bronx, N.Y., promotion director, and Irving Wiegand of Valley Stream, N.Y., bookkeeper for the two labels. Also on trial is Carmine DeNoia of Manhattan, an independent salesman who handled Brunswick and Dakar product.

Assistant U.S. attorney Thomas Greulich stated in his opening remarks that the government would substantiate charges of payola brought against the defendants, however, thus far the government's witnesses have been concerned with alleged unlawful sales of Brunswick and Dakar records, in addition to allegations of trading said records for merchandise reportedly acquired by the defendants, for themselves and as gifts. The prosecution stated in court that radio personalities and artists contracted to Brunswick and Dakar would be among forthcoming witnesses for the government, but would not reveal their names as of the last day of the trial (Judge Frederick Lacey was not sitting last Thursday and Friday, therefore the trial will not resume until Monday, Feb. 2). The Chi-Lites, a Chicago based singing group and Brunswick recording artists,

are expected to testify.

Witnesses giving evidence this week included Seymour Greenspan of the now defunct Summit Distributors of Chicago; Henry J. Hildebrand of All-South Distributors in New Orleans; Joseph Voynow of Bib Distributors, in Charlotte, N.C.; Armen Voladian of Record Distributors in Detroit; John Rakus of Columbia Records Productions' Pitman, N.J. pressing plant; and Gerard Schifrin of Folcraft Publishing Co., which is a distributor of records in Newark, N.J.

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PURPLE PARTY — At the Warner Bros. party held for Deep Purple following their recent concert at Radio City, Deep Purple's Jon Lord (l to r) is introduced to Larry "Junk Food Junkie" Groce by Warner Bros. artist relations executive Alan Rosenberg. Further to the right is Purple drummer Ian Paice.

CBS' 1976 Game Plan Set At San Diego Meetings

Platinum, Gold, Entertainment Highlight Event

SAN DIEGO — CBS Records concluded its third annual beginning of the year meetings on Saturday night, Jan. 31 in San Diego after a full week of activities. Twenty-three Columbia and Epic/Custom artists performed at four evening shows for over 400 CBS Records executives and staff in attendance.

The enthusiasm at the meetings and shows was at an all-time high sparked by the fact that for the second consecutive week Columbia albums occupied the top four positions on all trade charts, while Paul Simon's single, "50 Ways To Leave Your Lover," found itself at the top of the singles chart.

The week's activities commenced with departmental meetings focused on marketing, promotion and merchandising techniques. These seminars provided an opportunity for field staff and marketing execs to evaluate the past six month's efforts and outline plans for the future.

Paul Smith, vice president, sales and distribution, CBS Records, co-chairman of the meetings with Jack Craig, vice president, marketing, CBS Records, delivered the keynote address Thursday morning (29). Smith elaborated on the dynamics of change in the record industry: "Being cognizant of these changes and having the flexibility to adapt to them is essential, if CBS records is to remain the number one record company," he said. Smith outlined his game plan for 1976. "Basically there are four plays: 1) new direction in promotion, 2) more innovative merchandising, 3) continued emphasis on artist development and 4) better utilization of your time, enabling you to spend more of it on the street where the action is."

Smith introduced Walter Yetnikoff, president, CBS records group, who spoke briefly to the company, applauding them for their efforts since last July's convention in Toronto. He declared that he thought they had met the challenges given them and stated that in the industry CBS Records has become known as the "platinum album company."

Irwin Segelstein, president, CBS records division, also praised the spirit of enthusiasm that emerged from Toronto and referred to the CBS Records Group as the number one record company. He emphasized the goals for 1976 as a continued concentration on artist development and undertaking of strong effort to

expand the level of single's sales.

Bruce Lundvall, vice president and general manager, Columbia Records, spoke Thursday morning of the label's formula for success: "Name your area of music and we find and market it for lasting career success. In 1975, even our classics crossed over! And the product flow by our major stars just kept on flowing... In 1976 we have the artistry, the chemistry, and the energy to make the past year a mere prelude to the best chapter in our history." As ingredients for the future success, Lundvall cited the new signings of Burton Cummings, Mahogany Rush, Tower of Power, Jane Oliver, Freddy Weller, and Hubert Laws.

Ron Alexenburg, vice president and general manager, Epic and CBS custom labels, spoke at the Friday morning meeting emphasizing his confidence in the entire promotion and field staff and pledged his constant support for their unyielding efforts and those of the entire Epic staff. After outlining the specific goals for the months ahead on Epic artists and for the artist on each custom label, Alexenburg stated: "A record company is hot by its energies and excitement, and of those elements, Epic is hot in 1976." He closed his remarks with a short film presentation of the Jackson Family's press conference for Epic in New York. This was the press gathering at which the Jackson Family made the remark that, "everything is possible at CBS."

Jack Craig, vice president, marketing, CBS Records, discussed the accomplishment of 1975 and what would have to be done in 1976 to top last year. Jim Tyrrell, vice president, marketing, Epic/Custom labels talked about the need of everyone to make a total commitment to attain total results.

Previewed at the meetings on three

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Kirshner Sets TV Talent Show

NEW YORK — "Don Kirshner Presents New Stars" gets its first airing on NBC-TV, New York on Feb. 3 and is the latest TV enterprise from Kirshner and marks a departure from the rock field by the producer.

The first show was originally conceived as a special with the Kirshner organization being given two weeks to put it together. It will now run as an NBC series at 7:30, and be distributed worldwide by Viscom Enterprises, previously associated with Kirshner's television business.

Hosting the show is singer Frankie Avalon — the choice was Kirshner's brought about by the success, he stated, of Neil Sedaka and Bobby Vinton — and the first show also has an on-camera interview with Tony Orlando by Kirshner, a feature that will remain in all the programs.

Filming was done in Hollywood, produced by Bob Wynn, although Kirshner is hopeful that the show will be mobile and filming could be done in New York or London.

On the opening show are singers Lisa Hartman, Marion Ramsey and comedy team Busby and Berkely. Winners, who are backed by a 15 piece studio band, receive a \$1000 check and the winner of Tuesday's show also received a one week engagement in the Hotel Diplomat cabaret in Los Angeles.

5,200 Arrive For 10th MIDEM

CANNES, France — Over 5,200 participants representing 43 countries arrived at MIDEM this year — the festival's 10th anniversary — and were concrete proof of the growth of the affair. For the very first MIDEM in 1967 a total of 900 people from 27 countries attended taking 179 stands. This year 538 stands were taken with latecomers being refused for the first time.

Once again the most eye-catching booth was that of Barclay Records which this year was modelled as a Paris square (Place Eddie Barclay, in honor of the label's president), complete with central statue and lamp standards.

A minor setback occurred when some attendees had problems with decorations of their booths, all material had to have a fire certificate and some stands could not use equipment brought with them.

Galas this year were held in an enormous marquee next to Canne Harbor and the first opened with the Fania All Stars, which was France's first

real exposure to the Latin-rock salsa sound. The Fania label imported their top talent in especially for the event, helped by their U.K. distributors, Island Records. A European group that aroused considerable interest in the U.S., Silver Convention, on Midland International in America, was next with their hit, "Fly Robin Fly" and lead singer Penny McLean with her Euro hit, "Lady Bump." Esther Phillips was the star of the evening judging by audience reaction as she reprised her big U.S. hit, "What A Difference A Day Makes." Morris Albert from Brazil sang his "Feelings" but was not too well received by the audience and Polydor's Gloria Gaynor chose to ignore the backup orchestra relying on simple organ, bass and guitar to help her through "Never Can Say Good-bye" despite the arrangement having a full horn section. Actor Anthony Quinn and Sylvia Kristel, who starred in the French porno film, "Emmanuelle" were gala hosts with Quinn reworking his "Zorba The Greek" dance during the intermission.

1975 Best Year Ever For CBS International

NEW YORK — Attributing the success of CBS International — 1975 was the best year in the division's 10-year history — to the continuing development of new local recording artists in many countries, Richard Asher, president of CBS Records International, commented "approximately 60 percent of the division's sales are by non U.S. artists."

In the U.K. released by CBS U.K. Asher named David Essex, Ian Hunter, the Wombles, Mott, Russ Ballard, and other international names including Thijs Van Leer (Holland), Sharif Dean, Albert West (Benelux), Gianni Nazarro, I Pooh (Italy), Casta Cordalis (Germany), Cecelia and Lolita (Spain), Joe Dassin, Annie Cordy, Nino Ferrer, Michel Fugain, Dave (France), Murray McLaughlin, Michel Pagliaro, Patricia Dahlquist (Canada), Sammy Brown (South Africa), Vincente Fernandez (Mexico), Julio Sosa (Argentina).

Brazil's Roberto Carlos, noted Asher, was recording an album for the U.S. market at present while the CBS/Sony joint venture introduced local artists Momoe Yamuguchi, Hiromo Go, Mayumi Itsuwa and Mizumi No Kesshin to the market.

Pink Floyd received gold records for international sales in Canada, Japan and Australia.

During the year CBS entered into a joint venture with Federal Records in Jamaica and also a new joint venture label in Greece.

CBS Records president Walter Yetnikoff called the division's success a "tribute ... to have accomplished such success despite difficult economic conditions in some of the foreign markets."

Asher stated that the division had broadened its a&r and marketing efforts during 1975.

U.S. artists scoring abroad included Johnny Cash, Leonard Cohen, Ray Conniff, Neil Diamond, Bob Dylan, Earth, Wind & Fire, Art Garfunkel, Albert Hammond, Labelle, Johnny Mathis, Harold Melvin and the BlueNotes, the O'Jays, Billy Paul, Minnie Riperton, Santana, Paul Simon, Bruce Springsteen, Billy Swan, Three Degrees, Andy Williams

and Tammy Wynette

Asher offered successful European tours by Art Garfunkel, Paul Simon, Albert Hammond, Three Degrees, Santana, Bruce Springsteen, Earth, Wind & Fire, Labelle, Blue Oyster Cult, Weather Report and Billy Swan.

Tammy Wynette's "Stand By Your Man" single went to No. 1 in England after CBS U.K. released it for the ninth time and Billy Swan's "I Can Help" sold over one million copies throughout Europe, breaking sales figures in Sweden where it sold over 120,000.

Johnson Commits \$10 Mil to 4-Star Nashville Home

NASHVILLE — 4-Star Publishing president Joe Johnson has revealed his intentions to commit \$10,000,000 into his publishing and recording complex in this



city. Since moving the home offices of 4-Star to Nashville in the spring of 1975, Johnson has realigned and expanded the publishing and recording wings of the company.

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Grade, Lynton Music Firm U.S. Bound

CANNES, France — Seeking to establish themselves in the U.S., Paul Grade and Paul Lynton, partners in the newly formed Grade and Lynton Ltd., P&P Records Ltd., a production company, and Grade and Lynton Management will visit the U.S. in March, they announced at MIDEM.

The companies were formed in the U.K. a year ago and they have had a hit with "Milky Way" by Sheer Elegance, a black soul group that will be released by ABC Records in the U.S. in February.

Grade and Lynton have a joint venture publishing company with ATV Music in the U.K. and handle all publishing for Hamilton, Joe Frank and Reynolds who were charted in the U.K. with "Falling In Love."

Sheer Elegance, in the top 20 in Britain, has just been released in Germany on Ariola and Grade and Lynton concluded a subpublishing deal with Buddah in Germany for Sheer Elegance product.



Grade, George Albert, Lynton

Motown Flexes Legal Muscles In CTI, Taylor Suit

LOS ANGELES — Motown Record Corporation has joined 25 additional defendants in its legal suit against CTI and Creed Taylor, seeking damages for interference with contractual rights and copyright violation. Motown alleges that under its written agreements with CTI and Creed Taylor, Motown has the exclusive right to distribute and sell all CTI recordings until July 1, 1978. Motown is also relying upon the exclusive right throughout the United States to exercise all rights under copyright in the recordings.

On Jan. 23, Motown obtained an order from the U.S. District Court for the southern district of New York directing CTI and Creed Taylor to show cause why they should not be enjoined from their present attempts to directly exploit CTI recordings. A hearing is set for Feb. 2, 1976.

Barney Ales, executive vice president of Motown, said that Motown is prepared to sue every organization and individual identified as participating in the direct exploitation of CTI recordings. Ales said, "Our written contractual rights are clear

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MIDEM MIRTH — MIDEM's tenth anniversary was a smashing success with over 5200 in attendance. The good cheer and hectic excitement left the participants exhausted, but happy. Pictured here (clockwise) George Harrison, who announced his signing with Dark Horse, rides CB's Mark Albert's back; Ariola America's Jay Lasker visits with George Albert at the Cash Box booth; Miki Dallan of Pilot Music Productions and Albert; UA president Al Teller with Albert; Larry Uttal, president of Private Stock and Albert, and Mark Albert with Alex Grobb of Rocky Mountain Studio.

Musexpo Sets Talent Fetes

NEW YORK — A talent showcase is scheduled for International Musexpo '76 to be held at the Fairmont Hotel in New Orleans Sept. 8-11. The showcase will feature international recording artists. In addition, facilities are available within the Fairmont Hotel for any record companies, booking agencies and managers who wish to showcase their artists during Musexpo.

on Sept. 8 and 9 in the 1,800 seat International Ballroom of the Hotel. Selection of artists will be made by Roddy S. Shashoua, president of Musexpo. Exhibitors who wish to showcase artists on their own should also contact Shashoua.

Six different locations capable of holding from 60 to 1,800 people will be available within the hotel. These include the International Ballroom (1,800 seats), the

continued on pg. 30

Musexpo will host their own showcase

Keep an eye out for Pretty Things

Pretty Things, a legendary band who combine raunch and musical sophistication have created their masterpiece in "Savage Eye," a type of rock that you simply don't hear anymore. Produced by Beatles arranger and Pink Floyd producer Norman Smith. Phil May—lead vocals, Peter Tolson—lead guitar, Jack Green—bass and harmonies, Skip Alan—drums, John Povey—keyboards, Gordon Edwards—keyboard and harmonies.



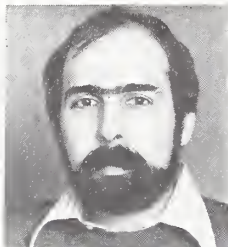
SS 8414



Distributed by Atlantic Records

Executives On The Move

Dobbis Appointed Director Of Arista Product Management — Rick Dobbis has been appointed to the position of director of product management for Arista Records. In this position, Dobbis will be responsible for coordination and implementation of Arista's marketing efforts for each artist. Dobbis is former vice-president and general manager of Blue Sky Records and former college program coordinator and product manager for CBS Records.



Rick Dobbis

Franklin Appointed General Manager For Blue Sky — Marcia Franklin has been appointed to the position of general manager for Blue Sky Records. In her new capacity, Ms. Franklin will have complete responsibility for administration of the label and its artists. For the past two years, Ms. Franklin served as executive assistant to Steve Paul, president of Blue Sky. Previous to her joining Blue Sky, she assisted with the coordinating of tours by Bob Dylan and Santana, and has also worked for RCA Records, Bill Graham and Otto Preminger.



Marcia Franklin

Wolff To Phonogram Sales — The appointment of Ted Wolff to the position of eastern regional marketing manager for Phonogram Inc./Mercury Records, was announced by Jules Abramson, senior vp, marketing of the firm. In his new post, Wolff will cover eastern New York state, New England, eastern Pennsylvania, New Jersey, Delaware, Maryland, Washington, D.C., and Virginia.



Ted Wolff

Carlton Named General Manager Of Almo Publications — Joe Carlton has been named director of Almo Publications, according to Chuck Kaye, vice-president of Irving/Almo Music Corporation. Almo Publications is the music book and sheet music division of A&M Records' Irving/Almo/Rondor music publishing group, and was formed six months ago with initial product releases supervised by Eileen Michael in New York. Carlton comes to Almo Publications after several years as executive vice-president for Hansen Publications, Inc., in Miami Beach. Miss Michael will continue to operate as general manager from Almo Publications' New York office located at 505 Park Avenue. She will report to Carlton at his headquarters base in Irving/Almo's Los Angeles office located at 1358 N. La Brea in Hollywood.



Joe Carlton

Gold Receives WEA Promotion — Robert Gold promoted to the newly created position, national manager, marketing services, Warner/Elektra/Atlantic Corp. (WEA). Gold was previously administrative assistant to Skid Weiss, WEA national director of advertising, joining the company from Warner Bros Studios.



Robert Gold

Levy Named Publicity Director For Buddah — Sherrie Levy has been appointed to the position of director of public relations for Buddah Records. Ms. Levy joined Buddah in 1972. Nancy Lewis, who has headed Buddah's public relations department for four years, is taking a three-month leave of absence to concentrate on the U.S. management of Monty Python. At the end of April, Ms. Lewis will return to Buddah as director of international affairs.



Sherrie Levy

MCA Promotes Kathryn Schenker — Kathryn Schenker has been promoted to east coast director of the artist relations and publicity department of MCA Records, Inc. announced Joan Bullard, vice president, artist relations and publicity. Ms. Schenker will be responsible for all press services on MCA acts and their product in national magazine and newspapers headquartered on the east coast and will coordinate artist appearances in eastern areas.



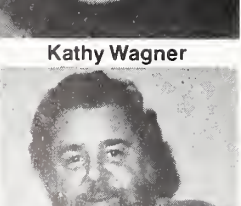
Kathryn Schenker

Wagner Named To Capitol PR Post — Kathy Wagner, formerly national publicity coordinator, Capitol Records, Inc. has been promoted to the position of western publicity manager, announced Dan Davis, CRI director of creative services/merchandising/press. Simultaneously, Ines LaBonte has been named national publicity coordinator. Wagner and LaBonte will report directly to Patti Wright, national publicity manager.



Kathy Wagner

Drake Promotes Miller — Russ Miller has been named to the newly created post of general manager of Pete Drake Productions and Window Music, by Drake. The appointment of Miller comes on the heels of the movement on the part of the operation which includes the independent production of such artists as Melba Montgomery, The Oak Ridge Boys, and Linda McGrove.



Russ Miller

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NARM Award Ballots Sent To Racks, Retailers

NEW YORK — The ballot for the 1975 NARM awards for the best selling re-recorded product of the past year have been delivered to the retailers and rack jobbers who are regular members of NARM, for their votes. Their voting will result in the presentation of the annual awards at the NARM awards banquet, which will be held Tuesday evening, March 23, at the end of the eighteenth annual NARM Convention. Neil Sedaka and George Carlin will perform that evening. The convention has been completely sold out, and the largest attendance ever is expected.

The NARM Awards are the only industry awards which are made on the basis of what actually sell's in the nations retail stores. Awards will be presented in 18 categories. The nominees in the first fourteen categories are selected after a nomination procedure, during which the regular members of NARM submit nominations of product released in 1975, which were the best sellers in retail outlets. Voters may also insert a write-in vote, if their best seller is not included

among the nominees. Write-in votes are also used where there is no clear-cut showing of a selected number of nominees in the pre-balloting nomination process.

Nominees for the 1975 NARM Awards are as follows:

BEST SELLING ALBUM
 Captain Fantastic — Elton John
 Chicago IX Chicago's Greatest Hits — Chicago
 Love Will Keep Us Together — Captain And Tennille
 One Of These Nights — Eagles
 Red Octopus — Jefferson Starship
 That's The Way Of The World — Earth, Wind & Fire
 Windsong — John Denver

BEST SELLING MOVIE SOUNDTRACK
 Funny Lady
 Jaws
 Mahogany
 Tommy

BEST SELLING BROADWAY CAST ALBUM
 A Chorus Line
 Chicago
 The Wiz

BEST SELLING ALBUM BY A MALE ARTIST
 Captain Fantastic — Elton John
 Still Crazy After All These Years — Paul Simon
 Tryin' To Get The Feeling — Barry Manilow
 Windsong — John Denver

BEST SELLING ALBUM BY A FEMALE ARTIST
 Between The Lines — Janis Ian
 Diamonds And Rust — Joan Baez
 Have You Never Been Mellow — Olivia Newton-John
 Prisoner In Disguise — Linda Ronstadt
 The Hissing Of Summer Lawns — Joni Mitchell

BEST SELLING ALBUM BY A MALE COUNTRY ARTIST
 Before The Next Teardrop Falls — Freddy Fender
 Black Bear Road — C.W. McCall
 Dreaming My Dreams — Waylon Jennings
 Redheaded Stranger — Willie Nelson
 Rhinestone Cowboy — Glen Campbell

BEST SELLING ALBUM BY A FEMALE COUNTRY ARTIST
 Best Of Dolly Parton — Dolly Parton
 Have You Never Been Mellow — Olivia Newton-John
 Heart Like A Wheel — Linda Ronstadt
 I'm Jessi Colter — Jessi Colter
 Tanya Tucker — Tanya Tucker

BEST SELLING ALBUM BY A NEW ARTIST
 Bay City Rollers — Bay City Rollers
 Before The Next Teardrop Falls — Freddy Fender
 Feelings — Morris Albert
 KC And The Sunshine Band — KC And The Sunshine Band
 Love Will Keep Us Together — Captain And Tennille
 Save Me — Silver Convention

BEST SELLING ALBUM BY A MALE SOUL ARTIST
 Al Green's Greatest Hits — Al Green
 A Quiet Storm — Smokey Robinson
 Barry White's Greatest Hits — Barry White
 Who Am I — David Ruffin

BEST SELLING ALBUM BY A FEMALE SOUL ARTIST
 Experience — Gloria Gaynor
 Inseparable — Natalie Cole
 Love To Love You Baby — Donna Summer
 Still Caught Up — Millie Jackson
 You — Aretha Franklin

BEST SELLING ALBUM BY A GROUP
 Chicago IX Chicago's Greatest Hits — Chicago
 History — America's Greatest Hits — America
 KC And The Sunshine Band — KC And The Sunshine Band
 Love Will Keep Us Together — Captain And Tennille
 One Of These Nights — Eagles
 Physical Graffiti — Led Zeppelin
 Red Octopus — Jefferson Starship
 That's The Way Of The World — Earth, Wind And Fire

BEST SELLING JAZZ ALBUM
 Discotheque — Herbie Mann
 Manchild — Herbie Hancock
 Mellow Madness — Quincy Jones
 Mr. Magic — Grover Washington
 Sun Goddess — Ramsey Lewis

BEST SELLING COMEDY ALBUM
 An Evening With Wally Londo Featuring Bill Slaszo — George Carlin
 Is It Something I Said — Richard Pryor
 Matching Tie And Handkerchief — Monty Python
 Phone Call From God — Jerry Jordan

BEST SELLING CLASSICAL ALBUM
 Boling: Suite For Flute And Jazz Piano — Jean Pierre Rimpal
 Herbert: Music Of Victor Herbert — Beverly Sills
 Moussorgsky: Pictures At An Exhibition — Isao Tomita
 Orff: Carmina Burana — Michael Tilson Thomas
 Stravinsky: Rite Of Spring — Sir George Solti
 Walter Carlos By Request — Walter Carlos

Ray Stevens To Warner Bros.

LOS ANGELES — Ray Stevens has signed a long-term, exclusive worldwide contract with Warner Bros. Records according to the label's board chairman and president Mo Ostin and Don Williams, Stevens' manager.

Said Ostin of the signing, "We've enjoyed Ray's sense of humor and marveled at his musical abilities for many years; we're more than glad to be a part of his incredibly successful career at this time."

Stevens is now in Nashville working on his debut album for Warner Bros., scheduled for release next month, followed by a full schedule of personal appearances.

Stevens has been writing, producing and performing chart hits since the early sixties. Among his credits are "Ahab, The Arab," "Gitarzan," "Everything Is Beautiful," "The Streak" and last year's "Misty."

CBS Music-Big 3 Publishing Ties

NEW YORK — CBS Music has signed a long-term, exclusive music print and publication distribution agreement with Big 3 Music for the U.S. and Canada.

As a result of the deal, concluded by Norman Stollman, director business affairs, CBS Records International, and Herman Steiger, executive vice president, Big 3, there will be a stepping up in production of sheet music and music books for artist-writers in the April-Blackwood catalog, which is a major part of the CBS publishing complex.

Bobby Rydell Signed By Pip

NEW YORK — Pip Records has signed vocalist Bobby Rydell to an exclusive recording contract. Rydell's first release for the label is a new recording of "Sway," produced for Ultra-Sonic Productions by Rick Bleiweiss and Bill Stahl.

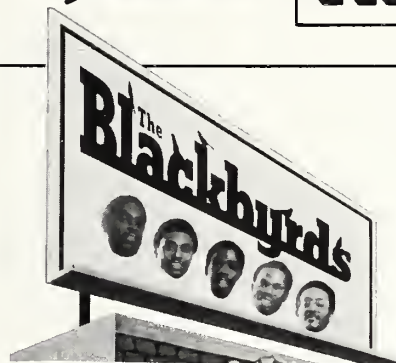
Currently on a three-week tour of Australia, Rydell will begin a series of major U.S. club dates when he returns.

Persuaders To Calla Records

NEW YORK — R&B group, the Persuaders, have been signed to Calla Records, the newly formed New York label, it was announced by Stan Hoffman, executive vice president of the label.

15

HAPPY SINGLES



FANTASY F-762

THE BLACKBYRDS HAPPY MUSIC

The most-requested cut from their disco-jazz-soul hit LP *City Life* is the Blackbyrds' new hit single! Produced and written by Donald Byrd.

GREEDENCE CLEARWATER REVIVAL I HEARD IT THROUGH THE GRAPEVINE

The all-time favorite album cut from the 3,000,000-selling *Cosmo's Factory* is finally a single... and picking up play everywhere. (It's also included in the just-released CCR's *Chronicle* LP.) Produced by John C. Fogerty.



FANTASY F-759



FANTASY F-761

TOMMY JAMES I LOVE YOU LOVE ME LOVE

Tommy James is back!!! with Earth Quake and the Tower of Power horn section and a Gary Glitter tune... a combination that spells H-I-T. Produced by Tommy James, Ritchie Cordell, and Kenny Laguna.

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Copyright Register Presses For Revision Bill Passage

by Rebecca Moore

WASHINGTON, D.C. — "I'm not interested in anything other than individual creators. My responsibility is authors, in a broad sense. And not just American authors," said copyright register Barbara Ringer in an interview with **Cash Box** last week.

If individual authors were seemingly forgotten by the special interests during their extensive debates on copyright revision in last year's hearings, they do have an advocate in Ringer. "Very few speak for the author," she noted, not even the authors themselves.

The foundation of the revision bill, written primarily in her office, she told the House, is the extension of the term of copyright to life-plus-fifty. "It is the one provision identifying copyright with the author," she pointed out, adding "it's an immense break with tradition."

That tradition, she noted, dates back to the 1710 statute of Anne. A publishers' rather than an authors' statute, it protected the copyright user. England broke with the tradition in 1911, while other nations had repudiated it earlier at the 1886 Berne Copyright Convention which made the creator the "fountainhead" of copyright law. Under the Berne Convention, "You don't even have to be published to be protected," according to Ringer.

The revision bill's provision for federal preemption of common law would extend this principle to the United States. Currently common law protects un-

published works, while federal statute protects only published works.

Another extension of authors' rights would be the performance royalty, which Ringer hopes the House will include in its bill. This royalty would give the performers on sound recordings, and the record companies, payment for using the record. "It is, first of all, a matter of justice and fairness," Ringer said in testimony before the House. "But, beyond that," she continued, "it is in the paramount national interest to ensure that growth in the creativity and variety of the performing arts in this country is actively encouraged by reasonable protection, rather than stunted or destroyed by the lack of it."

Ms. Ringer's support for individuals' rights may well have grown out of the struggle for her own rights. The natural successor to the position of copyright register when the post became vacant in 1972, she was not even interviewed, although she applied for the job.

After she filed several suits, in which the courts found the Library of Congress guilty of sex and race discrimination, she finally flew back to the states from Africa — where she was touring on behalf of her new job as director of copyrights for UNESCO — to interview a third time. This time she got the job, and in November 1973, she "came back to a difficult situation. The first year and a half I spent most of my time in the office."

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Retail Chains Claim Many Advantages Over Indies

by Nick Nichols

The advent of the retail chain and its subsequently successful proliferation in the record industry has met with mixed emotions. In recent interviews (**Cash Box**, Jan. 31), independent retailers from the L.A. area gave **Cash Box** their views on the increasingly important role played by the chains. Some indicated a fear that their very existence is being threatened by the continual expansion of the chains. Others, more optimistic, view this growth as an inevitable phase in the total development of any successful industry.

To create a more well-balanced profile, **CB** asked two major chains to outline their philosophies and business policies: one serves southern California exclusively, while the other is a nationwide chain based in the southeast.

Advantages

Both chains agreed that their successful operation is based on advantages which they are able to provide for the record industry as well as the consumer. For the industry, the leading feature is volume.

Ron Geiger, head buyer for the Licorice Pizza chain, said, "The companies know we can move product. Because of this, we have very few returns and this is a big plus to the record companies."

This view is also held by Al Coffeen, west coast regional supervisor for the national Record Bar chain. "The advantage of dealing with the record companies through our own one-stop is tremendous. Whereas an independent might buy 200 pieces, we may buy 10,000 pieces. This type of volume is handled much more efficiently through our own distributor. In this manner, the record companies can service 80 locations, in our case, and this relieves a big headache for them. It is also important to note that the product will receive immediate nationwide exposure; chain operations make this possible.

"When a retailer deals with the companies through an independent one-stop, he receives product — period. The direct contact that the chains have established with the record companies makes it possible for them to receive promotional materials, co-op money and many other incentives which help the chain out and, in turn, help the industry out."

Coffeen spoke of the advantages to the record companies which manifest

themselves in the form of promotional considerations. "A chain operation has the capacity to promote product on a regional or nationwide basis. In many cases this means that chains are able to break artists throughout the country. Many companies that see this potential come to the chains with their ideas on artists they would like to break. This makes for a healthy working relationship between the record companies and the retailers and encourages the flow of ideas concerning new methods of marketing and promotion."

Elaborating on these promotional benefits, Geiger said, "When a record company wants to develop a promotional campaign, they can come to us and say, 'We would like to do such-and-such,' and we can implement the program and reach 16 different segments of the L.A. market in one shot. They don't have to hit these areas individually; this saves them a lot of time and paperwork."

Exposure

Geiger feels that this type of exposure benefits the independent as well as the chain. "Exposure is exposure. When a potential customer is exposed to a new release through the media, he's not necessarily going to go to the chain that's tagged in the advertising. He will most likely go to the store that's most convenient. If that happens to be his local independent, that's who's going to get the business."

According to Coffeen, the advertising tag is not effective as an enticement for new customers. Its main purpose is to act as a reinforcing agent for their present customers. He said, "The tag is just a convenience to remind our regular customers that we're here."

Chains also provide certain benefits for the consumer. Among these are competitive pricing and accessibility of location. The increasing emphasis on mall-type shopping center development is seen by Coffeen as an added aspect of convenience to the consumer. "More and more of the public is buying in the mall shopping center, so this is where we are locating our stores. In this respect we can expose more people to music and the result is that they're buying more music."

"The mall-oriented consumer represents a different market than most retailers are hitting. For example, the age

continued on pg. 30

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ATLANTIC "LOCKS IN" WISHBONE — Atlantic Records has signed Wishbone Ash. Under terms of the agreement, the label will distribute the group's recordings in the U.S. and Canada. The British band's first Atlantic LP will be "Locked In," set for Feb. 24 release — the first collaboration between Wishbone Ash and Atlantic producer Tom Dowd. Wishbone, who have released seven albums since 1969, is comprised of Andy Powell and Laurie Wisefield on guitars, bassist Martin Turner and drummer Steve Upton. Shown in Atlantic's New York offices are (l. to r.): Atlantic Records chairman Ahmet Ertegun, group manager Miles Copeland, Martin Turner, Laurie Wisefield, Steve Upton, Andy Powell and Atlantic president Jerry Greenberg.

BAY CITY ROLLERS (Arista AS 0170)

Money Honey (3:17) (Hudson Bay — BMI) (Faulkner, Wood)

The Rollers have already hit the radio stations with this one, a professional rocker done up with a flashy, ear-catching guitar break and an enhancing echo on the lead vocal. The driving, spirited beat should give this a prominent place in every pop market. Flip: No info. available.

THE STYLISTICS (Avco AV-4664)

You Are Beautiful (3:14) (Avco Embassy — ASCAP) (Hugo & Luigi, G. D. Weiss)

The production is lush; delicate bells and strings give this tune the proper environment. The voices, as always, are *involved*; the Stylistics can create complex harmony without losing a drop of emotion. An excellent ballad. Flip: No info. available.

TONY ORLANDO AND DAWN (Elektra K-45302-A)

Cupid (3:02) (Kags — BMI) (Sam Cooke)

The dynamic trio has taken this Sam Cooke song and adapted it perfectly for MOR sensibilities. The strings and horns are laidback, a sensitive framework for Orlando's reading of the tune. Should do well on pop lists. Flip: No info. available.

ASHFORD AND SIMPSON (Warner Bros. WBS 8179)

It'll Come, It'll Come, It'll Come (2:53) (Nick-O-Val — ASCAP) (Ashford, Simpson)

This song is built beautifully. It starts with the voice and piano stating the melody, and the smooth electric guitar provides terse answers. Strings come in for the bridge; and throughout, the two voices provide some of the most exciting and skillful harmony we've ever heard. Flip: Caretaker (3:53) (Ashford, Simpson).

THE MARSHALL TUCKER BAND (Capricorn CPS 0251)

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

A country flavored rock ballad in the best Macon tradition. Marvelous use of country fiddle makes this tune a powerful entry into all FM markets, and country too. Some great pedal steel fills, and a wonderful break at the end of the song. Flip: No info. available.

THE MOVIES (A&M 1789-S)

Fancy Man (3:17) (Almo/Firefly — ASCAP) (J. Cole)

This new A&M entry into the singles field is *tight*. The Movies are quite properly named; the economic instrumentation and provocative lyric will make pictures in your head. The lead singer has an expressive voice that will take this song onto many FM and AM lists. Flip: No info. available.

MICHEL POLNAREFF (Atlantic 45-3314)

If Only You Believe (Jesus For Tonight) (3:12) (Oxygen/Warner Bros. — ASCAP) (M. Polnareff, G. Clinton, J. Brackman)

The beginning of this single features some of the best guitar playing on record. From there, the song only gets better. Frenchman Polnareff has teamed his talents with two American lyricists, and had the best musicians in the country play the tune. The tune is a soft rocker, with just the right acoustic and electric mixture of instruments. Flip: No info. available.

MFSB (Philadelphia International ZS 8-3583)

When Your Love Is Gone (3:16) (Mighty Three — BMI) (D. Wansel)

This single, taken from the "Philadelphia Freedom" LP, is a lush instrumental that will undoubtedly find its way into every disco. As shift occurs almost mid-record, from a big band sound to a muted funk synthesizer. Another Gamble and Huff production triumph. Flip: Smile Happy (3:11).

THE BLACKBYRDS (Fantasy F-762)

Happy Music (3:04) (Elgy — BMI) (Donald Byrd)

Extremely delicate and innovative guitar work is the foundation for this uptempo r&b selection. The Blackbyrds understand harmony, and the acappella passage at the beginning is a hook through beauty, not just a catchy riff. R&b and pop fans should pick up on this. Flip: Love So Fine (4:50)

KRAFTWERK (Capitol P-4211)

Radio Activity (3:18) (King Klang/Famous — ASCAP) (Hutter, Schneider, Schult)

This single from the album of the same name is a real tension-builder, what with the spooky electronics and the pounding bass. This should get some prominent radio play, FM primarily. Flip: No info. available.

LITTLE FEAT (Warner Bros. WBS 8174)

Long Distance Love (2:41) (Naked Snake — ASCAP) (L. George)

Lowell George is one of the best songwriters working today, and on this single he shows us that he's also one of the best singers. His is a most expressive voice, he makes us ache with a feeling of long distance love, right from the first "hello." Not to mention the rest of the band, playing with their usual excellence. Five stars! Flip: No info. available.

ACE SPECTRUM (Atlantic A-31547-MO)

Trust Me (3:30) (Mighty Moe — ASCAP) (E. Simmons, J. Simmons)

The spoken introduction, inviting the girl to trust, brings the listener into the middle of a beautiful ballad. The production by Ed Zant is very slick, and will certainly carry this record to the top of r&b lists. Flip: No info. available.

BARCLAY JAMES HARVEST (Polydor PD 15118)

Titles (3:38) (Rak — MCPS) (Trad. Arr: J. Lees)

This is a must for Beatle fans and anyone who likes clever lyrics. The "titles" are all tunes by the Fab Four, strung together in a believable love story line. And besides, Harvest is a good singer, and he just might reap some FM play with this good melody with Eagles-like harmony backing. Flip: No info. available.

BO KIRKLAND AND RUTH DAVIS (Claridge 414 AS)

Easy Loving (Blue Book — BMI) (Freddie Hart)

R&b stations have already jumped on this tender ballad. Kirkland and Davis are masters of harmony, and this record will make it high on the charts. Intelligent use of horns makes this an extremely listenable tune. Flip: We Got The Recipe (2:56) also getting heavy play.

BARRETT STRONG (Capitol P-4223)

Man Up In The Sky (3:56) (Beechwood/Sanbar — BMI) (B. Strong, B. Always)

Strong sings this tune, spits it out like a man possessed. More like an instrument, the vocal is built around short phrases, riffs, really, and should rise high on r&b charts. The circular horn chart makes you feel like you've heard it before, and want to hear it again. Flip: No info. available.

HARVEY MASON (Arista AS 0167)

Marching In The Street (3:00) (Masong — ASCAP) (H. Mason)

Martial drums and whistles sound funky on this eminently danceable tune. "I like the sound of soulful music" Mason sings, so this must be one of his favorite records. Wonderful backup vocals and horns give this a fat sound. Flip: No info. available.

BRASS FEVER (ABC Impulse IMP-31002)

Lady Marmalade (3:30) (Stone Diamond/Tanny Boy — BMI) (B. Crewe, K. Nolan)

An almost hypnotic horn riff drags you into the center, immediately grasps your attention. Repeated figures and a searing guitar solo by Elliot Randall will make this tune a disco favorite. Flip: Back At The Chicken Shack (3:20).

BETTY DAVIS (Island IS 050A)

Talkin' Trash (3:59) (Higher/Mabry — ASCAP) (B. Davis)

This number puts the "b" back in r&b. The two voices answer each other, just like the driving bass and guitar; a contemporary treatment of the Delta's call and response. Cool, rhythmic production makes this a good song to dance to. Flip: You And I (2:50).

THE LOST GONZO BAND (MCA 40514)

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

This tune shows that the Lost Gonzo Band is a force to be reckoned with; they are no longer merely a good backup band. The vocals are edged with subtle emotion, and the lead singer, while his power and articulation will no doubt invite comparison to The Band's Levon Helm, has a style all his own. Add this to FM lists. Flip: Take Advantage Of Your Chances (1:39).

JIMMY JACKSON (Buddah BDA 493)

Rollin' Dice (3:52) (Connecticut — BMI) (P. Leka, B. Rose II)

Jackson has a lot going on in the vocal here: mood shifts and fluctuations; generally, a lot of feeling. He takes the constantly descending melody line and works it to his best advantage, stretching out or compressing the short structured phrases. Good MOR. Flip: No info. available.

AZTEC TWO-STEP (RCA JH-10552)

Humpty-Dumpty (3:16) (Manniquin/Harry's Tune — ASCAP) (Rex Fowler)

Aztec Two-Step has come up with a tune that resembles Simon and Garfunkel at their finest. The harmonies are crystal clear, and the melody is catchy. This is already getting play on FM radio, and will undoubtedly find its way onto more lists. Flip: No info. available.

SHYLO (Columbia 3-10267)

Heartbeat (2:50) (Partner/Julep — BMI) (R. Scaife)

A gentle ballad, the backing is like a heartbeat, the bass pounding its urgency below the carefully phrased vocal. MOR and pop listeners will be ensnared by the double-time chorus. Flip: No info. available.

NEW YORK CITY (Chelsea CH-3031)

Take My Hand (2:29) (Mighty Three — BMI) (P. Terry, T. Conway, Life)

The genius of Thom Bell's production work shines through. The tune suits the band. The steady bass fakes a steady heartbeat, and the voices play off this natural rhythm. An r&b chart-topper. Flip: Can't Survive Without My Sweets (3:36).

HIDDEN STRENGTH (United Artists XW 733 Y)

Hustle On Up (Do The Bump) (3:10) (Dandelion — BMI) (T. Moss, M. Brown, R. Herring, G. Underwood)

The hottest disco sounds to reach these ears in quite awhile. The band makes rhythmic use of silence, shutting down tight for a syncopated effect, using the bass and horns for punctuation. Five stars! Flip: No info. available.

ARNIE RUE (Big Bear Records 8580-1)

L.A. Jungle (2:36) (Arnie Rue — BMI) (Arnold Amaru)

A country tune that opens with fine pedal steel. A well-told tale of a country musician knocking on big doors in the big city. "The strip girls will massage you for a twenty-dollar bill," Rue sings, and he also talks about passing the auditions for Johnny Carson. This tune will pass country playlist tryouts. Flip: Yesterday's Dreams (2:32).

N.E. PHILLY BAND (Fantasy F-764-A-S)

Why Don't We Live Together (2:24) (Chappell & Co. — ASCAP) (Gladston, Thom)

This is a good pop record, because every groove is inbred with the hook of familiarity. The N.E. Philly Band sounds like a lot of other groups at different times, but the mixture is carefully structured, and the song remains their own. Could cross r&b. Flip: No info. available.

PAUL CLEMONS (Playboy P6059-A)

It Ain't Gonna Happen Again (2:44) (Oceans Blue/Anderbak — BMI) (A. Schroeck Dave Park)

A driving bass carries this debut single by Paul Clemons. A smooth key modulation in the last verse makes this a powerful, energetic tune that has a good shot at the pop charts. Strings are added tastefully, and provide a counter rhythm and melody for an extremely danceable disk. Flip: No info. available.

JEFF EVANS (Grandstand HKDJ-401)

I'll Be Seeing You (4:10) (Williamson — ASCAP) (Irving Kahal, Sammy Fain)

Deft instrumentation, particularly in the use of an ARP synthesizer, lends a unique character to this song. The ARP floats around, and though it's sending out traditional string figures, it merges with the carefully blended voices and makes something new. MOR and pop. Flip: No info. available.

PAUL DELICATO (Artists of America 1976)

Spirit Of America (3:25) (Song Writers of America — BMI) (Bob Johnson)

This is a strong contribution to the bicentennial spirit, complete with rat-a-tat snare. The feelings expressed are genuine, however, and this tune, not in competition with Delicato's "Cara Mia," deserves a slot on MOR lists. Flip: No info. available.

KENNI HUSKEY WITH IAN WHITCOMB (Warner Brothers WBS 8180)

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

The thunder is a good touch. Then the circus shuffle rhythm takes over, and the voices slip together in a pleasant ballad form. Musicologist Whitcomb has teamed with a good partner, Huskey's expressive voice will help this record onto MOR lists. Flip: Pancho (3:16).

pop picks

RUN WITH THE PACK — Bad Company — Swan Song SS 8415 — Producer: Bad Company — List: 6.98

Bad Company's rock and thunder approach is tempered with a little bit of soul on "Run With The Pack." Paul Rodger's classic rock/blues vocals provide a delicate balance on mellow moments that serve to counteract the subtle as a trainwreck approach showcased on other cuts. The straightahead rock and roll songs should find a willing AM market while the slower blues outings make good FM fill. Top cuts include "Live For The Music," "Do Right By Your Woman," "Simple Man" and "Honey Child."



INNER WORLDS — Mahavishnu Orchestra/John McLaughlin — Columbia PC 33908 — Producer: John McLaughlin — List: 6.98

"Inner Worlds" by the Mahavishnu Orchestra is a high speed musical journey of highs and lows. Fast paced, jazzical passages alternate with almost ballad-like touches for an overall sound that is as familiar as it is foreign. Distorted guitar runs and synthesizer raves carry the instrumental force of this package. FM and progressive jazz stations are where this album is at. Top listens include "All In The Family," "Rivers Of My Heart," "Morning Calls" and "In My Life."



FIREBIRD — Tomita — RCA ARL 11312 — Producer: Plasma Music — List: 6.98

Electronic wizardry from times to come does right by music of now and then on "Firebird" as Iso Tomita manipulates synthesizer and keyboard instruments into music of a totally progressive, yet comprehensive sound. The overall theme of the music is classical in nature but its interpretation is literally in the stars. FM and progressive as well as gutty classical stations might want to give this album a try. Top listens are "A Night On Bald Mountain" and "Prelude To The Afternoon Of A Faun."



STARCASTLE — Starcastle — Epic PE 33914 — Producer: Tommy Vicari — List: 6.98

All the better points of Yes and ELP plus a whole lot of new and creative energy pulse through the grooves of the debut effort of Starcastle. Vocals and keyboard runs square off against a bouncy rock rhythm with the result a spaced kind of classical pop. The complexity of the music is effectively balanced by an overall lightness of sound. FM cinch here. Top listens include "Lady Of The Lake," "To The Fire Wind," "Sunfield" and an all out rush on "Elliptical Seasons."



BURNING SPEAR — Marcus Garvey — Island ILPS 9377 — Producer: L. Lindo — List: 6.98

"Burning Spear" by Marcus Garvey is reggae at its earthiest and primitive best. The alternating rhythm stretches the expectedness of the music into something you've heard before and yet something totally different. Crying vocals enhance the force of the music as do sharp guitar licks. FM, soul and dance floor-oriented stations will pick up on these cuts. Top listens include "Red, Gold And Green," "Slavery Days," "Resting Place" and "The Invasion."



DIAMOND IN A JUNKYARD — Nickey Barclay — Ariola America ST 50006 — Producer: Keith Olson — List: 6.98

"Diamond In A Junkyard" is an easy listening outing that encompasses a whole lot of influences. Through her songs Nickey Barclay espouses vocal and instrumental strains of pop, jazz and soul with an overall feel that is sparse but penetrating. Barclay's piano playing and singing anchor the proceedings in a most palatable way. Good AM and easy listening possibilities here. Top listens include "What You're Doing For Me," "You Can't Love Somebody" and "Baby Don't Let It Mess Your Mind."



SECOND CHILDHOOD — Phoebe Snow — Columbia PC 33952 — Producer: Phil Ramone — List: 6.98

"Second Childhood" proves a very deft handling of the folk/blues mixture. Phoebe Snow's wavering vocal registers and some taut instrumental balance give each tale the proper auger of emotion and dimension. Each song works as a valid, separate entity that serves to advance the continuity to best advantage. AM, FM, easy listening. You name it, they'll all pick up on it. Top listens include "Goin' Down For The Third Time," "Sweet Disposition," "Isn't It A Shame" and "There's A Boat That's Leavin' Soon For New York."



The Best of Gladys Knight & The Pips

THE BEST OF GLADYS KNIGHT AND THE PIPS — Buddah BDS 5653 — Producer: Various — List: 6.98

The mellowed out soulfulness that has made Gladys Knight and The Pips a top rung on the soul ladder comes together on this greatest hits package as the group does vocally right by their past glories. As always the lead force of Gladys Knight and the tight singing support of The Pips combine for a listen easy on the ear. AM, soul and easy listening slots have been there all along. Top cuts include "Midnight Train To Georgia," "Best Thing That Ever Happened To Me" and "Make Yours A Happy Home."



REFLECTIONS — Jerry Garcia — Round RXLA 565 G — Producer: Jerry Garcia — List: 6.98

"Reflections" by Jerry Garcia is a pop flavored rock and blues outing that works by virtue of its looseness. The aforementioned idioms plus textured ballad compositions glide easily over instrumental and vocal deliveries devoid of excess. Garcia's vocals, a natural kind of soulful, bind the music into something entertaining as well as cohesive. FM is a sure shot while AM lists hold out possibilities. Top cuts include "It Must Have Been The Roses," "They Love Each Other" and "Might As Well."



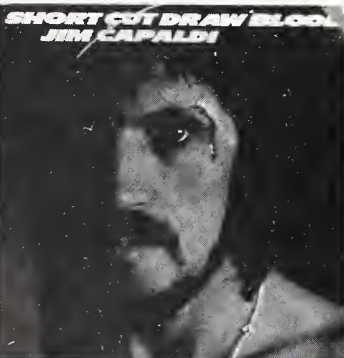
HAVANA DAYDREAM — Jimmy Buffett — ABC ABCD 914 — Producer: Don Gant — List: 6.98

Jimmy Buffett goes beyond mere country-folk-rock interpreter by virtue of an underlying layer of tongue in cheek that just won't quit. The funny and the serious show up on "Havana Daydream" as Buffett lightly rocks and gets laidback with equal success. Buffett's vocals is a downhome delight as are the clear instrumental backing his band affords him. Easy listening and country while AM and FM should not be ruled out. Top cuts include "Big Rig," "Kick It In Second Wind" and "Defying Gravity."



SHORT CUT DRAW BLOOD — Jim Capaldi — Island ILPS 9336 — Producer: Steve Smith, Jim Capaldi and Chris Blackwell — List: 6.98

"Short Cut Draw Blood" presents Jim Capaldi in an exotically tainted pop offering. Capaldi's vocals stretch each inflection and thus get maximum, though subtle, emotion out of each song. Instrumentals are likewise subdued, allowing for as much lyrical polish as possible on each song. A couple of dandy AM shots while FM and easy listening stations should do likewise. Top listens include "Boy With A Problem," "It's All Up To You," "Keep On Trying" and a light cover of "Love Hurts."



RAINBOW RIDER — Mike Harrison — Island ILPS 9359 — Producer: Chris Kimsey — List: 6.98

The blues in its raucous as well as subtle shadings are showcased on "Rainbow Rider" as Mike Harrison and company musically get back to the roots. Harrison's suffering vocal stance is in the classic blues sense while the music sheds hard and soft underpinnings as each song demands. A couple of AM possibilities here while FM adds are almost certain. Top listens include "I'll Keep It With Mine," "Somewhere Over The Rainbow," "We Can Work It Out" and "Easy."



pop picks

TOO YOUNG TO FEEL THIS OLD — McKendree Spring — Pye 12124 — Producer: Mark London — List: 6.98

McKendree Spring makes maximum use of the folk pop and ballad areas of music on "Too Young To Feel This Old" as country touched instrumentals and a down-home vocal delivery combine for a clean musical listen. A taste of pop underlies and contributes to the overall dimension of each song. AM and easy listening are cinch adds. Top listens include "Too Young To Feel This Old," "I'm Gonna Lose That Game Again," "Run Like The Wind" and "Take It From The Heart."



OAKLAHOMA TWILIGHT — Wayne Parker — Ariola America ST-50005 — Producers: Mike Curb and Wayne Parker — List: 6.98

"Oklahoma Twilight" takes the best of pop and folk and combines them into a series of up-tempo ballad numbers. Wayne Parker's neutral vocal range and fully-orchestrated instrumental backings polish off a rough blues tinge and make the overall story-telling process an easy one to take. Possible AM adds while easy listening and country outlets also appear strong. Top listens include "I Can't Stand Country Music," "Looking For A Love Song" and "The Night Things Really Got Hot Down At The Rainbow Cafe."



COULD IT BE MAGIC — Anthony White — Philadelphia International PZ 33841 — Producer: Phil Terry — List: 6.98

Anthony White comes out smelling like a rose on "Could It Be Magic" as the full Philly treatment gets soul and a half into each song. Uptempo and ballad numbers alike do right by White's powerful vocal stance while polished instrumental backings take care of the rest. Soul stations should have a field day with this one. Top listens include "There Will Never Be Another," "Where Would I Be Without You," "Yes You Need Love" and a classic cover of "Could It Be Magic."



BIDDU ORCHESTRA — Biddu Orchestra — Epic PE 33903 — Producer: Biddu — List: 6.98

"Biddu Orchestra" is disco music that makes a whole lot of rounds by mixing recognizable dance rhythms with the elements of big band and orchestrated sounds. The driving base becomes clearly defined when played off against these other influences and makes for a sharper sound overall. Soul stations and discos are where these cuts are sure to wind up. Top cuts include "I Could Have Danced All Night," "Couldn't We Be Friends," "Black Magic Man" and a moving "Summer Of '42."



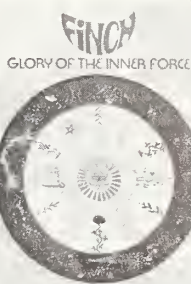
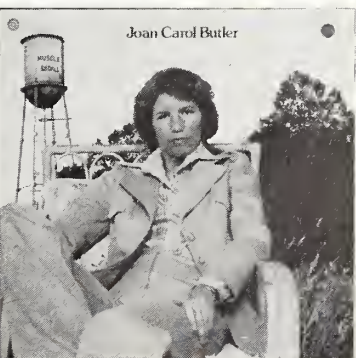
STEPPIN' OUT — Gary Stewart — RCA APL 11225 — Producer: Roy Dea — List: 6.98

Gary Stewart on "Steppin' Out" proves himself a fine mixer of influences. Using country as his base of operations, Stewart flies off in rock and blues directions while never losing sight of said country ground. Stewart's vocals are a reckless delight while the overall instrumentation is bar none. Good country and rock chances while ballads should do well on easy listening outlets. Top cuts include "In Some Room Above The Street," "Easy People" and "Lord What A Woman."



JOAN CAROL BUTLER — Joan Carol Butler — Capitol ST 11476

The subdued, yet projecting vocals of Joan Carol Butler prove a strong point in her favor on this debut album. The light blues/ballad makeup of the material is a smooth flowing balance to her projection and, in an easy listening way, it works. Instrumentals play an unobtrusive backup and serve well as backbone to her singing. Good easy listening possibilities and a chance or two at AM. Top cuts include "I Let You Love Me," "It Just Won't Work Anymore" and "The Music Of This Man."

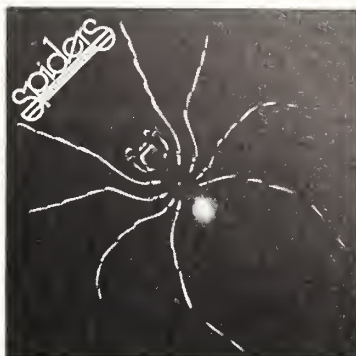


GLORY OF THE INNER FORCE — Finch — Atco SD 36124 — Producer: Roy Beltman — List: 6.98

"Glory To The Inner Force" is a deft mixing of Yes-like classical strains with various elements of rock and jazz that works because of the speed with which the music moves. It's non-stop progressive sound from the word go as crisp instrumentals slide through complicated passages with comparative ease and originality. FM play-lists is where this album is at. Top listens include "A Dridge To Alice," "Paradoxical Moods," "Register Magister" and "Pisces."

SPIDERS FROM MARS — Spiders From Mars — Pye 12125 — Producers: Dennis McKay and Spiders From Mars — List: 6.98

It's rock, pop and straightahead boogie on "Spiders From Mars" as the orchestrated tried and true in move music is given full sway. Vocally, on ballads as well as hard on rockers, the lyrics are given a coat of pop while the musicians retain a tight driving ground. All cuts have that AM potential and, with the right push, they should get that way. Top cuts include "Stranger To My Door," "Can It Be Far" and a rock and roll rush on "Red Eyes."



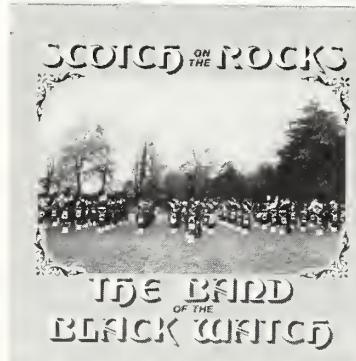
Y'KNOW WOT I MEAN? — Speedy Keen — Island ILPS 9338 — Producer: John Keen — List: 6.98

Down and dirty rock and roll and some mellower moments make up the latest by Speedy Keen entitled "Y' Know What I Mean?" Keen's approach to both levels of music is fifties touched in a gritty sort of way and the melodic quality of his voice easily enhances this image when coupled with a hard as nails musical assault. Some AM as well as FM possibilities. Top cuts include "Fighting In The Streets," "Someone To Love," "Almost Eighteen" and a rock and roll bruising on "Nightmare."



SCOTCH ON THE ROCKS — The Band Of The Black Watch — Private Stock 2007 — Producer: Barry Kingston — List: 6.98

"Scotch On The Rocks" is an interesting foray into the bagpipe and marching band as a vehicle for pop sounds. The music is clear and, when pipes take the lead passages, most stirring. The Band Of The Black Watch wax precision on all cuts be they traditional or reworkings of standards. Easy listening and middle of the road stations should pick up on these. Top listens include "Scotch On The Rocks," "The Piper's Waltz," "Purple Heather" and "Sons Of The Thistle."



KALAPANA — Kalapana — Abattoir Kala 0001 — Producer: Barry Alan Fasman

Kalapana is a light pop and ballad offering that works through a combination of concise music and clear lyrical interpretation. The group's vocals are just pop enough to effectively capture the fullest emotional level of each song without overindulgence setting in. Instrumentals are light and to the point. AM and easy listening stations are a natural. Top cuts include "When The Morning Comes," "You Make It Hard," "Everything Is Love" and an uptempo workout on "What Do I Do."



I HEAR A SYMPHONY — Hank Crawford — Kudu KU-26 — Producer: Creed Taylor — List: 6.98

The driving rhythm of latin and disco mixes with the subtleties of jazz for an overall clearly defined sound on Hank Crawford's "I Hear A Symphony." Some great guitar licks and a brassy horn section keep the instrumental base well in line. Good dance floor and soul shots while jazz stations might give some cuts a try. Top listens include "Hang It On The Ceiling," "Love Won't Let Me Wait," "I'll Move You No Mountain" and a running shot on "The Stripper."



The Returns Question — How Much And How Often?

by Gary Cohen

NEW YORK — Returns.

The subject of returns is one of the most sensitive in the entire record business. Yet very little has been written about returns, maybe in the hope that if they're not talked about, they'll quietly disappear. Unfortunately, that is not the case.

Returned, unsaleable product becomes cutouts. Cutout merchandising and distributing has become so big, there is now a cutout mini-industry within the overall record industry. There are even cutout consultants.

100% Return

Why are there returns? All records sold by manufacturers are guaranteed by the manufacturers at every step along the way from the manufacturer to the distributor to the subdistributor to the retailer. Singles are generally 100 percent returnable at all times; some companies limit album returns to 20 percent of purchases quarterly, although eventually, 100 percent of those albums that can come back, do come back.

Not all industries work that way, and the record industry at one time (before the proliferation of rack jobbers) did not have a complete exchange policy. In the garment industry, for example, there are no returns to the manufacturer. Retailers and mass merchandisers keep lowering the prices of non-saleable merchandise until it finally moves out, reducing what might originally be a 100+ percent markup in the process. As a result, records were not carried in discount centers and department stores, or at least not carried in the same quantities and with the same selection as now, for retailers feared being stuck with unsold merchandise. And the retail markup of records was more like 30 percent as opposed to 100 percent, leaving less room to reduce prices on non-hit product until it finally sold. Then came the rack jobber, who guaranteed his product to the mass

merchandiser, and to help the rack jobber, the manufacturers began guaranteeing the sale of their records, i.e. if they don't sell, send them back. Which brought us to the present day situation.

Return Rates

How high are return rates industry-wide? Manufacturers are very secretive about return rates, but from a compendium of different sources, it is reasonable to assume that overall returns are between 17 and 25 percent. That means at the very least, one out of every six records shipped by a manufacturer comes back, and more likely it is one out of every five or four records. But occasionally, returns shoot up to the 40 percent mark, or almost one out of every two records. They come back quickly or slowly, but they still come back. No wonder, then, the trucking companies love doing business with the record industry.

So if we go by the \$2 billion industry figure, returns are projectably in the neighborhood of \$400 to \$500 million a year. Obviously then, the cutout operations are huge. And the returns subject also has its own black humor. Stories are told about records that shipped gold and returned platinum. And about records that would have lost their gold certification if the returns from distributors were deducted from gross sales.

One major rack jobber lowered his overall 1975 return rate on two major labels to 18 percent, and on another label to 23 percent, which were very low figures. And those are from a progressive, well-managed jobber using inventory management. Returns from other jobbers have run five to fifteen percent higher in the past.

By Configuration

Return rates expressed so far have been overall return rates, representing dollar value of returns as a percent of dollar value of sales, encompassing defective and overstock singles, albums, quads, 8-tracks and cassettes, for hit, marginal and non-hit releases. Broken down by configuration, the figures take on added meaning. On singles, for example, returns on hit singles generally run 30 percent, on marginal hits 40 percent, and on non-hits 50 percent and more. But since record company sales are primarily done on album sales, where the returns are lower, the 30, 40 and 50 percent figures drop down significantly to the 20 percent overall level. But return rates on singles are and have been very high.

Albums

On super hit albums, which account for a substantial part of a record company's business, return rates are minimal. Returns on John Denver, Elton John,

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New Label Set By Steinmetz

NEW YORK — Eric Steinmetz has resigned as vice president of Buddah Records to start a new label, Annuet Coeptis Music Records and Tapes Ltd.

The company, which will be based in Croydon, Pa., will begin operation during the middle of March. The label is a co-venture by Steinmetz and Michael Adler, president and owner of Scorpio Music Distributors. The first release is scheduled for March 14.

The offices of Annuet Coeptis will be temporarily located at 2933 River Rd., Croydon, Pa. and will open N.Y. offices on or about July 1.

Xmas Returns Down In 1976

fr. 7

The overall result was a fair Christmas. This year, gross sales were up sharply and returns are significantly lower, resulting in large increases in net sales. That, of course, is welcome news, for it translates into dollars — higher profits across the board, for the manufacturer, distributor, subdistributor and retailer.

This information is coming out only now from the rack jobbers, who have to wait until late January to figure out exactly how business was in December, because returns begin trickling in around January 15. This year, post-Christmas sales remained steady, inventory levels were moderate and the sell-through on product remained high. So the normal trickle of returns, that usually develops into a flood of returns did not materialize this year.

Heilicher

Initially, information on the lower returns came from Ira Heilicher, vice president of Heilicher Brothers, who was in New York for the London Records convention. Heilicher explained to **Cash Box**: "sales during the Christmas period were significantly ahead of last year. And returns in the first three weeks of this year are significantly lower. In fact, not only is the percentage rate of returns down, but the actual dollar value of returns was lower than last year. And last year, a lot of the product that came back in January was product that went out at \$5.98 and came back to \$6.98." Heilicher attributed the lower returns to better economic conditions, a greater spread of product selling and better inventory management. And many of this year's returns, at least so far, he added, were Christmas albums.

Handleman

Heilicher's findings were confirmed by John Kaplan, executive vice president of product purchasing for Handleman. Kaplan told **Cash Box** that Handleman enjoyed "an exceptional November and December Christmas selling season; returns are substantially lower this year than they were last year. The sell-off was much better." Kaplan analyzed one reason behind last year's high returns — the economic conditions which led to inventory reductions. "Some of our accounts reduced their inventories more than they should have last year. This year the sales were better and there wasn't pressure on the accounts to reduce their inventories like there was last year."

ABC

R.A. Harlan, vice president of purchasing for ABC Record & Tape Sales, the third largest account after the two previously mentioned operations, agreed. "We have also found returns to be down, but we don't know if it's, because the overall sell-down was better, or because we were more selective in what we put in." Harlan believes last year's inventory cutbacks by mass merchandisers were not a temporary move but will remain. "There will be even more pressure on sensitive inventory levels this year than last year." This will lead, he feels, to "a lower return rate throughout the year, because there will be less opportunity for the jobber to load in merchandise, either in the January restocking, or any other time during the year."

U.S. Records

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The Economics Of Returns

NEW YORK — In the last few years, as the cost of handling records has increased, the cost to a rack jobber of returning an album has increased substantially. According to a study made public at a recent NARM convention, it costs a minimum of \$35 for a rack jobber to receive and put away an album, pick an account's order, place the price sticker on it, ship the order to the account, bill them; then, in the case of returns, to reverse the entire process. And with trucking and labor costs skyrocketing (and headed still further upward), the cost of returning an album is probably closer to \$40 each.

Ironically, returns used to be a profit making enterprise for some rack jobbers. To help satisfy advertising commitments to their mass merchandiser accounts, rack jobbers would buy anywhere from 5,000 to 50,000 albums that the manufacturer was promoting, by offering 10 percent in free goods. (This was in addition to the advertising cost, which was paid by the manufacturer.) The jobber could, and in many cases did, hold on to the goods for 90 days, and then ship them back to the manufacturer for full credit.

Deals

Using current prices as an example, a rack jobber who normally pays around \$3.35 for an album, would pay \$3 with the 10 percent discount. He could put 20,000 pieces of the album in the corner of the warehouse, wait 90 days, and then return them for full credit at \$3.35, for a 10 percent profit. And making 10 percent profit on your money every three months wasn't a bad deal.

The jobbers however, were usually more ethical than that. They at least made an effort to ship the bulk of these deal records out to accounts, then get them back later and return them, still

making, albeit a smaller, profit. But today, with the cost of processing a returned album up to \$.35 or \$.40 a record, there is no money to be made by buying, storing and then returning a record offered on a 10 percent deal. At best, he can make a few cents; at worst, he can lose a nickel per LP.

Losing Deal

Considering the state of returns, one industry marketing executive declared at a recent NARM convention, "you, the jobber, bought a record from us for \$3.36. All you can get back from us if you want to return that record is \$3.36. You can't get back from us the forty cents it cost you to process the shipping, returning and billing of the record. So you're much better off selling the record to your account for \$4.25, than you are returning it to us and only getting \$3.36, because you're going to lose that forty cents." The executive's comments didn't reflect costs based on a 10 percent free goods purchase. But in recent months, the 10 percent deal has become a five percent deal, and sometimes a zero percent deal. In essence, there is no money to be made nowadays in buying and returning records.

Controls

In that light, jobbers have been instituting inventory and sales systems to reduce returns. Better inventory management, retail computerization (half of the nation's top 10 jobbers are now computerized or moving in that direction), and a more intelligent buying/purchasing policy have all led to fewer returns. And as the jobbers realize more fully than they do now, that returns are costing them a large chunk of money, self-imposed restrictions designed to limit returns will receive even higher priority.

Motown Buys Prodigal, Blaze

LOS ANGELES — Making his first acquisition since assuming the executive vice presidency of Motown Records, Barney Ales has purchased the Detroit labels, Prodigal Records, and its subsidiary, Blaze Records.

Ales also named Gordon Prince vice president and general manager for Prodigal, with headquarters in Detroit. Prince had been with Motown for the past ten years; the latter part as national singles sales manager. Also on the Prodigal team will be Frank Shively as national promotion director.

Prodigal's three major attractions, Ronnie McNeir, who had two local hits with "Wendy Is Gone" and "Sagittarian Affair," Gaylord & Holiday and Shirley Alston, will receive promotional and merchandising campaigns to launch their nationwide sales efforts, Mike Lushka, Motown's vice president, sales, said.

"We feel that Detroit is an important center for creative music and our acquisition of Prodigal Records gives us a major source of talent and masters from this vital city," Ales stated. "Our plan is to develop new acts, spend the time and concentrate until we break their product," Prince added. Prince last week purchased "Who's Cheating On Who," by a St. Louis, Mo. group, Orange Sunshine.

WLAC — The 50,000 Watt Imagemaker

by J.B. Carmicle

LOS ANGELES — **Cash Box** talked with Dick Kent, vice president of programming for WLAC radio in Nashville, Tennessee. The station is a full-time 50,000 watt rocker from 5 a.m.-midnight in that city.

People who grew up in the listening area that WLAC covers will remember listening to r&b with jocks like John R., and others who played that soul and sold it with phrases and inflections. But the station has changed. It's a rocker now and Kent feels the most important concept for the station now is *image*.

What is radio station image? Image... a word that is often mentioned in programming stations, but rarely ever is defined or defined correctly. Dick Kent's consensus is... "work for an image that will strengthen your station and promote yourself and all other personalities. Be aware of what your audience likes and dislikes and reflect a positive warm human image. That's what it's all about... image..."

Individual personalities merging to achieve group empathy."

Playing the right music can give your station a great image. It makes the station and the personality important to the listener because the listener likes the music. Kent says, "you got to play the right music, too." What is the right music? "It varies naturally format by format. For country you'd play one thing, one type of music, for rock another, etc. ... format can be a key to success or failure of what you're doing unless it's done in the right way. We do extensive research — we check about 20 shops (record retail stores) and deal with request lines every week. We feel these two sources, as most radio stations do, are very important in showing us what we're doing right. We are now #1 in teens, and #1 in the 18-49 age group. So we feel that we're accomplishing our format goals."

What about station personalities?

"Ninety percent of rock and roll stations thought we were crazy when we brought a black jock in to do rock and roll in our night slot. But he's done amazingly well as well as the rest of our crew. "The Spiderman" as he is called is communicating on a nice one-on-one basis with our listeners in the same respect that the rest of our jocks, whoever they are and whatever time slot they are doing. The jocks who work here are all people who understand the philosophy of the station... that's why we don't need meetings every week or every month. We only meet when there is a problem. But when there is a problem with one jock or he's doing something that doesn't fit the station image, I make it a point to talk to him again on a one-to-one basis. Why bring all the jocks in just for points that could be made very gracefully to one person?"

WLAC reaches about 27 states at night. "They get us in Louisiana, Florida, etc. and we feel the need to communicate to those people is important but we can't forget the need to communicate and identify locally. If your humor for instance is funny, refreshing, contemporary, topical and most importantly, local then you have the image of being the listeners personal radio station. You have made your station feel the same sense of humor that the local resident feels. You have the image to which the listener can relate. But at the same time, if one of our jocks sees on the wire services that there is a hurricane coming up for the gulf coast, he's obligated to inform listeners in that area to a certain extent because of our powerful signal. He doesn't have to go too far, just enough to balance out the local and national influence our signal covers. The "information thing" is important. It is our responsibility to inform... again if it's too much info nationally, Nashville can't relate... you gotta serve both worlds... with the right balance and everybody's happy. We feel our jocks are doing that. And that also goes not only for info but for contents, promotions, etc."

Then jocks were discussed per se.

station breaks

KSAN, San Francisco aired a 24-hour musical documentary called "What Was That" or "Suddenly Lost Summer" on Jan. 31-Feb. 1. The production involved a major look back at the hippie phenomenon and its effects on the music and manners of today. The documentary recreated the little neighborhood of Haight/Ashbury, near San Francisco's Golden Gate Park in midsummer 1967. The program was broadcast in two 12-hour blocks from noon till midnight each day.

WQXI, Atlanta's **Gary McKee** and the morning crew released a locally created and produced country-rock album called "The Crimson Cowboys." First six-week sales exceeded 10,000 copies and mid-February sales in the metro area are estimated at nearly 20,000 copies. McKee introduced an innovative dialogue format to Atlanta audiences in 1974 by combining talents the of **Willis Caswell**, **Dave Collins** and **Gary Lee Cory** (all featured on the album) on his morning show and the station's ratings increased by 90 percent in a nine-month period. McKee says the venture is "an effort combining professional first hand knowledge of the market, the music and the mechanics of the industry."

Micki McGee Scott, a figure linked in news media reports to the fugitive life of publishing heiress Patricia Hearst according to **68/WCBM**, Baltimore discussed the Hearst case and other issues in a

special edition of the station's "Interface" series on Jan. 25. Ms. Scott was interviewed by **Alana Morris**, news reporter and public affairs director of **WMMR-FM**, Philadelphia, where the program was originally broadcast in December.

Earth News for the week of Feb. 2-8 has **C.W. McCall** as guest who discusses his newest record which hit number one on **Cash Box** charts, "Convoy." He also talks about the influence of cb radios on truckers and vice-versa... also included is a piece on **Buddy Holly** on the anniversary of his death. **KIQQ**, Los Angeles is **Earth News'** newest affiliate.

Personalities at **KLAC**, Los Angeles challenge the Pacific Southwest Airlines stewardesses to a barrel-roping contest at Golden State Rodeo scheduled for Feb. 13-14.

WROR-FM, Boston awards 98 FM car converters and a grand prize on Feb. 3 for correct identification of the station's "98-million dollar man." Clues will be provided to WROR listeners to help identify the bionic man (a well-known mystery entertainer).

Barry Britton won the **WKDA-AM**, Nashville **Freddy Fender** gold record rip-off prize... the object of the contest was to locate the gold record and clues were given over the air each hour to help identify its location.

KMPK, Los Angeles' 24-hour St. Jude Children's Research radiothon moves up one day — from noon to noon, Feb. 10-11.

Cash Box asked Kent about how much freedom jocks have at WLAC, which is a question that is asked of most radio stations and most program directors. "You can do your thing, but within the basic framework of our station... our jocks are aware of the demos we're after, the sexes, the interests and they are on top of what Nashville needs. We get into community involvement... it's important..."

how else are we going to get new listeners? If a resident moved to Nashville he may choose a radio station other than WLAC and never turn that station off. If he doesn't like rock and roll he may never even give us a chance. But eventually it's a process of elimination... and we just want to help that process take place. We want to be out among 'em and run into them. This is where and

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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 How Dare You — 10cc — Mercury | 14 Short Cut, Draw Blood — Jim Capaldi — Island |
| 2 Reflections — Jerry Garcia — UA | 15 Coney Island Baby — Lou Reed — RCA |
| 3 From Every Stage — Joan Baez — A&M | 16 Firebird — Tomita — RCA |
| 4 Station To Station — David Bowie — RCA | 17 Goodbye Pop — National Lampoon — Epic |
| 5 Run With The Pack — Bad Company — Atlantic | 18 Play Loud — Hustler — A&M |
| 6 Songs For The New Depression — Bette Midler — Atlantic | 19 Sunburst Finish — BeBop Deluxe — Harvest |
| 7 Thoroughbred — Carole King — Ode | 20 Paris — Paris — Capitol |
| 8 Frampton Comes Alive — Peter Frampton — A&M | 21 Native Sons — Loggins/Messina — Columbia |
| 9 Second Childhood — Phoebe Snow — Columbia | 22 You Know What I Mean — Speedy Keen — Island |
| 10 If The Shoe Fits — Pure Prairie League — RCA | 23 Sandman — Nilsson — RCA |
| 11 Release — Henry Gross — Lifesong | 24 Outlaws — Jennings/Colter/Nelson/Glazer — RCA |
| 12 Look Into The Future — Journey — Elektra | 25 Savage Eye — Pretty Things — Atlantic |
| 13 Too Young To Feel This Old — McKendree Spring — Pye | 26 Aftertones — Janis Ian — Columbia |
| | 27 Born To Die — Grand Funk — Capitol |
| | 28 Rainbow Rider — Mike Harrison — Island |
| | 29 Struttin' My Stuff — Elvin Bishop — Capricorn |

Carl Princi, director of programming and community involvement for **KFAC**, Los Angeles' classical music station will be honored as "man of the year" at a community recognition day luncheon Feb. 10.

Ruth Pinedo will be working as programming assistant to **Dabar Hoorelbeke** and **Tom Yates**, md and pd respectively at **KLOS**, Los Angeles.

j.b. carmicle

Personnel changes this week: **WNOE** in New Orleans is proud to announce the employment of air personality, **Kerry Paul**. Paul comes to WNOE from New York's **99X**. Coincidental with Paul's arrival is the departure of jock **Coyote Kincaid** who is leaving to pursue a career in the recording business. This leaves an opening at WNOE that is as yet unfilled. They are accepting tapes and resumes from eligible disk jockeys for the 6 to 10 p.m. spot... **Rick Dees**, morning personality for **WMPS**, the **Memphis Plough Broadcasting Company** station, has been named director of national promotions for the chain. Dees will continue his normal radio schedule... **DIR Broadcasting Corp.**, producers of the **King Biscuit Flower Hour** has some upcoming concerts to be announced. On Feb. 1 they'll have live tapes of **Linda Ronstadt** and **Loggins and Messina** from Los Angeles. On Feb. 8, it'll be **Steve Stills** recorded live in Portland, Oregon, and

Patti Smith recorded at **The Cellar Door** in Washington, D.C. It will be **British Biscuit** on the 15th with **Lynyrd Skynyrd**. On the 22nd there will be a tape of "Conversations" with **Joan Baez** and **WNEW-FM's Dave Hermann**. Included in this broadcast will be previously unreleased **Dylan/Baez** tapes, and tapes of **The Rolling Thunder Review**. Finally on the 29th there'll be a live tape of **Fleetwood Mac**... **WORJ-FM** in Orlando, Fla. will be celebrating their seventh birthday with a special free concert by the **Outlaws**. The **Outlaws** are Floridian by origin... **Cleveland's WIXY** along with **Belkin Productions** are sponsoring another concert at **Cleveland's Public Hall** on Feb. 11. The show will feature **BTO**, **Foghat** and **Pretty Things**... **WIXY** is also joining the **American Cancer Society** with a **Toboggan-A-Thon**. Last year 588 people participated and \$5,000 was raised... **WIXY** is also giving schools a chance to win \$1,000 and the choice of 1) **Eric Carmen**, 2) **Labelle**, 3) **Janis Ian** to perform live at the school. It all hangs on the quantity of **M&M Mars** candy wrappers gathered together... On **Elvis Presley's** latest LP there is an old interview. The interviewer is **Jay Thompson** who is presently assistant recording engineer at **WFAA** radio in Dallas. Thompson had stored the interview among his momentos for the past twenty years.

bob speisman

CASHBOX RADIO ACTIVE

A survey of key radio stations in all important markets throughout the country to determine by percentage of those reporting which releases are being added to station play lists this week for the first time and also the degree of concentration in adding 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 indicate total from left plus the percentage title received in previous 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. December 1963 (Oh What A Night) — Four Seasons — W.B.			21%	62%
2. Money Honey — Bay City Rollers — Arista			20%	40%
3. Wake Up Everybody — Harold Melvin & The Blue Notes — Phila. Int'l.			20%	53%
4. Dream On — Aerosmith — Columbia			17%	38%
5. Lonely Night (Angel Face) — Captain & Tennille — A&M			17%	81%
6. Fanny — Bee Gees — RSO			16%	82%
7. Bohemian Rhapsody — Queen — Elektra			13%	37%
8. Golden Years — David Bowie — RCA			11%	44%
9. Theme From S.W.A.T. — Rhythm Heritage — ABC			9%	88%
10. All By Myself — Eric Carmen — Arista			9%	82%
11. Sweet Thing — Rufus — ABC			9%	31%
12. Dream Weaver — Gary Wright — W.B.			9%	64%
13. Squeeze Box — The Who — MCA			7%	83%
14. Tracks Of My Tears — Linda Ronstadt — Elektra			7%	46%
15. Take It To The Limit — Eagles — Asylum			6%	82%
16. Banapple Gas — Cat Stevens — A&M			6%	10%
17. Love Fire — Jigsaw — Chelsea			6%	8%
18. The White Knight — Cledus Maggard — Mercury			6%	47%
19. Venus — Frankie Avalon — DeLite			5%	9%
20. Slow Ride — Foghat — Bearsville			5%	36%

vital statistics

looking ahead

#58
Money Honey (3:17)
Bay City Rollers — Arista AS 0170
 1776 Broadway, New York, NY
 PUB: Hudson Bay — BMI
 PROD: Phil Wainman
 WRITERS: Faulkner & Wood

#70
Banapple Gas (3:07)
Cat Stevens — A&M 1785
 1416 N. LaBrea Ave., Hollywood, Ca
 PUB: Ashtar — BMI
 PROD: Cat Stevens
 WRITER: Cat Stevens

#77
Cupid (4:45)
Tony Orlando & Dawn — Elektra E45302A
 962 N. LaCienega Blvd., L.A., Ca.
 PUB: Kags — BMI
 PROD: Hank Medress & Dave Appell for Medress and Appell Prod.
 WRITER: Sam Cooke

#79
You'll Lose A Good Thing (2:50)
Freddy Fender — ABC/Dot DOA 17607
 8255 Beverly Blvd., L.A., Ca.
 PUB: Crazy Cajun — BMI
 PROD: Huey P. Meaux
 WRITER: B. L. Ozen

#82
In France They Kiss On Main Street (3:08)
Joni Mitchell — Asylum E 45298-A
 962 N. LaCienega Blvd., L.A., Ca.
 PUB: Crazy Crow — BMI
 PROD: Henry Lewy & Joni Mitchell
 WRITER: Joni Mitchell

#89
Keep Holdin' On (3:15)
Temptations — Gordy G 7146F
 6464 Sunset Blvd., Hollywood, Ca.
 PUB: Stone Diamond/Gold Forever — BMI
 PROD: Brian Holland for Holland-Dozier-Holland Prod.
 WRITERS: E. Holland, B. Holland
 FLIP: What You Need Most (I Do Best Of All)

#91
The Jam (3:35)
Graham Central Station — Warner Bros. WBS 8175
 3701 Warner Blvd., Burbank, Ca.
 PUB: Nineteen Eighty-Five — BMI
 PROD: Larry Graham
 WRITER: Larry Graham

#93
Love Fire (2:40)
Jigsaw — Chelsea CH 3037
 9200 Sunset Blvd., L.A., Ca.
 PUB: Coral Rock/American Dream/Belsize — ASCAP
 PROD: Chas Peate
 WRITERS: Clive Scott, Des Dyer

#95
Scotch On The Rocks (2:50)
The Band Of The Black Watch — Private Stock 45055
 40 W. 57th, New York, NY
 PUB: Peer International — BMI
 PROD: Barry Kingston
 WRITER: B. Bates

#96
Let Your Love Flow (3:16)
Bellamy Brothers — W.B./Curb 8169
 3701 Warner Blvd., Burbank, Ca.
 PUB: Loaves & Fishes — BMI
 PROD: Phil Gernhard, Tony Scotti
 WRITER: L. E. Williams

#97
January (3:28)
Pilot — EMI P4202
 1750 N. Vine St., Hollywood, Ca.
 PUB: Al Gallico — BMI
 PROD: Alan Parsons
 WRITER: D. Paton

#100
Highfly (3:13)
John Miles — London 5N-20084
 539 W. 25th St., New York, NY
 PUB: Burlington — ASCAP
 PROD: Alan Parsons
 WRITERS: John Miles, Bob Marshall

101 SARA SMILE
 (Unichappell — BMI)
 Hall & Oates (RCA JH 10530)

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

103 GOOD HEARTED WOMAN
 (Baron/Willie Nelson — BMI)
 Waylon & Willie (RCA PB 10529)

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

105 MAMA COCO
 (Almo/Giva — ASCAP)
 Gino Vannelli (A&M 1760)

106 (CALL ME) THE TRAVELING MAN
 (Incase — BMI)
 Masqueraders (Hot Buttered Soul ABC 12157)

107 GIVE ME AN INCH GIRL
 (Ackee — ASCAP)
 Robert Palmer (Island IS 049-A)

108 A FOOL IN LOVE
 (Chrysalis/Ackee — ASCAP)
 Frankie Miller Band (Chrysalis CRS 2108)

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

110 SHAME ON THE WORLD
 (Incredible/Proud Tunes — BMI)
 Main Ingredient (RCA 10431)

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

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

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

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

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

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

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

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

119 LORELEI
 (Almo/Stygian Songs — ASCAP)
 Styx (A&M 1786-S)

120 RIGHT BACK WHERE WE STARTED FROM
 (ATV Universal — BMI)
 Maxine Nightingale (United Artists XW 752Y)

WABC — NEW YORK

Squeeze Box — The Who — MCA
 Take It To The Limit — Eagles — Asylum
 Wake Up — Harold Melvin — Phila. Int'l.
 20 To 15 — Times Of Your Life — Paul Anka

WPXI — NEW YORK

Lonely Night — Captain And Tennille — A&M
 December 63 — Four Seasons — WB
 16 To 9 — Take It To The Limit — Eagles
 20 To 15 — Venus — Frankie Avalon

99X — NEW YORK CITY

You Sexy Thing — Hot Chocolate — Big Tree
 Wake Up — Harold Melvin — Phila. Int'l.
 12 To 7 — Love Machine — Miracles
 16 To 11 — Breaking Up — Neil Sedaka
 20 To 13 — SWAT — Rhythm Heritage

WBLI — LONG ISLAND

Tangerine — Sal Soul Orchestra — Atlantic
 Hold Back The Night — Tramps — Buddah
 Venus — Frankie Avalon — DeLite
 Lonely Night — Captain And Tennille — A&M

WJET — ERIE

Somewhere In The Night — Helen Reddy — Capitol
 Junk Food Junkie — Larry Groce — WB
 Dec 63 — Four Seasons — WB
 27 To 17 — Grow Some Funk/I Feel Like A Bullet — Elton John
 19 To 9 — Love To Love — Donna Summer

WFIL — PHILADELPHIA

No new additions
 ex To 24 — All By Myself — Eric Carmen
 ex To 25 — Take It To The Limit — Eagles

WIBG — PHILADELPHIA

Love Fire — Jigsaw — Chelsea
 Right Back Where We Started — Maxine Nightengale — UA
 Love Is The Drug — Roxy Music — Atco
 Golden Years — David Bowie — RCA
 Heard It Through The Grapevine — CCR — Fantasy
 Tracks Of My Tears — Linda Ronstadt — Asylum
 Since I Fell For You — Charlie Rich — Epic

WEDO — PITTSBURGH

The Call — Anne Murray — Capitol
 I Believe In Love — One Man's Family — Pilgrim
 Boogie Fever — Sylvers — Capitol

13Q — PITTSBURGH

No new additions
 18 To 13 — Slow Ride — Foghat
 22 To 9 — I'm So Lonesome — Terry Bradshaw
 16 To 11 — Love Hurts — Nazareth

WPGC — WASHINGTON

December 63 — Four Seasons — WB
 Money Honey — Bay City Rollers — Arista
 8 To 1 — 50 Ways To Leave — Paul Simon
 29 To 20 — Fanny — Bee Gees

WCAO — BALTIMORE

Banapple Gas — Cat Stevens — A&M
 Sweet Thing — Rufus — ABC
 Dec 63 — Four Seasons — WB
 High Fly — John Miles — London
 The White Knight — Cledus Maggard — WB
 18 To 13 — Dream On — Aerosmith
 28 To 23 — Grow Some Funk/I Feel Like A Bullet — Elton John
 ex To 25 — Fanny — Bee Gees
 ex To 30 — Somewhere In The Night — Helen Reddy

WRKO — BOSTON

Wake Up — Harold Melvin — Phila. Int'l.
 December 63 — Four Seasons — WB
 Cupid — Tony Orlando & Dawn — Arista
 18 To 8 — Evil Woman — ELO
 29 To 20 — All By Myself — Eric Carmen
 Extra To 21 — Take It To The Limit — Eagles

WDRG — HARTFORD

Only 16 — Dr. Hook — WB
 Wake Up — Harold Melvin — Phila. Int'l.
 Renegade — Michael Murphey — Epic
 14 To 5 — Paloma Blanca — George Baker
 17 To 10 — 50 Ways To Leave — Paul Simon
 29 To 23 — Squeeze Box — The Who

WPRO — PROVIDENCE

Slow Ride — Foghat — Bearsville
 Golden Years — David Bowie — RCA
 Dream Weaver — Gary Wright — WB
 16 To 3 — Hurricane — Bob Dylan
 15 To 8 — Theme From SWAT — Rhythm Heritage
 30 To 11 — December 63 — Four Seasons
 21 To 14 — Sing A Song — Earth, Wind And Fire
 Extra To 18 — All By Myself — Eric Carmen

WLEE — RICHMOND

Golden Years — David Bowie — RCA
 Dec 63 — Four Seasons — WB
 The White Knight — Cledus Maggard — WB
 Lonely Night — Captain & Tennille — A&M
 Tangerine — Salsoul — Atlantic
 28 To 20 — Fanny — Bee Gees
 10 To 3 — 50 Ways To Leave — Paul Simon
 11 To 4 — Evil Woman — ELO
 13 To 6 — Love Machine — Miracles

WROV — ROANOKE

Bohemian Rhapsody — Queen — Elektra
 Sweet Thing — Rufus — ABC
 14 To 9 — Golden Years — David Bowie
 28 To 14 — Theme From SWAT — Rhythm Heritage
 33 To 15 — Junk Food Junkie — Larry Groce
 35 To 21 — Take The Money — Crosby & Nash

WKWK — WHEELING

Love Fire — Jigsaw — Chelsea
 Bohemian Rhapsody — Queen — Elektra
 Love Or Leave — Spinners — Atlantic
 Lonely Night — Captain & Tennille — A&M
 14 To 5 — 50 Ways To Leave — Paul Simon
 15 To 10 — Breaking Up — Neil Sedaka
 17 To 11 — Sing A Song — Earth, Wind & Fire
 22 To 16 — Fanny — Bee Gees
 25 To 20 — Golden Years — David Bowie

WLS — CHICAGO

Theme From SWAT — Rhythm Heritage — ABC
 Lonely Night — Captain And Tennille — A&M
 8 To 1 — 50 Ways To Leave — Paul Simon
 23 To 13 — December 63 — Four Seasons
 25 To 17 — Fanny — Bee Gees

WCFL — CHICAGO

Dream On — Aerosmith — Columbia
 Lonely Night — Captain & Tennille — A&M
 Love Is The Drug — Roxy Music — Atlantic

WIRL — PEORIA

Grow Some Funk/I Feel Like A Bullet — Elton John — MCA
 Dream Weaver — Gary Wright — WB
 Paloma Blanca — George Baker — WB
 Dream On — Aerosmith — Columbia
 Bohemian Rhapsody — Queen — Elektra

WOKY — MILWAUKEE

December 63 — Four Seasons — WB
 Theme From SWAT — Rhythm Heritage — ABC
 Fanny — Bee Gees — RSO
 Tenth Avenue Freezeout — Bruce Springsteen — Columbia
 Money Honey — Bay City Rollers — Arista

KSLO — ST. LOUIS

Wake Up — Harold Melvin — Phila. Int'l.
 Over My Head — Fleetwood Mac — Reprise
 Theme From SWAT — Rhythm Heritage — ABC
 Fox On The Run — Sweet — Capitol
 Slow Ride — Foghat — Bearsville

WHB — KANSAS CITY

Squeeze Box — The Who — MCA
 Wake Up — Harold Melvin — Phila. Int'l.

KLEO — WICHITA

Dream Weaver — Gary Wright — WB
 15 To 7 — Love To Love — Donna Summer
 22 To 9 — 50 Ways To Leave — Paul Simon
 18 To 12 — Take It To The Limit — Eagles
 28 To 16 — Theme From SWAT — Rhythm Heritage

KXOK — ST. LOUIS

Money Honey — Bay City Rollers — Arista
 Lonely Night — Captain And Tennille
 Squeeze Box — The Who — MCA
 9 To 3 — 50 Ways To Leave — Paul Simon

the big three

1. **December 1963 (Oh What A Night) — Four Seasons — W.B.**
2. **Money Honey — Bay City Rollers — Arista**
3. **Wake Up Everybody — Harold Melvin & The Blue Notes — Phila. Int'l.**

profile of the giants

1. **50 Ways To Leave Your Lover — Paul Simon — Col.**
 WLS 8-1, WCFL 19-9, KXOK 9-3, WIXY 14-8, CKLW 22-17, WAPE 7-1, WPOC 8-1, WLEE 10-3, WFOM 11-4, WKWK 14-7, WSON 10-4, KLEO 22-9, KNOW 11-4, WDRC 17-10
2. **All By Myself — Eric Carmen — Arista**
 KRFC 20-15, KHJ 29-20, WFIL X-24, WIBG 14-6, WOXI 26-20, WOKY 30-20, WMAK 13-6, KNOE 30-20, WPRO X-18, WLAC 15-8, KRIZ X-16
3. **Take It To The Limit — Eagles — Asylum**
 KHJ X-21, WPXI 16-9, WFIL X-25, WOXI 12-5, KILT 22-17, KLEO 18-12, WAPE 22-11, WAYS 8-3

U-100 — MINNEAPOLIS

Money Honey — Bay City Rollers — Arista
 27 To 18 — You Sexy Thing — Hot Chocolate

WGGY — MINNESOTA

Love Machine — Miracles — Tamla
 Wake Up — Harold Melvin — Phila. Int'l.
 All By Myself — Eric Carmen — Arista
 Grow Some Funk/I Feel Like A Bullet — Elton John — MCA
 Slow Ride — Foghat — Bearsville
 Renegade — Michael Murphey — Epic
 Bohemian Rhapsody — Queen — Elektra
 Can The Can — Suzi Quatro — Big Tree
 14 To 8 — 50 Ways To Leave — Paul Simon
 35 To 25 — Sweet Thing — Rufus

KIOA — DES MOINES

Take It To The Limit — Eagles — Asylum
 All By Myself — Eric Carmen — Arista
 8 To 1 — The White Knight — Cledus Maggard
 22 To 11 — Theme From SWAT — Rhythm Heritage

WIXY — CLEVELAND

Fanny — Bee Gees — RSO
 Grow Some Funk/I Feel Like A Bullet — Elton John — MCA
 Slow Ride — Foghat — Bearsville
 Renegade — Michael Murphey — Epic
 Bohemian Rhapsody — Queen — Elektra
 Can The Can — Suzi Quatro — Big Tree
 14 To 8 — 50 Ways To Leave — Paul Simon
 35 To 25 — Sweet Thing — Rufus

WCOL — COLUMBUS

Deep Purple — Donny And Marie Osmond — MGM
 Back To The Island — Leon Russell — Shelter
 Let Your Love Flow — Bellamy Brothers — WB
 Take Me — Grand Funk — Capitol

WING — DAYTON

Venus — Frankie Avalon — De-Lite
 Money Honey — Bay City Rollers — Arista
 The Call — Anne Murray — Capitol
 Daydreamer — CC & Company — Westbound
 Love Fire — Jigsaw — Chelsea
 20 To 13 — Breakaway — Art Garfunkel

WKLO — LOUISVILLE

Locomotive Breath — Jethro Tull — Chrysalis
 Make Love To Your Mind — Bill Withers — Columbia
 Sweet Love — Commodores — Motown
 23 To 14 — Junk Food Junkie — Larry Groce

WAKY — LOUISVILLE

Fanny — Bee Gees — RSO
 Heard It Through The Grapevine — Creedence
 Clearwater Revival — Fantasy
 Dec 63 — Four Seasons — WB
 Sweet Thing — Rufus — ABC
 Hold Back The Night — Tramps — Buddah

WMPS — MEMPHIS

Sweet Thing — Rufus — ABC
 Venus — Frankie Avalon — DeLite
 One Fine Day — Julie — Tom Cat
 Scotch On The Rocks — Black Watch — Pvt. Stock
 Extra To 23 — Grow Some Funk — Elton John
 Extra To 24 — Love Or Leave — Spinners

WHBQ — MEMPHIS

December 63 — Four Seasons — WB
 Dream On — Aerosmith — Col
 Tracks Of My Tears — Linda Ronstadt — Asylum
 18 To 11 — Squeeze Box — The Who
 20 To 12 — Dream Weaver — Gary Wright

WMAK — NASHVILLE

Dec. 63 — Four Seasons — WB
 Just You And I — Melissa Manchester — Arista
 10 To 5 — Dream Weaver — Gary Wright
 21 To 14 — Slow Ride — Foghat
 13 To 6 — All By Myself — Eric Carmen

WLAC — NASHVILLE

Wake Up — Harold Melvin — Phila. Int'l.
 Fanny — Bee Gees — RSO
 Hurricane — Bob Dylan — Columbia
 Banapple Gas — Cat Stevens — A&M
 25 To 10 — Love Machine — Miracles
 15 To 8 — All By Myself — Eric Carmen
 11 To 6 — Love To Love — Donna Summer

KILT — HOUSTON

Fanny — Bee Gees — RSO
 Dream On — Aerosmith — Columbia
 They All Ask For You — Meters — WB
 Till It's Time To Say Goodbye — Jonathan Cain — October
 17 To 10 — The White Knight — Cledus Maggard
 22 To 17 — Take It To The Limit — Eagles

KLIF — DALLAS

Wake Up — Harold Melvin — Phila. Int'l.
 10 To 3 — The White Knight — Cledus Maggard
 21 To 14 — Breakaway — Art Garfunkel
 Extra To 12 — Junk Food Junkie — Larry Groce

WNOE — NEW ORLEANS

All By Myself — Eric Carmen — Arista
 Sing A Song — Earth, Wind & Fire — Columbia
 10 To 3 — Love Rollercoaster — Ohio Players
 22 To 12 — Theme From SWAT — Rhythm Heritage

KHJ — LOS ANGELES

December 63 — Four Seasons — WB
 Sweet Thing — Rufus — ABC
 Wake Up — Harold Melvin — Phila. Int'l.
 18 To 10 — Love Hurts — Nazareth
 22 To 15 — Somewhere In The Night — Helen Reddy
 30 To 19 — Squeeze Box — The Who

KIIS-FM — LOS ANGELES

Just You And I — Melissa Manchester — Arista
 Banapple Gas — Cat Stevens — A&M
 Spinning The Wheel — Hudson Bros — Rocket
 Cupid — Tony Orlando & Dawn — Arista
 Street Talk — Bob Crewe Generation — 20th Century
 15 To 8 — Squeeze Box — The Who
 29 To 14 — Love Machine — Miracles

KFRC — SAN FRANCISCO

Sweet Thing — Rufus — ABC
 December 63 — Four Seasons — WB
 18 To 13 — Breaking Up — Neil Sedaka
 21 To 17 — Dream Weaver — Gary Wright
 20 To 15 — All By Myself — Eric Carmen

KYA — SAN FRANCISCO

The White Knight — Cledus Maggard — WB
 Love Is The Drug — Roxy Music — Atco
 Money Honey — Bay City Rollers — Arista
 Show Me The Way — Peter Frampton — A&M (LP cut)
 23 To 15 — Dream Weaver — Gary Wright
 Extra To 21 — In France They Kiss On Main Street — Joni Mitchell
 34 To 22 — Feel Like A Bullet — Elton John

KNDE — SACRAMENTO

Golden Years — David Bowie — RCA
 Fanny — Bee Gees — RSO
 Tracks Of My Tears — Linda Ronstadt — Asylum
 All By Myself — Eric Carmen — Arista
 11 To 4 — 50 Ways — Paul Simon
 17 To 10 — SWAT — Rhythm Heritage
 24 To 18 — Dream Weaver — Gary Wright
 27 To 22 — Junk Food Junkie — Larry Groce

KCBQ — SAN DIEGO

Take It To The Limit — Eagles — Asylum
 Dream On — Aerosmith — Col
 Love Hurts — Nazareth — A&M
 Dream Weaver — Gary Wright — WB
 Money Honey — Bay City Rollers — Arista
 Uptown And Country — Tom Scott — Ode
 7 To 3 — Evil Woman — ELO
 15 To 11 — Love To Love — Donna Summer
 18 To 12 — Feel Like A Bullet — Elton John
 20 To 13 — Rock 'N Roll All Night — Kiss

KRIZ — PHOENIX

Extra To 19 — Rock 'N Roll All Night — Kiss
 Extra To 16 — All By Myself — Eric Carmen
 Extra To 22 — Lonely Night — Captain & Tennille
 Extra To 21 — December 63 — Four Seasons
 14 To 9 — Love To Love You Baby — Donna Summer
 30 To 15 — Feel Like A Bullet — Elton John

KJR — SEATTLE

Till It's Time To Say Goodbye — Jonathan Cain — October
 Dream On — Aerosmith — Columbia
 Bohemian Rhapsody — Queen — Elektra
 10 To 4 — 50 Ways — Paul Simon
 16 To 14 — Love Machine — Miracles
 19 To 16 — Squeeze Box — The Who
 20 To 17 — Take It To The Limit — Eagles
 25 To 20 — Only 16 — Dr. Hook
 24 To 21 — Dream Weaver — Gary Wright

KIMN — DENVER

Banapple Gas — Cat Stevens — A&M

CKLW — DETROIT

Theme From SWAT — Rhythm Heritage — ABC
 Money Honey — Bay City Rollers — Arista
 Extra To 18 — Wake Up — Harold Melvin
 22 To 17 — 50 Ways To Leave — Paul Simon

WORQ — DETROIT

Theme From SWAT — Rhythm Heritage — ABC
 25 To 17 — Wake Up — Harold Melvin

WLAV — GRAND RAPIDS

Squeeze Box — The Who — MCA
 Fanny — Bee Gees — RSO
 Cupid — Tony Orlando — Elektra
 Money Honey — Bay City Rollers — Arista
 30 To 25 — Lonely Night — Captain & Tennille

WSAI — CINCINNATI

December 63 — Four Seasons — WB
 Dream On — Aerosmith — Columbia
 16 To 8 — You Sexy Thing — Hot Chocolate
 25 To 15 — Evil Woman — ELO

KISN — PORTLAND

Renegade — Michael Murphey — Epic
 Love Is The Drug — Roxy Music — Atco
 Locomotive Breath — Jethro Tull — Chrysalis
 Love Me To Death — Head East — A&M
 Fanny — Bee Gees — RSO
 Extra To 29 — Money Honey — Bay City Rollers
 Extra To 30 — Junk Food Junkie — Larry Groce
 Extra To 24 — Loving Power — Impressions
 24 To 8 — Slow Ride — Foghat

WOAM — MIAMI

Inseparable — Natalie Cole — Capitol
 All By Myself — Eric Carmen — Arista
 Wake Up — Harold Melvin — Phila. Int'l.
 The White Knight — Cledus Maggard — WB
 Dream Weaver — Gary Wright — WB
 Golden Years — David Bowie — RCA

WAPE — JACKSONVILLE

Fanny — Bee Gees — RSO
 Only 16 — Dr. Hook — WB
 Bohemian Rhapsody — Queen — Elektra
 7 To 1 — 50 Ways To Leave — Paul Simon
 12 To 5 — Breaking Up — Neil Sedaka
 15 To 9 — The White Knight — Cledus Maggard
 22 To 11 — Take It To The Limit — Eagles
 28 To 17 — I Feel Like A Bullet — Elton John

KNOE — MONROE

Tenth Avenue Freezeout — Bruce Springsteen — Columbia
 Take Me — Grand Funk — Capitol
 Take It Like A Man — BTQ — Mercury
 Give Me An Inch Girl — Robert Palmer — Island
 Union Man — Cate Brothers — Asylum

MOST ADDED LPs

- 1 How Dare You — 10cc — Mercury
- 2 Reflections — Jerry Garcia — UA
- 3 From Every Stage — Joan Baez — A&M

MOST REQUESTED CUTS

- 1 Do You Feel/Show Me The Way/Baby I Love Your Way/(entire LP) — Peter Frampton — A&M
- 2 Stay/TVC15/Wild Is The Wind — David Bowie — RCA
- 3 Hurricane/Mozambique/Isis/Joey/Black Diamond Bay — Bob Dylan — Columbia

MOST PREDICTED HITS

- 1 Run With The Pack (entire LP)/Live For The Music — Bad Company — Atlantic
- 2 Reflections (entire LP) — Jerry Garcia — UA
- 3 Fooled Around/My Girl — Elvin Bishop — Capricorn

FM OUTLETS REPORT THE:

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

WYDD-FM — PITTSBURGH
Steve Downs

- Station To Station — David Bowie — RCA
- How Dare You — 10cc — Mercury
- Firebird — Tomita — RCA
- Too Young To Feel This Old — McKendree Spring — Pye
- Reflections — Jerry Garcia — UA
- Short Cut, Draw Blood — Jim Capaldi — Island
- From Every Stage — Joan Baez — A&M
- * Northern Lights, Southern Cross (entire LP) — Band — Capitol
- * Struttin' My Stuff (entire LP) — Elvin Bishop — Capricorn
- * Siren (entire LP) — Roxy Music — Atlantic
- * Against The Grain (entire LP) — Roy Gallagher — Chrysalis
- * Masque (entire LP) — Kansas — Epic
- * Hissing Of Summer Lawns — Joni Mitchell — Asylum
- * Native Sons (entire LP) — Loggins/Messina — Col.
- † Look Into The Future (entire LP) — Journey — Elektra
- † No Woman, No Cry — Wailers — Island
- † Here, There And Everywhere — Emmylou Harris — WB
- † Thoroughbred (entire LP) — Carole King — Ode

WBCN-FM — BOSTON
Bob Slavin

- Frampton Comes Alive — Peter Frampton — A&M
- Goodbye Pop — National Lampoon — Epic
- How Dare You — 10cc — Mercury
- Native Sons — Loggins/Messina — Col.
- Outlaws — Jennings/Colter/Glazer/Nelson — RCA
- Paris — Capitol
- Release — Henry Gross — Lifesong
- Short Cut, Draw Blood — Jim Capaldi — Island
- Songs For The New Depression — Bette Midler — Atlantic
- Thoroughbred — Carole King — Ode
- * — (None)
- † Fooled Around And Fell In Love — Elvin Bishop — Capricorn
- † Buckets Of Rain — Bette Midler — Atlantic

WMMS-FM — CLEVELAND
Charlie Kendall

- From Every Stage — Joan Baez — A&M
- Reflections — Jerry Garcia — UA
- Release — Henry Gross — Lifesong
- Rainbow Rider — Mike Harrison — Island
- You Know What I Mean — Speedy Keen — Island
- How Dare You — 10cc — Mercury
- Play Loud — Hustler — A&M
- Promised Land — Bill Labounty — 20th Century
- Mariah — UA
- Run With The Pack — Bad Company — Swan Song
- Joey/Mozambique — Bob Dylan — Col
- * Free Money/Kimberly — Patti Smith — Arista
- * All By Myself — Eric Carmen — Arista
- * In France/Hissing — Joni Mitchell — Asylum
- * Show Me The Way — Peter Frampton — A&M
- * Stay/TVC15 — David Bowie — RCA
- * No Future — Ace — Anconor
- * My Best Friend — Queen — Elektra
- * Strangers In The Night/Marihuana — Bette Midler — Atlantic
- * Union Man — Cate Brothers — Asylum
- * Only Love Is Real — Carole King — Ode
- * Locomotion — Jethro Tull — Chrysalis
- * I'm In Disgrace — Kinks — RCA
- * Feeds Me — Elton John — MCA
- * Ships In The Night/Crying To The Sky — BeBop Deluxe — Harvest
- † My Girl/Fooled Around — Elvin Bishop — Capricorn

WMMR-FM — PHILADELPHIA
Paul Fuhr

- Station To Station — David Bowie — RCA
- How Dare You — 10cc — Mercury
- From Every Stage — Joan Baez — A&M
- You Know What I Mean — Speedy Keen — Island
- Marcus Garvey — Burning Spear — Island
- Reflections — Jerry Garcia — UA
- Run With The Pack — Bad Company — Atlantic
- Savage Eye — Pretty Things — Swan Song
- * Tore Up Over You/It Must Have Been The Roses — Jerry Garcia — UA
- * Frampton Comes Alive (entire LP) — Peter Frampton — A&M
- * Art For Art's Sake/Rule The World/Head Room — 10cc — Mercury
- * Stay/Wild Is The Wind — David Bowie — RCA
- * Live For The Music — Bad Company — Atlantic
- * It Isn't Rock And Roll/Drowned Man — Pretty Things — Swan Song
- † Reflections (entire LP) — Jerry Garcia — UA
- † Run With The Pack (entire LP) — Bad Company — Atlantic
- † Savage Eye (entire LP) — Pretty Things — Swan Song

WINZ-FM — MIAMI
Dave Sousa

- How Dare You — 10cc — Mercury
- Paris — Paris — Capitol
- Born To Die — Grand Funk — Capitol
- Michel Polnareff — Atlantic
- Through The Eyes Of An Only Child — Tom Jans — Col
- Thoroughbred — Carole King — Ode
- G.T. Moore — G.T. Moore — Mercury
- Mama's Pride — Mama's Pride — Atco
- Songs For The New Depression — Bette Midler — Atlantic
- Swans Against The Sun — Michael Murphy — Epic
- If The Shoe Fits — Pure Prairie League — RCA
- Siren — Roxy Music — Atlantic
- Fly To The Rainbow — Scorpions — RCA
- Release — Henry Gross — Lifesong
- Frampton Comes Alive — Peter Frampton — A&M
- Sunburst Finish — BeBop Deluxe — Harvest
- Look Into The Future — Journey — Elektra
- Aftertones — Janis Ian — Col.
- * I'm In Love With My Car/My Best Friend — Queen — Elektra
- * 50 Ways — Paul Simon — Col.
- * Appolonia — Tom Scott — Ode
- * Majik Of Majik — Cat Stevens — A&M
- * Squeeze Box — Who — MCA
- * My Girl — Elvin Bishop — Capricorn
- * Hurricane — Bob Dylan — Col
- * Fire On High — ELO — UA
- * Pretty Princess — Loggins/Messina — Col.
- † Michel Polnareff (entire LP) — Atlantic
- † Paris (entire LP) — Capitol
- † Through The Eyes Of An Only Child (entire LP) — Tom Jans — Col.

WLIR-FM — NEW YORK
Gil Colquitt

- From Every Stage — Joan Baez — A&M
- How Dare You — 10cc — Mercury
- Look Into The Future — Journey — Col.
- Homebrew — Starwood — Windsong
- Goodbye Pop — National Lampoon — Epic
- Reflections — Jerry Garcia — UA
- Second Childhood — Phoebe Snow — Columbia
- Run With The Pack — Bad Company — Atlantic
- Savage Eye — Pretty Things — Atlantic
- Say It Ain't So — Murray Head — A&M
- Teargas — American Tears — Col.
- * All Funked Up — Snafu — Caotit
- * How Dare You (entire LP) — 10cc — Mercury
- † Reflections (entire LP) — Jerry Garcia — UA
- † How Dare You (entire LP) — 10cc — Mercury
- † Second Childhood (entire LP) — Phoebe Snow — Col.

KBPI-FM — DENVER
Jan Valdez

- Thoroughbred — Carole King — Ode
- How Dare You — 10cc — Mercury
- If The Shoe Fits — Pure Prairie League — RCA
- From Every Stage — Joan Baez — A&M
- Release — Henry Gross — Lifesong
- Bohemian Rhapsody — Queen — Elektra
- † — (None)

WQSR-FM — TAMPA/ST. PETERSBURG
Steve Huntington

- Reflections — Jerry Garcia — UA
- Songs For The New Depression — Bette Midler — Atlantic
- Station To Station — David Bowie — RCA
- Phillip And Lloyd — Blues Busters — Scepter
- Short Cut, Draw Blood — Jim Capaldi — Island
- Release — Henry Gross — Lifesong
- He's A Friend — Eddie Kendricks — Tamla
- Coney Island Baby — Lou Reed — RCA
- Look Into The Future — Journey — Col.
- Frampton Comes Alive — Peter Frampton — A&M
- From Every Stage — Joan Baez — A&M
- 20th Anniversary Of Rock And Roll — Bo Diddley — RCA
- * Hurricane/Black Diamond Bay/Isis/Mozambique — Bob Dylan — Col.
- * Dream On — Aerosmith — Col.
- * Dream Weaver — Gary Wright — WB
- * Back To The Island — Leon Russell — Shelter
- † Mozambique — Bob Dylan — Col.
- † People, People — Tommy Bolin — Nemperor
- † Can't You See — Hank Williams, Jr. — MGM

WYSP-FM — PHILADELPHIA
Sonny Fox

- Station To Station — David Bowie — RCA
- How Dare You — 10cc — Mercury
- Run With The Pack — Bad Company — Swan Song
- Second Childhood — Phoebe Snow — Col.
- When An Old Cricketeer Leaves The Crease — Roy Harper — Chrysalis
- Inner Worlds — John McLaughlin — Col.
- * The Come On — Janis Ian — Col.
- * Mozambique — Bob Dylan — Col.
- * Stay/TVC15 — David Bowie — RCA
- * Live For The Music/Run With The Pack — Bad Company — Swan Song
- † Live For The Music — Bad Company — Swan Song
- † Sun Goddess — Earth, Wind & Fire — Col.

KWST-FM — LOS ANGELES
David Perry

- Play Loud — Hustler — A&M
- From Every Stage — Joan Baez — A&M
- Run With The Pack — Bad Company — Swan Song
- Second Childhood — Phoebe Snow — Col.
- How Dare You — 10cc — Mercury
- Short Cut, Draw Blood — Jim Capaldi — Island
- Mariah — UA
- * Do You Feel — Peter Frampton — A&M
- * Run With The Pack (entire LP) — Bad Company — Swan Song
- * Station To Station (entire LP) — David Bowie — RCA
- * Ships In The Night — BeBop Deluxe — Harvest
- † Do You Feel — Peter Frampton — A&M
- † Dues — Grand Funk — Capitol

WNEW-FM — NEW YORK
Vin Scelsa

- Too Young To Feel This Old — McKendree Spring — Pye
- How Dare You — 10cc — Mercury
- From Every Stage — Joan Baez — A&M
- Starland — Vocal Band — Windsong
- Reflections — Jerry Garcia — UA
- When An Old Cricketeer Leaves The Crease — Roy Harper — Chrysalis
- Second Childhood — Phoebe Snow — Col.
- * — (None)
- † — (None)

KLOS-FM — LOS ANGELES
Dabar Hoorelbeke

- Run With The Pack — Bad Company — Swan Song
- MU Best Of — Jethro Tull — Chrysalis
- Equinox — Styx — A&M
- * — (None)
- † Run With The Pack (entire LP) — Janis Ian — Col.

WOUR-FM — SYRACUSE/UTICA
Jeff Chard

- Station To Station — David Bowie — RCA
- You Know What I Mean — Speedy Keen — Island
- Thoroughbred — Carole King — Ode
- Too Young To Feel This Old — McKendree Spring — Pye
- Reflections — Jerry Garcia — UA
- Sunburst Finish — BeBop Deluxe — Harvest
- Teargas — American Tears — Col.
- Changer And The Changed — Chris Williamson — Olivia
- Mandalaband — Mandalaband — Chrysalis
- * Love Hurts — Jim Capaldi — Island
- * No More Looking Back — Kinks — RCA
- * Midnight Dreamer/I'm Gonna Leave You — Journey — Elektra
- * Rhiannon — Fleetwood Mac — WB
- * Where Did All My Good Friends Go — Tom Jans — Col.
- * Do You Feel Like We Do — Peter Frampton — A&M
- * Trenchtown Rock — Wailers — Island
- * Love Is Alive — Gary Wright — WB
- * Hold On/Surf City — Crack The Sky — Lifesong
- * Lost At Sea — Roy Gallagher — Polydor
- † Love Me Tonight — Head East — A&M
- † Gypsy Lights — Quicksilver Messenger Service — Capitol
- † OK — Lay Lady Lay — Mike Harrison
- † Buckets Of Rain — Bette Midler — Atlantic

KLOL-FM — HOUSTON
Jim Hilty

- How Dare You — 10cc — Mercury
- Paris — Paris — Capitol
- Born To Die — Grand Funk — Capitol
- Coney Island Baby — Lou Reed — RCA
- Firebird — Tomita — RCA
- Jail — Big Mama Thornton — Vanguard
- * Touch — John Klemmer — ABC
- * Slow Ride — Foghat — Bearsville
- * Slip Kid — Who — MCA
- * Good Hearted Woman — Waylon Jennings/Willie Nelson — RCA
- † — (None)

KOME-FM — SAN JOSE
Dana Jang

- Second Childhood — Phoebe Snow — Columbia
- From Every Stage — Joan Baez — A&M
- Reflections — Jerry Garcia — UA
- * Do You Feel — Peter Frampton — A&M
- † One Last Time — Henry Gross — Lifesong

KMET-FM — LOS ANGELES
Bob Coburn

- Songs For The New Depression — Bette Midler — Atlantic
- How Dare You — 10cc — Mercury
- Run With The Pack — Bad Company — Atlantic
- Goodbye Pop — National Lampoon — Epic
- * — (None)
- † Run With The Pack (entire LP) — Bad Company — Atlantic
- † Native Sons (entire LP) — Loggins/Messina — Col.

WRAS-FM — ATLANTA
Bob Bailey

- Release — Henry Gross — Lifesong
- Frampton Comes Alive — Peter Frampton — A&M
- Reflections — Jerry Garcia — UA
- How Dare You — 10cc — Mercury
- Second Childhood — Phoebe Snow — Col.
- * Gloria — Patti Smith — Arista
- * Isis/Hurricane — Bob Dylan — Col.
- † Release (entire LP) — Henry Gross — Lifesong

WWWW-FM — DETROIT
Paul Christy

- Southern Love — John Blair — Col.
- First Day — David Courtney — UA
- Reflections — Jerry Garcia — UA
- Elite Hotel — Emmylou Harris — WB
- Play Loud — Hustler — A&M
- Back It Up — Nils Lofgren — A&M
- Inner Worlds — John McLaughlin — Col.
- Starcastle — Epic
- How Dare You — 10cc — Mercury
- * Do You Feel — Peter Frampton — A&M
- † My Best Friend — Queen — Elektra
- † Saily — Grand Funk — Capitol

KSAN-FM — SAN FRANCISCO
Christie Marcus

- How Dare You — 10cc — Mercury
- Thoroughbred — Carole King — Ode
- From Every Stage — Joan Baez — A&M
- Notice To Appear — John Mayall — ABC
- Station To Station — David Bowie — RCA
- 20th Anniversary Of Rock And Roll — Bo Diddley — RCA
- Play Loud — Hustler — A&M
- God Bluff — Vandergraft Generator — Charisma (Imp.)
- Aftertones — Janis Ian — Col.
- Reflections — Jerry Garcia — UA
- Goodbye Pop — National Lampoon — Epic
- * — (None)
- † — (None)

WXRT-FM — CHICAGO
John Platt

- Look Into The Future — Journey — Elektra
- Coney Island Baby — Lou Reed — RCA
- If The Shoe Fits — Pure Prairie League — RCA
- How Dare You — 10cc — Mercury
- Music You All — Cannonball Adderley — Fantasy
- From Every Stage — Joan Baez — A&M
- Thoroughbred — Carole King — Ode
- Sandman — Nilsson — RCA
- Outlaws — Jennings/Colter/Nelson/Glazer — RCA
- Jessi — Jessi Colter — Capitol
- Tufano & Gimmarese — A&M
- Firebird — Tomita — RCA
- * Gloria — Patti Smith — Arista
- † Look Into The Future (entire LP) — Journey — Elektra
- † Coney Island Baby (entire LP) — Lou Reed — RCA
- † If The Shoe Fits (entire LP) — Pure Prairie League — RCA
- † Can't You See — Hank Williams, Jr. — MGM

KMYR-FM — ALBUQUERQUE
Jeff Pollack

- Station To Station — David Bowie — RCA
- From Every Stage — Joan Baez — A&M
- If The Shoe Fits — Pure Prairie League — RCA
- How Dare You — 10cc — Mercury
- Sandman — Harry Nilsson — RCA
- Sunburst Finish — BeBop Deluxe — Harvest
- Reflections — Jerry Garcia — UA
- Coney Island Baby — Lou Reed — RCA
- Thoroughbred — Carole King — Ode
- Native Sons — Loggins/Messina — Col.
- * Station To Station (entire LP) — David Bowie — RCA
- * Reflections (entire LP) — Jerry Garcia — UA
- * Show Me The Way/Baby I Love Your Way — Peter Frampton — A&M
- † Reflections (entire LP) — Jerry Garcia — UA
- † Star Cage — Paris — Capitol

KAMC-FM — DALLAS
Stuart McRae

- Outlaws — Jennings/Colter/Nelson/Glazer — RCA
- Firebird — Tomita — RCA
- Too Young To Feel This Old — McKendree Spring — Pye
- If The Shoe Fits — Pure Prairie League — RCA
- Sandman — Nilsson — RCA
- Jessi — Jessi Colter — Capitol
- How Dare You — 10cc — Mercury
- Rainbow Rider — Mike Harrison — Island
- From Every Stage — Joan Baez — A&M
- Reflections — Jerry Garcia — UA
- * Good Hearted Woman — Waylon/Willie — RCA
- * Too Young To Feel This Old — McKendree Spring — Pye
- † — (None)

Increase In Jazz Sales — A Market Supreme

by John Mankiewicz

Five years ago this week the **Cash Box** album charts held only one album by a jazz artist: "Gula Mutari" by **Quincy Jones**. This week's list, in 1976, shows eight records by jazzmen — **Stanley Clarke, George Duke, John Klemmer, Grover Washington, Brubeck and Desmond, Herbie Hancock, Donald Byrd and Chuck Mangione**. A change in consumer buying habits has taken place. What facilitated this change? Have marketing methods changed to adapt to the needs of the new music? Who's buying all this jazz? **Cash Box** talked to retailers and record companies in search of some answers.

A Retail Point of View

"Jazz sales have improved, particularly over the last year and a half," said Patrick Summer, general manager of the 1812 Overture chain in Milwaukee. "There have been a lot of cross-over records that have had mass appeal. Jazz buying is much heavier now; we have a more extensive catalog spread. The market is more aware of jazz names, personalities. I think this is largely due to the impact studio musicians have had on the rock world. People like **David Sanborne**. He's a respected jazz artist, and he's worked with people in other fields — **David Bowie, Paul Simon, Stevie Wonder**. People who hear those records remember Sanborne's work, and maybe they'll pick up 'Taking Off' (Sanborne's Warner Bros. release). Interest is generated from both sides of the fence."

Kirk Craeger manages the Discount Records branch in Ann Arbor, Michigan. "Our jazz section is actually bigger than our rock section now, although more display and merchandising space is set aside for rock. We've found that our jazz sells mostly by word-of-mouth," Craeger said. "We have speakers on the street, right in front of the store, and we've found that jazz sells well when people get a chance to hear it. Companies should support the jazz releases with more print advertising, and promotional copies for the stores. A lot of times we really want to play the record but can't afford to take one out that we have to sell."

"We don't have any special jazz section," said Chuck Baker, manager of the record section in the Harvard Coop, in Cambridge, Massachusetts. "We try to stock everything, though, from old records, original jazz recordings, right up to the new **Herbie Hancock**. You want to know what we sell? Just open the Schwann and read off titles. Imports too. I think there are just more people buying records."

Tom Ray is head of the jazz department of the Peaches chain outlet in St. Louis. "We have a big jazz section," Ray said. "maybe sixty bins with eighty records in each of them. And I've got fifteen of the top jazz LPs displayed. **Jon Lucien, Harvey Mason, Stanley Clarke**, mostly the fusion people seem to sell the best. A lot of it is the cross-over stuff, but we get steady sales with **Charlie Parker and Coltrane**. Face it, a kid that listens to **John McLaughlin** for a few years is gonna get curious about **Charlie Christian**. It's only natural."

"Jazz imports are also doing better than ever," Ray continued. "We've had people come in here and buy four or five **Keith Jarrett** import records at one time. One thing I've noticed is that we've never had an import returned because of a bad pressing. On the other hand, we had to return almost half of the first shipment of **Dylan's** 'Desire.' I wish the American companies would be as

quality-conscious as the Europeans."

The Companies Speak

Fantasy Records, and their subsidiaries — Prestige and Milestone — sell a lot of jazz LPs. Orrin Keepnews is a producer at Fantasy, and he had a couple of theories about the rise in jazz sales. "I feel that the age group that's doing the major share of the buying now, people in their twenties, was exposed to music at a much earlier age than any previous generation. They were raised on rock 'n' roll. What happens, after a few years, is that a lot of them stop buying records. But the ones that do keep buying want to get into something more demanding, something more complex. So I think the ex-rock market is responsible for the noticeable increase in jazz sales."

Keepnews' other theory is an optimistic one. "Jazz is a fat word," Orrin said. "It covers a lot of ground. It can refer to 'cross-over' jazz, something that's become a cliché in the business. These are people like **Stanley Turrentine, The Blackbyrds**. But there are also people like **McCoy Tyner**, who has really not changed his style over the years. He's playing the same stuff. I have a hopeful feeling, and this is a little out of character for a cynic, that there is a revolution in America — taste has improved."

"Another reason jazz is so popular today," Keepnews continued, "is that the artists of today are in tune with the environment, with the taste of their audience. Because, in a very real sense, they are the audience. There is a close feeling between jazz musicians. They play on all of each other's records, and are extremely aware of the different sounds that are being made in all facets of music."

Flora and Chick

Keepnews produced the new record by **Flora Purim**, on Fantasy, called "Open Your Eyes, You Can Fly." It's a perfect example of what Keepnews is talking about, the feeling of community between the musicians. **Flora Purim** visited the **Cash Box** offices recently, and she had a theory about the new acceptance of jazz music.

She talked about **Chick Corea**, and why she thought he was so popular today. "Chick was tired," **Flora** said, "of appealing only to a limited audience. His music just wasn't accessible to many people. He called me up and told me he had written some ballads that he wanted me to sing, simpler stuff, almost children's songs. He wanted to start out simply and then bring his audience along with him, expose them to new ideas. Those tunes were beautiful."

Radio, Samplers, and Roots

This is certainly one way to introduce a new audience to jazz. **Mel Fuhrman**, promotion and sales manager of Horizon Records, A&M's jazz label, has some more ideas. "Promotion is limited," he said, "because there are only a few stations that play jazz. The good part is that the ones that do are very receptive to new records, and they'll put them on the air. We also try other stations, the ones that normally don't play jazz, and let the program director decide for himself, on the merits of a specific record. We also utilize a lot of in-store play. We took the last release and excerpted two cuts from each album; we gave the sampler to the stores. There was such good response for it that we're going to do the same thing with our new release, in March or April."

The first Horizon release included LPs

by **Jim Hall, Sonny Fortune, Dave Brubeck/Paul Desmond, Thad Jones/Mel Lewis and David Liebman**. The next batch will entail records by **Ira Sullivan**, another **Jones/Lewis**, a live **Paul Desmond, The Revolutionary Ensemble** and another **Dave Liebman**.

"We want to appeal to everyone," **Fuhrman** said. "Jazz is such a big word; there are a lot of different styles. In a year, we just started last Sept. 1, we want to have records that all segments of the jazz audience will like."

Why have jazz sales increased? "Whenever groups drop by my office, they want to know about the good jazz clubs in New York," **Fuhrman** said. "It may be a pop group, maybe r&b. They all have their roots in jazz, and now these roots are more visible. People are curious. Categories are diminishing."

New Jazz Releases

Arista Records has a large jazz roster: **Jon Hendricks, Ursula Dudziak, Gil Scott-Heron, Larry Coryell, Airto, Harvey Mason, The Headhunters, Anthony Braxton and The Brecker Brothers**. The company recently brought out the Arista/Freedom line, artists that have less cross-over potential than those on Arista, but definitely musicians that should be heard: **Cecil Taylor, Roland Hanna, Andrew Hill and Albert Ayler**. (Arista has also purchased the **Savoy** catalog, that contains, among other things, vintage **Parker and Coltrane**. These records will be re-packaged; the first release will come out in April or May.) "I take pride in the fact that we're treating this music as art," said **Steve Backer**, in charge of putting progressive acts on the Arista/Freedom label. "The Freedom LPs are mostly acoustic, with less commercial promotion possibilities than the ones on Arista." The **Cecil Taylor** album, his first in ten years, won the Downbeat album of the year award. There is an Arista/Freedom section in many retail outlets, and the promotion staff tries hard for in-store play.

Warner Brothers Records is planning to release at least seven jazz albums around the middle of March: **Rahsaan Roland Kirk, Alice Coltrane, George Benson, Pat Martino, Miraslav Vitous, David "Fathead" Newman and Antonio Carlos Joabim**. This is a good indication of increased jazz sales, obviously, when a large company steps into the field.

Reissues

United Artists' jazz-oriented label is Blue Note, which has released 27 twofer albums over the last year. Most of them were re-issues, but there has been new material — recently discovered tapes of **Chick Corea** and **Sonny Rollins**. "Because they've been in the can and have never seen the light of day," said **Eddie Levine** of Blue Note, "we're going to promote those recordings as new records. The others, which are doing incredibly well, will be promoted as a series."

Charles Lourie, in marketing and sales for Blue Note, talked about some additional advertising plans. "We take out a lot of ads in jazz radio markets and small magazines — like **Record Collectors Journal** and **Radio Free Jazz**. Also the larger ones — **Downbeat** and **Phonograph Record Magazine**. On the retail level, we put most of our money into packaging, pay the best money for artwork and the best liner notes. This is important in maintaining the overall feel-

ing of the series. It's a word-of-mouth kind of thing."

Some of Blue Note's other releases include records by **Paul Horn, T-Bone Walker, John Coltrane and Jerry Mulligan**.

Esmond Edwards is president of Impulse Records, ABC's jazz line. Impulse just released albums by **Gloria Lynn, Sonny Criss** and one by **John Handy**, who displays his singing talents on this one. "We have the entire ABC promotion staff working for us, and we're going to try to promote the jazz the same way we do the pop records," said **Edwards**. "Each record is an entity, no matter what category you put it in, and it has to be dealt with on the level of specific merit. Our jazz product is pop-oriented, cross-over kind of stuff. We have some in-store displays, like a poster on **Keith Jarrett's** "Backhand" LP, and we're heavily involved with time buys on the air. We're careful about markets though, and try to spend money realistically. We're not going to put a **Keith Jarrett** spot on a top forty station. We had minute spots, mostly music, that were very effective on the west coast, for **Keith's** recent tour."

Benny's Working Harder

Atlantic Records has a jazz label, **Nemperor**, and **Tom Davies** is involved with sales there. "The whole spectrum of taste is broadening," **Davies** said. "Ten, fifteen years ago there was always someone at the head of the pack, like the **Beatles**. Now there are a lot more artists around, no really visible leaders, and people are investigating the past. **Benny Goodman** said recently that he's been working harder in the last three years than he had in the last sixteen."

"The best way to promote a jazz release," **Davies** said, "unless it's by a major artist, like **Billy Cobham**, is to run a jazz program sale throughout a retail chain. A lot of artists, promoted collectively for three or four weeks, is something we've found to be very effective."

Nordic Jazz — New Vistas

Antilles is Island's new specialty line, with a record by **Morning Glory** being their one release. **Jeff Walker**, in promotion at Island, said that the label plans to get into some very esoteric recordings, things that people usually don't get to hear in the United States. A record of Nordic jazz is planned for the near future. "We're going to have Antilles racks in the stores," **Walker** said.

Columbia records has a jazz line, reissues of sessions produced by **John Hammond**. CTI is a very large company, with a lot of quality jazz recordings. All the companies are doing landmark business, and new ones are popping up all over. It's clear that jazz is experiencing a sales renaissance, and the manufacturer and the retailer are exploring new methods of marketing and display. Fusion, cross-over, avant-garde, or modern jazz; whatever you call it, it's all music, and the consumer has opened his mind to new horizons.

Retail Run-ons — What do **George Harrison, War, Bruce Springsteen, Barry Manilow, Paul Kantner** and the **Miracles** have in common? Well, they're all thinking about ways to use holography, according to **People Stoppers** and **Burton Holmes International**, marketers and manufacturers. **Paul Kantner** wants to use the process on stage, in his act.

Xmas Returns Down In 1976 fr 18

Similar sentiments were expressed succinctly by Danny Gittelman, president of U.S. Records. "Our returns, thank god, are way down this year. We're in good shape."

Confirmation

Confirmation of the lower returns theory was sought — and received — from the record manufacturers. For when dealing with a number of industry topics, and one of them is returns, it is imperative to solicit comments from both manufacturer and rack jobber sides, who are often miles apart on the issues. In this instance, it was not the case.

"I just got back from a cross country trip and from visiting all of our branches," reported Henry Droz, executive vice president of WEA. "In each branch I went to the returns section and I'm pleased to report that I never saw such minimal post-Christmas returns as I did on this trip. Gross sales through Christmas were up significantly and returns were way down. The sell through was very, very good. Droz viewed the low returns as "a good lift for the entire

business," and the beginning "of an excellent year."

Don Zimmermann, senior vice president for marketing at Capitol Records, anticipates "considerably lower returns this year, based on the reports we're getting from our field people and the accounts. Everybody I talk to feels very confident about returns being much lower than last year." Zimmermann saw "better consumer attitudes" helping record sales and leading to fewer returns; in addition, he felt "last year, business really fell off after Christmas, while this year, it's held up much better."

The manufacturers and jobbers ascribed the lower return rates to varying reasons. They included: a greater spread of product selling across the board, in both current releases and catalog, stronger post-Christmas business that has continued strong throughout the first part of January, better ordering procedures and inventory management techniques, many of which were instituted as a direct result of last year's inventory cutbacks. (As the size of record departments grew smaller, jobbers had to be more careful about what they put in.) The changing economic conditions were also mentioned as leading to fewer returns: greater consumer confidence in general, the value of records as a gift, and the combination of all of the various factors that led to a wider spread of product sales.

Whether or not the lower returns of the past Christmas season will become standard policy in the future remains to be seen. Already, it seems possible the experience of the past few weeks are the exception rather than the rule. Reports have reached **Cash Box** from salesmen of a major label, that the "word has come down" from the top that returns were too low, and that the salesmen should push out more product. And they should use the low returns reasoning to force additional product out: "Look, your returns were so low, you can afford to take an extra 10,000 pieces. . . ."

Wax Promoted fr 7

appointment is an example of the way this company promotes from within.

"David Geffen is a genius," Wax continued, "and with Joe Smith here now, we've gone from one genius to another. We have great mutual respect and understand each other completely. Joe comes from a promotion-oriented background and I hope a trend is established in the business whereby talented individuals in promotion department jobs will be given the opportunity to rise to decision making positions. The promotion and a&r departments are crucial to the success of any label, and I think the people from those departments ought to establish the policies and philosophies of their companies. Historically, it's been that way. I've got to give a lot of credit to the promotion department here at Elektra/Asylum. In the past promotion men may have been considered hype artists, but today they're very highly respected. Promotion leads to executive positions. We've come a long way."

Contemplating his new role, Wax told **CB**, "I'll still do promotion, of course. It would be a big mistake to stop. We're all into promotion, really. We'll never stop. Obviously, great product is the key for any promotion man, but the real battle is to establish credibility and eliminate the bull from the business. In order to have a successful record company, you must have total communication and cooperation from the top down. A key to this is the cooperation between the a&r and promotion departments. No company can afford a separation of powers. Though in many respects this business has gotten more sophisticated, it's still the same basic business it's always been. You have to start with a piece of hit product, give it exposure at credible radio stations, and make that product readily available to the consumer. There are other things around it, but basically the routine is the same."

Before joining Elektra/Asylum in January of '74, Wax was vice president in charge of promotion for Bell Records; he was at Bell for five years. Previous to his tenure at Bell, Wax was national promotion manager for Jubilee Records.

In making the announcement, Smith said, "Steve Wax has demonstrated great executive depth in his work at Elektra/Asylum and both Mel Posner, our president, and myself look forward to exciting input from Steve as an integral part of our management team."

Motown Ships 7 February Albums

LOS ANGELES — Motown Records and its subsidiary labels will begin shipping their February releases next week with albums from Diana Ross, Smokey Robinson, Willie Hutch, Luther Allison, Steve Ashley, Pretty Things and a repackage of "Motown Original Versions" by various artists.

"Diana Ross" is Ms. Ross' first studio album in several months. It was produced by Michael Masser who also produced the multi-award nominated "Theme From Mahogany," which was also a gold number one single.

"Smokey's Family Robinson," produced by William "Smokey" Robinson, is his fourth solo album, featuring all original material written, produced, arranged and performed by the label's premiere male artist.

Willie Hutch's "Concert In Blues" is a departure from his most recent album, "Ode To My Lady," which contained the single "Love Power." Hutch produced and arranged the album.

"Night Life" is Luther Allison's third album for the label and reflects a mixture of blues, funk and smooth r&b. The album was produced by Mark Meyerson and Michael Cuscuna and features Richard Tee on keyboards and Dr. John on piano.

Steve Ashley's "Speedy Return" features one of England's top proponents of folk sound being backed up by such top English musicians as Maddy Pryor of Steeleye Span and Dave Matlocks of Fairport Convention. A Roger Kirby production.

"Real Pretty" features The Pretty Things, produced by Norman Smith, who produced Pink Floyd's first seven albums. The album also contains "S.F. Sorrow" and "Parachute," originally released on Motown's Rare Earth label.

"Motown Original Versions" features various original versions of songs, including "Heat Wave" by Martha Reeves and the Vandellas; "How Sweet It Is" by Marvin Gaye.

Returns Question — How Much fr 18

Chicago, the Eagles, etc. are very small. (Defective rates vary; a bad pressing might push up return rates by one percent at most.) And whatever returns there might be on albums by those artists, the records are recycled back to the accounts who are ordering those records. Therefore: 1) return rates on superstar artists are minimal and returns are recycled back; 2) mass appeal artists account for a substantial portion of a company's business; 3) return rates are expressed as a percentage of overall sales; 4) return rates on hit artists are at best three to five percent; 5) overall return rates are 20-25 percent; then 6) return rates on non-hit product must be high. And they are. Non-hit albums are returned at a 30-40 percent rate, sometimes as high as 80 percent. In one word, returns are staggering.

Necessity

Some returns are necessary, to help break records by new artists. And the cost of returns is included in the selling prices of records, as is any other cost of doing business. For when one out of every three or four singles comes back, the nonrecoupable pressing and shipping costs of each record (approximately \$.20 for each single, \$.50-\$.60 and sometimes more for albums with elaborate jackets) are included in and spread over the selling price of the other records that do sell.

In a high risk business involving a product with a relatively short life, there will always be some returns. The pro-

blem the industry faces is how to control them. Alternative means of selling records have been considered, but none have been considered workable enough to implement. There is plenty of blame for all segments of the industry to share for the high return rates. Manufacturers are guilty of overshipping, doubleshipping, pushing out product that was not required, and offering special discounts for large quantity purchases. Retailers and jobbers are guilty of overordering, poor inventory management, poor judgment in deciding which titles to order and which titles to skip, and equal responsibility for accepting manufacturer promotions simply because free goods or advertising is offered.

How high a percentage of returns is "reasonable"? No definitive answer exists. But the revelation that return rates have taken a downward turn is certainly welcome news.

Polydor Discounts Corea Solo, Catalog

NEW YORK — In conjunction with the Feb. 2 release of Chick Corea's first solo album in over five years, "The Leprechaun," Polydor Incorporated has initiated a 5% discount program on all Polydor Chick Corea records and tapes.

The program will cover Chick Corea & Return To Forever's "No Mystery," "Where Have I Known You Before," "Hymn Of The Seventh Galaxy," and "Light As A Feather" albums in addition to the new solo album.

MCA Offers 8 Album February

LOS ANGELES — MCA Records has settled on an eight-album February release schedule, according to vice president of marketing, Rick Frio. Lynyrd Skynyrd leads the list with its fourth MCA album, "Gimme Back My Bullets," produced by Tom Dowd. The LP comes during the group's America '76 tour, currently underway. "Gimme Back My Bullets" was recorded in Macon, Georgia and Los Angeles, California.

The Dutch group Golden Earring start off 1976 with their third album for MCA titled "To The Hilt." Recorded in Europe, the album was produced by Golden Earring for Red Bullet Productions, with Fred Haayen as executive producer.

Loretta Lynn's latest album is named after her single, "When The Tingle Becomes A Chill." The album, recorded in Nashville with Owen Bradley producing, includes at least one tune written by Ms. Lynn.

Howard Werth and the Moonbeams debut in February on Rocket Records, distributed by MCA. Their first album, "King Brilliant," is a return to recording for Howard Werth who was lead singer for the British group Audience. Werth wrote all of the songs on the album which was produced by Gus Dudgeon in England at the Marquee Studios.

"Mr. Piano," Roger Williams' newest MCA album, covers a cross section of Williams' multiple piano stylings with his adaptations of "Could It Be Magic," "Bolero" by Ravel, "Stranger In Paradise," and seven other selections. The album was produced by Al Capps with arrangements by Roger Williams and Al Capps.

Telly Savalas' second MCA album is named after the phrase he has made famous, "Who Loves Ya Baby." Kojak's musical tastes for this album were produced by Marvin Laird.

CMA award winner Cal Smith's new LP, "Jason's Farm," was produced by Walter Haynes and recorded at Bradley's Barn in Nashville. It is Cal's eighth MCA album.

Bill Anderson and Mary Lou Turner release their first album as a duo this month, entitled "Sometimes." The album, which contains songs by Anderson plus Paul Simon, Michael Kossler and Steve Pippin, was produced and recorded in Nashville by Owen Bradley.

Cash Box's New Man In France

LOS ANGELES — Claude Em. Monnet is **Cash Box's** new man in France, stated George Albert, president and publisher. Monnet will coordinate all chart and editorial functions from his Paris-based office. Monnet can be reached at 262 bis Rue des Pyranees, Paris, France 75020. Phone: 797 42 61.

Clive Davis Set For Forum Series

NEW YORK — Clive Davis, president of Arista Records, will address a live audience at NY's Felt Forum March 8 as part of a Playboy series entitled "America In Motion." Other solo speakers on separate programs will include John Dean on Feb. 13, and Frank Mankiewicz on March 17. The MC and narrator will be WNEW-FM's Allison Steele.

Tickets are \$4 a night or \$10 for the series. The series will be held in other cities such as Chicago, Boston and Cincinnati. The series is being produced by Entertainment Resources Associates for Playboy.

London Panel Fields Questions fr 7

that new concepts were needed. "I don't think program directors on radio stations relate to that kind of promotion man any more," he said, adding that he personally was more concerned with the regional aspect of his job rather than what station had jumped on a particular record.

He presented the idea of "some sharp young students" employed to spend time in record shops to give a balanced picture of over-the-counter activity. However fellow panelist Sonny Taylor's reaction to this idea was negative.

Sonny Taylor stated that whether key stations had gone on a record had "very little impact" with him. "New York is such a different area from the rest of the country," he added. "Sometimes record companies don't give program directors credit for knowing their own regional markets. They just come waving call letters at you. I might try to use the student concept at a secondary market level but not with the big boys."

Brian McIntyre confessed himself sceptical about the student idea because of the susceptibility to "hype."

Tom Kennedy's comment on approaching a radio station with a list of other stations on the record was: "An insult to the guy you are doing business with. I want him to be first on the record not just following somebody else."

Sonny Taylor brought up the question of black radio — WWRL is a black music station. "Now the music is 80 percent black," he said, "black stations have to be much sharper than three years ago. I watch the other two AM black stations in New York and also the pop stations.

Herb Gordon weighed in in favor of the call letter approach: "Call letters are very important. They can lay a base to start a record but the most important thing is the relationship a promotion man has with a radio station. That never changes.

Ron Iafonaro: "A promotion man today is a man who must be a programmer also."

Gary Taylor: "A promo man is an analyst. Today's promo man is much different from the old one — he's a much sharper statistician. Call letters cease to have the same significance."

There was applause when Sonny Taylor stated: "If a guy does his work and I don't go on his record it doesn't mean he's not doing his job and he gets fired. I think a lot of record companies underestimate a program director. Our job is not to be an a&r man. I try to give room to new unknowns — that's where I try to do it as opposed to an established artist with a piece of junk. Things have changed now — a major label with an established stable of artists doesn't mean the same thing. It is not automatic."

London's Don Wardell raised the question from the floor about the effect of newspaper and magazine advertising. Neil McIntyre thought that it helped local people to know that the company was behind the record and the programmer that the company was "serious about it." He added: "The biggest competition in the record industry is the record industry. There is radio cutting playlists and the industry coming out with more product."

Moderator Ostrow tried to find from both panel and audience where the crossover scene stood territorially pointing out as an example that it was very rare that an r&b record "jumps out of the box." He cited an exception with George McCrae's "Rock Your Baby" but found that even with the "slow steady acceptance of soul music" this still did not happen.

Neil McIntyre said that with the in-

clusion of disco music into his format "the chances of crossing over black music is a lot better than at other stations. In the last two years I think we have had more crossovers than the previous two years."

He said he was wary of lists from discotheques — "play at discos can be arranged."

He added: "When Rock Your Baby" and "Rock The Boat" became hits, the discos were quick to take credit for them. It took two to three months for those records to become hits and in the average nightclub with around 300 capacity, where they don't announce records and try not to repeat cuts. . . . I just don't quite believe that credit business. I think disco deejays might be just a little too enthusiastic in reporting. They have developed a society within themselves."

Gary Taylor said the Gavin Report was "slow" to recognize a crossover hit. "Our basis is the small guys and we might mislead by suggesting a crossover hit until we know it is a proven hit. That's why we are slow."

Sonny Taylor commented that his particular problem was crossing over white to black. He was currently programming the Bee Gees, Barbra Streisand and Hamilton, Frank and Reynolds.

Tom Kennedy accused the record business of "eliminating the singles business." He said: "We are a self-destruct industry," stating that the public did not buy singles because they heard them every hour on a top 40 station and the dealer wouldn't take any single unless it was in the top 40.

"We have taken it and driven it away," he stated, mentioning that there was a need for a singles-only player for a child not some player where "you need a degree in engineering" to make it work. Kennedy said: "Your hits are now on some K-Tel package. There is a singles market. Bring it back."

A number of attendees and panel members considered that local advertising should be in the hands of local promotion people — only a half dozen in the audience admitted that they had advertising responsibility in their areas — with Kennedy stating: "We see the pulse before the ad agencies."

Neil McIntyre criticized the approach of agencies: "Black or a country act never gets time buys on anything but a black or a country station, it seems to me. If we are searching for crossover hits it seems silly to ignore this. Companies should buy time in a smart manner. You may not see any instant sales but it builds the artist. It's a way to get an artist across."

Kennedy stated that "a radio station handled with regard to advertising isn't going to be influenced by him but he's going to go in there with a little cockier attitude."

Don Wardell opposed the idea stating there had to be "only one pilot" but that efficient liaison between head office and the people at local level should resolve any difficulties.

London Into Tapes, Indies fr 7

Lupu's performance of Brahms' "Piano Concerto No. 1" follows the concept of making a young artist well-known by his recording of famous works. Alicia de Larrocha's "Spanish Encores" was also noted as a major new release.

In the Phase 4 classics area, focus was on Carlos Paita's direction of the Verdi

continued on pg. 30

Brunswick Execs On Trial fr 9

The witness Greenspan told the court of alleged transactions between Brunswick and Summit Distributors, Inc. of Chicago. He claimed that Summit had purchased Brunswick and Dakar product with no invoices sent and paid for the records with checks made out to cash. He said such transactions occurred approximately one to three times per month, and told the government that receipts had never been issued by Brunswick/Dakar.

The defendants countered Greenspan's allegations by questioning him as to whether he had ever conducted "similar deals" with other companies, to which he replied in the affirmative. Greenspan also told the defense that the alleged transactions with Brunswick had been reported in tax returns by Summit to the Internal Revenue Service. Asked whether the IRS had ever questioned the reported deals, the last one of which Greenspan claimed had occurred in December of '71, he replied that it had not. In re-cross, the government repeated to Greenspan the question of whether Brunswick had ever either sent a bill, or issued a receipt for the reported payment for records, and Greenspan answered "no" on both accounts.

Government witness Henry Hildebrand told the court of the alleged issue of a \$1,000 check to defendant Melvin Moore, Brunswick promotion director. He said the check had been made out to Moore by All-South Distributors while Moore was in New Orleans, on Moore's alleged statement that he needed the money for "travel expenses." Hildebrand claimed that this was the normal course of action, that with telephone approval from Brunswick's New York office, a check issued to Brunswick would be charged against Brunswick's account with All South. The government introduced an All-South debit memo, dated April, '73, as evidence of the alleged issuance, and asked Hildebrand how the debt had been repaid.

He alleged that he had a telephone conversation with the defendant Peter Garris in May, at which time he claimed Garris told him that All-South would receive a shipment of "no charge" merchandise to cover the debit. He testified that "Garris said there would 'not be an invoice, we would not be billed for the goods.' The government produced a packing slip as evidence of the alleged delivery, and the witness testified that "'no credit was given Brunswick' for the records."

Hildebrand told the defense that this transaction "was the only one of this kind" his company had made with Brunswick, and that none of the defendants had made any attempt to cover up

the transaction, or asked or demanded that the witness attempt to disguise the dealings he had reported.

Joseph Voynow, of Bib Distributors in Charlotte, told the government that he had also been employed by Carrol Dist. in '71, at the time of an alleged conversation with Nat Tarnopol, in which Tarnopol told Voynow that he wished to buy for Brunswick a '72 Cadillac Eldorado which Voynow had ordered for himself. Asked by the government how the car had been paid for, Voynow testified, "It was paid for by a credit issued to Carrol Distributors, and a Carrol Distributors check made out to cash." Voynow testified that the credit issued amounted to approximately \$8,441, covering 18,350 singles. Voynow claimed that the credit was issued "to reimburse Carrol for the car," yet presented by the assistant U.S. attorney with records of the credit and asked if any mention of the car appeared, answered, "No."

The defense countered by suggesting to the witness the possibility that the car was for business purposes, making the car a legitimate payment for records. The witness attested to this possibility.

Voladian, an employee of Record Distributors of Detroit, alleged phone conversations with the defendants Garris and Shep, where he said they offered records "at a cheaper price" if the checks were made out to their names. He testified that cancelled checks produced by the government, totalling thousands of dollars made out in the names of both Shep and Garris, were issued in payment for Brunswick and Dakar product. He also claimed that the distributor never received an invoice on any of the transactions.

The defense challenged the witness' recollections of the purposes for which many of the checks produced in evidence were made.

The last witness, Schifrin, testified that he had ordered records from DeNoia, the Manhattan salesman, paid in checks made out to DeNoia, he stated that no bills were sent, nor were any receipts given for the records. As of the last minute of the trial, the witness was still under cross-examination.

Assistant U.S. attorney Greelish announced that James Schwartz of Schwartz Bros., Washington, D.C. and Edward Portnoy of Record Shack, New York City, were among major distributors slated to give evidence. The government revealed that Peter Parcher, Tarnopol's attorney, had been Portnoy's counsel at a time in which events relating to the case had transpired, and challenged his fitness to cross-examine Portnoy on those grounds. The judge did not rule on this application.

Song Festival Winners

NEW YORK — Phil Galdston and Peter Thom are the winners of the "best song of the festival" for the 1975 American Song Festival. The New York based duo was presented the grand prize of \$30,500 for their song "Why Don't We Live Together." The composition has already been judged best professional rock song entered in the annual songwriting competition.

Barry Manilow has recorded the song on his most recent album, "Tryin' To Get The Feeling."

The song was judged by a panel of music industry figures including Marvin Hamlisch, Van McCoy and Kenny Loggins and Jim Messina.

The songwriting team of Galdston and Thom was formed in 1973 when both were members of a jazz-rock group in N.Y.

Audiofidelity Sets 4 LPs For February

NEW YORK — Audiofidelity Enterprises will release four albums in Feb.

Carroll O'Connor's first album for the label is "Carroll O'Connor Sings For Old P.F.A.R.T.S. (People Favoring A Return To Sentiment)." The album contains all standard tunes and was produced, arranged and conducted by Peter Matz. Also on Audiofidelity will be the "Killer Force" movie soundtrack album. From BASF will be "Symbiosis by Bill Evans. The Evans trio is backed by a thirty-four piece orchestra in the jazz-classical album. On the Chiaroscuro label will be "Soda Fountain Rag," by pianist Brooks Kerr.

r&b ingredients

As the second month of the new year approaches r&b is moving on up. A new trend seems to be developing. Man and woman song teams are popping up. Before guys were singing about chicks and chicks were singing about guys. Now they are teaming up and creating beautiful music together. Records that look to be monsters in the near future are: **Stuff 'n Ramjett** on **Chelsea** with "It's Been A Long Time," **Bo Kirkland** and **Ruth Davis** on **Claridge** with possibly a double sided smash "Easy Loving/We've Got The Recipe" and **Sam Dees** and **Betty Swann** with "Storybook Children". These are ones to watch.

Gene Page, musical jack-of-all-trades, stopped by the **Cash Box** offices last week and talked about, among other things, his new Atlantic release "Lovelock." He really assembled an all-star cast on this one including **Wilton Felder**, **Lee Ritenour**, **David T. Walker**, **Joe Sample**, **Jim Horn** and **Merry Clayton**, just naming a few. "It was a fun LP to make," Gene said, "because all these great talents worked extra hard." Future projects in the works include LPs by the **Main Ingredient** and **Leon Haywood**, and three LPs with **Barry White**, two vocals and one complete instrumental record to be all finished in the space of three weeks. Gene, who has lent his arranging talents to **Barbra Streisand**, **Smokey Robinson** and **Stevie Wonder**, hopes to take his **Gene Page Orchestra** out for a road trip real soon.



PAPA & JOHNNY — Shown above celebrating after their recent Troubadour opening are Buddah recording artist Papa John Creach and Fantasy recording artist Johnny 'Guitar' Watson. Both artists are managed by Danny Kessler and Clancy B. Grass III. From left to right are: Danny, Papa John, Johnny and Clancy.

Gary Gotham called in from New York last week to say that the New York discos are going wild over two new singles: "Salsa" by **Louie Ramirez** and **Jesse Morrison's** "Tell Me Can You Feel It," and driving everybody wild Gary said.

DeLite Records has two winners. Mars is the sign of war and Venus is the sign of love. "Well "Venus" is happening again as **Frankie Avalon** has updated his classic hit in the disco style. It's breaking all across the country in every conceivable market. **Vigor Records** distributed by DeLite has also come up with a monster. "You're My One Weakness Girl" by the **Street People** is picking up stations left and right. It will definitely be a big one. **Bob Scherl** has left **Scepter Records** to go into independent production. Bob has produced many groups in the past including **Ike and Tina Turner**, **Clydie King**, **Brown Sugar**, **Mississippi John Hurt** and **Brenda Patterson**. Bob's address is P.O. Box 2712, Hollywood, Calif.

Martha Reeves dropped by the **Cash Box** offices last week and she looked marvelous. The gal who was a legend in her own time along with the Vandellas is currently doing her own thing now. She records for **Arista** and has a single out entitled "Higher And Higher." She recently has returned from England where she told me "Jimmy Mack" is a monster. She is currently working on a new show with a new band and then plans to go to Germany in March. Right now she is in the studios with **Tony Camillo** working on a new LP. Martha said her sister Lois who used to be one of the Vandellas is currently with a group called the **Quiet Elegance** on **Hi Records**. They will also be having a new single soon. They work as Al Green's back-up singers. Martha who got into TM recently said it has helped her a great deal. She is still the same person she said but now through TM she looks at things in a different perspective. "It's very relaxing and emotionally it is very fulfilling." Martha who has been in the music business for fifteen years sees a trend coming toward reggae rock. I don't know when it will happen but I feel that the reggae will be an influence in this year's music. When Martha does have time off which isn't often she likes to take pop dancing lessons and write verse. Other areas Martha is hopeful to be getting into are films and TV. I've been offered movies before but I turned them down because they were violent. I wish they would make more films that have feeling and substance. I'm not a violent person and could not sacrifice any of my principles by doing films that deal with violence.

The **Stylistics** have released "You Are Beautiful" as their latest single. **Van McCoy** is currently in the studios recording a new single plus recording **Melba Moore**. **Gil Scott-Heron** is off for a European tour February 15. **Natalie Cole** is in Chicago putting the finishing touches on her next LP produced by **Chuck Jackson** and **Marvin Yancey**. Natalie will then get back to L.A. for her appearance on the Grammy show. **McCoy Tyner** has just been named jazz man of the year by Rolling Stone. McCoy is currently in Berkeley recording an LP that will feature **Ron Carter** on bass, **Hubert Laws** on flute, **Billy Cobham** on drums plus an entire string orchestra conducted by **William Fischer**, **Orrin Keepnews** is producing. **Harvey Mason** has just released a single. It's the title track from his LP "Marching In The Streets." It looks like a winner. **Private Stock** has two disco records coming that look to be future killers. They are both from Europe and entitled "Love For Hire" by the **Richard Hewson Orchestra** and "I'll See You In My Dreams" by the **Pearls**. Speaking of dancing the **Biddu Orchestra** has a new LP out. It is a great dancing LP and includes Biddu's hit singles "Summer Of '42" and "I Could Have Danced All Night." A must for dancing fanatics. The **Tower of Power** horn section are currently up at the **Record Plant** recording with **Billy Preston** on his forthcoming LP. Some of the material on the forthcoming LP will be by **Syreeta Wright**. **Chuck Jackson**, who has a smash on his hands with "Needing You, Wanting You," will be releasing his LP of the same title very shortly.



SOUL ON SOUL — The Soul Train Gang are shown above making an appearance on Soul Train. The L.A. based group are from left to right: Gerald Brown, Judy Jones, Hollis Pippin, Pat Williamson and Terry Brown. The show will air Feb. 7.

Barry White will make an appearance at the **Radio City Music Hall** February 11 along with **Love Unlimited** and the all-girl **Love Unlimited Orchestra**. The engagement will include songs from his soon-to-be-released LP "Let The Music Play" and Love Unlimited Orchestra's new LP "Music Maestro Please."

A lovely couple came up to the offices last week. Their names are **Bo Kirkland** and **Ruth Davis**. Currently the two have one of the hottest singles to be released this year. Both sides of the single are great — "Easy Loving" is a warm sensuous ballad and "We Got The Recipe," an uptempo cooker. Born in Yazoo, Mississippi, Bo has been in L.A. for a long time. He always wanted to be a singer because as he said, "I know this sounds like a cliché but music is a universal language. Nothing perks you up more than a song. Music has given me the opportunity to say what is on my mind. Singing gives me a good feeling inside. Music is very special to me and that's why I am happy singing. I think now having worked with Ruth that I've finally found the right combination and am hopeful that the vibes we have put together will reach the people across the country." Ruth is a Pisces and she is from Brush Island, Arkansas. Ruth said her grandfather first got her hooked on singing. "We would always sing together and then my grandfather would always have me sing at church events parties and all kinds of community events. Ruth previously was a member of the **Ikettes**. She enjoyed the experience a lot even though it was very rough sometimes because of hectic scheduling. Currently the two are working up an act and plan to showcase their material in a special preview in Los Angeles in the very near future. This couple is definitely one to watch in the near future.



MERCURY PURIFIED — Mercury Records has just signed the Purify Brothers. Shown above at the signing are from left to right: Bill Haywood, national promotion r&b, Stan Bly, v.p. promotion, Don Schroder, manager of the Purify Brothers, Jules Abramson, senior v.p. marketing and Charles Fach, executive v.p.

Motown Records is hot and looks like they will continue to be hotter. **Willie Hutch** is coming with a new single entitled "Party Down," which will be released Feb. 10. **Diana Ross** will also have a new LP coming the 10th. One cut on the new LP to watch closely is a disco-oriented tune entitled "Love Hangover." It is a nine-minute cut and is something a bit different for Diana. **Smokey Robinson** will also have a new LP coming on the 10th. The LP will be entitled "Smokey's Family Robinson." **David Ruffin's** next single will be released Feb. 13 and will be "Heavy Love."

Due to the recent explosion of other artists doing tunes from the **Jobete** catalog has prompted Motown to release an LP entitled "Motown's Original Versions." The LP will contain such great original material as "How Sweet It Is," "I Heard It Through The Grapevine," "Heat Wave," and many other great Motown oldies. Other single product from Motown to watch out for is a **Yvonne Fair** single entitled "It Should Have Been Me," and a new one by **Joe Frazier** on **Prodigal** entitled "Little Dog Heaven."

Jeff Lane has another monster group on his hands and he has been working day and night with **Brass Construction** preparing the group for public appearances. Jeff will be in L.A. this week for confabs.

Shared a spot of supper with **Hugh Masekela** as he was in town. Hugh will be releasing a very exciting vibrant LP shortly on **Casablanca** entitled "Colonial Man." The LP is political in the sense that through words and music Hugh is trying to explain the real and true image of Africa in cuts like "Cecil Rhodes," and "Vasco Da Gama," and what they really mean to Africans. Through this LP Hugh is trying to open more of the native African sounds to the people in the U.S. and to expose them to the many intricate rhythm patterns. "Music is everything to the African people," Hugh said. "It is more than entertainment. Every type of thing that is imaginable is made up into a song. I would like to open the door so to speak for other African groups to expose their music to the world. People in the U.S. have no idea of the situation in South Africa. I feel the music of Africa is just beginning to emerge due to the fact that the eyes of the world are looking at Africa because of all the wars breaking out. What is happening is that the people there are trying to break the bonds of colonialism. Now the other powers are stepping in to maintain their vested economic interests.

"The rest of the seventies will be full of violence in Africa. Africans are not a violent and biased people, however they are misplaced in their own countries. Hugh feels the time for third world music is now and hopes very soon to start producing other groups from Africa. Now he spends half the year in Africa and half in the U.S. working with groups. "That's the one thing that always attracted me to music, it's everything and anywhere." ... that's soul.

jess levitt

CASH BOX TOP 100 R&B

Rank	Song	Artist	Label	1/31
1	TURNING POINT	Tyrone Davis (Dakar DK 4550)		3
2	SING A SONG	Earth, Wind & Fire (Columbia 3-10251)		2
3	LOVE TO LOVE YOU BABY	Donna Summer (Oasis 401)		1
4	WALK AWAY FROM LOVE	David Ruffin (Motown M1376FA)		4
5	SWEET THING	Rufus featuring Chaka Khan (ABC 12149)		7
6	LOVE MACHINE	The Miracles (Tamla T54262F)		5
7	INSEPARABLE	Natalie Cole (Capitol P4193)		10
8	LOVE OR LEAVE	Spinners (Atlantic 45-3309)		9
9	SWEET LOVE	Commodores (Motown 1381)		14
10	ONCE YOU HIT THE ROAD	Dionne Warwick (WB 8154)		6
11	WAKE UP EVERYBODY	Harold Melvin & The Bluenotes (Phila. Int'l ZS 8-3579)		8
12	THEME FROM S.W.A.T.	Rhythm Heritage (ABC 12135)		12
13	BOOGIE FEVER	Sylvers (Capitol 4179)		22
14	I NEED YOU, YOU NEED ME	Joe Simon (Spring SPR 163)		18
15	HOLD BACK THE NIGHT	The Trammps (Buddah BDA 507)		16
16	LET THE MUSIC PLAY	Barry White (20th Century 2265)		20
17	NURSERY RHYMES (PART I)	People's Choice (TSOP ZS 8-4773)		17
18	YOU SEXY THING	Hot Chocolate (Big Tree 16047)		13
19	I LOVE MUSIC	O'Jays (Phila. Int'l. ZS 8-3577)		15
20	MAKE LOVE TO YOUR MIND	Bill Withers (Columbia 3-10255)		11
21	LOVING POWER	Impressions (Curton CMS 0110)		24
22	LOVE ROLLERCOASTER	Ohio Players (Mercury 436)		19
23	QUIET STORM	Smokey Robinson (Tamla T5426FA)		23
24	SHAME ON THE WORLD	Main Ingredient (RCA 10431)		21
25	YOU'RE FOOLIN' YOU	Dramatics (ABC 12150)		30
26	THEME FROM MAHOGANY (DO YOU KNOW WHERE YOU'RE GOING TO)	Diana Ross (Motown M1377-F)		25
27	SLIP AND DO IT	Betty Wright (Alston 3718)		26
28	THAT'S THE WAY I LIKE IT	KC & The Sunshine Band (TK 1015)		28
29	THE SOUL CITY WALK	Archie Bell & The Drells (TSOP 8-4774)		31
30	HONEY I	George McCrae (TK 1016)		36
31	I'M NEEDING YOU, WANTING YOU	Chuck Jackson (All Platinum 2360A)		33
32	LET'S DO IT AGAIN	The Staple Singers (Curton CMS 0109)		27
33	I GOT OVER LOVE	Major Harris (Atlantic 45-3303)		34
34	YOU	Aretha Franklin (Atlantic 3311)		35
35	ABYSSINIA JONES	Edwin Starr (Granite G532A)		41
36	WHERE THERE'S A WILL THERE'S A WAY	Bobby Womack (United Artists XW 735-Y)		29
37	KEEP HOLDING ON	Temptations (Gordy G7146F)		49
38	BABY FACE	The Wing & A Prayer Five & Drum Corps (Wing & A Prayer Record Co. HS 103) (Dist: Atl.)		38
39	DISCO SAX	Houston Person (20th Century WT 5015)		40
40	FROM US TO YOU	Stairsteps (Darkhorse 1005) (Dist: A&M)		45
41	JUST YOUR FOOL	Leon Haywood (20th Century TC 226)		47
42	DISCO LADY	Johnnie Taylor (Columbia 3-10281)		74
43	I HAD A LOVE	Ben E. King (Atlantic 3308)		52
44	CLOSE TO YOU	B.T. Express (Roadshow RDJ 7005)		51
45	(ARE YOU READY) DO THE BUS STOP	The Fatback Band (Event EV 277)		39
46	(WHAT'S THE NAME OF THIS FUNK) SPIDERMAN	Ramsey Lewis (Columbia 3-10235)		48
47	HEART BE STILL	Carl Graves (A&M 1757)		53
48	SUNNY	Yambu (Montuno GDJ 8003) (Dist: Pip)		50
49	TANGERINE	Sal Soul Orchestra (Sal Soul SZ 2004)		55
50	WHEN I'M WRONG	B.B. King (ABC 12158)		56
51	LADY BUMP	Penny McLean (Atco 7038)		54
52	BAD LUCK	Atlanta Disco Band (Ariola America 7611)		61
53	TODAY I STARTED LOVING YOU AGAIN	Bobby Bland (ABC 12156)		67
54	CHANGE (MAKES YOU WANT TO HUSTLE)	Donald Byrd (United Artists 726)		58
55	THE DEVIL IS DOING HIS WORK	Chi-Lites (Brunswick 55525)		57
56	THE JAM (EDITED)	Graham Central Station (Warner Bros. WBS P175)		66
57	FREE RIDE	Tavares (Capitol P4184)		32
58	NEW ORLEANS	The Staple Singers (Curton 113)		—
59	THAT OLD BLACK MAGIC	The Softones (Avco AV 4663)		63
60	IN LOVE FOREVER	Whispers (Soul Train 10430)		60
61	ROCK YOUR BABY	KC & The Sunshine Band (TK 1018)		65
62	SAGITTARIAN AFFAIR	Ronnie McNeir (Prodigal PLP 0620F)		64
63	DO IT WITH FEELING	Michael Zager (Bang 720)		69
64	ALWAYS THERE	Ronnie Laws (Blue Note BN XW 738Y)		62
65	EVERY BEAT OF MY HEART	Crown Heights Affair (DeLuxe DEP 1575) (Dist: Pip)		37
66	I DESTROYED YOUR LOVE — PART I	Special Delivery (Mainstream MRL 4473)		42
67	HE'S A FRIEND	Eddie Kendricks (Tamla 54266)		—
68	I DON'T WANT TO LEAVE YOU	Debbie Taylor (Arista AS 144)		43
69	RATTLESNAKE	Ohio Players (Westbound 5018)		—
70	MISTY BLUE	Dorothy Moore (Malaco 1029)		—
71	PARTY HEARTY	Oliver Sain (Abet 9463)		87
72	(CALL ME) THE TRAVELING MAN	The Masqueraders (Hot Buttered Soul 12157) (Dist: ABC)		76
73	I AM SOMEBODY	Jimmy Jones & The Vagabonds (Pye 70157)		78
74	DON'T GO LOOKING FOR LOVE	Faith, Hope & Charity (RCA JH 10542)		77
75	FEEL THE SPIRIT (IN '76)	Leroy Hutson And The Free Spirit Symphony (Curton CMS 0112)		80
76	THANK YOU BABY FOR LOVING ME	Quickest Way Out (Philly Groove 8163)		82
77	DON'T LET ME BE LONELY TONIGHT	Nancy Wilson (Capitol 4189)		70
78	FUNNY HOW THE TIME SLIPS AWAY	Arthur Prysock (Old Town 108)		81
79	(I'M YOUR) FRIENDLY NEIGHBORHOOD FREAK	Calvin Arnold (IX Chains NCS 7013)		83
80	THE POWER OF LOVE	The Dells (Mercury 73759)		—
81	OH NO, NOT MY BABY	De Blanc (Arista AS 161)		86
82	DR. LOVE POWER	Ann Peebles (Hi 5N-2302)		97
83	YOU OUGHTA BE HERE	Eleanor Grant (Columbia 3-10268)		84
84	TRAIN CALLED FREEDOM	South Shore Commission (Wand 11294)		—
85	HIPIT	Hosanna (Calla 12078)		93
86	LOVE STEALING	Bobby Sheen (Chelsea CH 3034)		79
87	GIMME SOME (OF YOUR LOVE)	Norma Jenkins (Desert Moon DM 6400)		89
88	EXTRA, EXTRA (READ ALL ABOUT IT)	Ralph Carter (Mercury 73746)		96
89	I'M SO GLAD	Jr. Walker (Soul 35116)		—
90	MERRY-GO-ROUND	Monday After (Buddah BDA 512)		91
91	FIND YOURSELF SOMEBODY TO LOVE	Rhythm (Polydor 14288)		94
92	LADY, LADY, LADY	Boogie Man Orchestra (Boogie Man 226)		88
93	HAVE YOU EVER	Joe Tex (Dial 1156)		—
94	YOU'RE MY ONE WEAKNESS GIRL	Street People (Vigor 1728)		95
95	DO WHAT YOU FEEL (PART I)	Rimshots (Stang ST 5065A)		90
96	NOBODY BUT YOU	O.V. Wright (ABC 12154)		100
97	VALENTINE LOVE	Norman Connors (Buddah 499)		68
98	I'M SO GLAD YOU WALKED INTO MY LIFE	Four Tops (ABC 12155)		99
99	DO IT WHILE YOU CAN	Billy Preston (A&M 1768)		85
100	IT'S BEEN A LONG LONG TIME	Stuff 'N Ramjet (Chelsea CH 3036)		—

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

Abyssinia Jones (ATV/Zonal — BMI)	35	Have You Ever (Tree — BMI)	93	Love Or Leave (Mighty Three — BMI)	8	The Devil Is Doing (Julio-Brian — BMI)	55
Always There (Fizz/At Home — ASCAP)	64	Heart Be Still (UFO — BMI)	47	Love Rollercoaster (Sutra — BMI)	22	The Jam (Nineteen Eighty Foe — BMI)	56
(Are You Ready) Do The Bus Stop (Clita — BMI)	45	He's A Friend (Stone Diamond/Mighty Three — BMI)	67	Love Stealing (Stone Diamond — BMI)	86	Theme From Mahogany (Jobete — ASCAP/Screen Gems/Columbia — BMI)	26
Baby Face (WB — ASCAP)	38	I Got Over (Van McCoy/Brent — BMI)	66	Love To Love (Sunday/Cafe Amer. — ASCAP)	3	Theme From S.W.A.T. (Spellgold — BMI)	12
Bad Luck (Blackwood — BMI)	52	I Don't Want To (Diversified — ASCAP)	68	Loving Power (Jay's Ent./Chappell — ASCAP)	21	The Power Of Love (Groovesville — BMI)	80
Boogie Fever (Perren-Vibes/Bull Pen — BMI)	13	I Got Over (Wimot/Sacred Pen — BMI)	33	Make Love To You (Golden Withers — BMI)	20	The Soul City Walk (Mighty Three — BMI)	29
(Call Me) The Traveling Man (Incase — BMI)	72	I Had A Love (Nick-O-Val — ASCAP)	43	Merry-Go-Round (John Davis/Barbro — ASCAP)	90	Today I Started Loving (Blue Book — BMI)	53
Change (Alrubby — ASCAP)	54	I Love Music (Mighty Three — BMI)	19	Misty Blue (Talmont — BMI)	70	Train Called Freedom (Mighty Three — BMI)	84
Close To You (US Songs/Blue Seas/Jac — BMI)	44	I'm Needing You (Gambi — BMI)	31	New Orleans (Warner-Tamerlane — BMI)	58	Turning Point (Julio-Brian/Content — BMI)	1
Disco Lady (Groovesville — BMI/Conquistador — ASCAP)	42	I'm So Glad (Gold Forever — BMI)	89	Nobody But You (Fi — ASCAP)	46	Valentine Love (Electrocord — ASCAP)	97
Disco Sax (Bridgeport/Jibara — BMI)	39	Andrask-Rail — BMI)	98	Nursery Rhymes (Mighty Three — BMI)	17	Walk Away From Love (Charles Kipps — BMI)	11
Do It While You Can (Irving/WEP — BMI/Almo/Preston — ASCAP)	99	(I'm Your) Friendly (Pass Due/Brent — BMI)	79	Oh No, Not My Baby (Screen Gems — BMI)	81	What's The Name Of This Funk) Spiderman (Eiber/Pamola — BMI)	46
Do It With Feeling (WB — ASCAP)	63	I Need You, You Need Me (Pee Wee — BMI)	14	Once You Hit (Mighty Three/Sacred Pen — BMI)	10	When I'm Wrong (ABC/Dunhill/One Of A Kind — BMI)	50
Don't Go Looking For Love (Van McCoy/Warner-Tamerlane — BMI)	74	In Love Forever (Spectrum VII — ASCAP)	60	Party Hearty (Excellorec/Saieo — BMI)	71	Where There's A Will (Chartwell — BMI)	36
Don't Let Me (Country Road/Blackwood — BMI)	77	Inseparable (Jay's/Chappell — ASCAP)	7	Quiet Storm (Bertam — ASCAP)	23	You (Jay's Enterprises/Chappell — ASCAP)	34
Do What You Feel (Gambi — BMI)	95	It's Been A Long (Sugar Tree — BMI)	100	Rattlesnake (Southfield — ASCAP)	69	You Oughta Be Here (Tree — BMI)	83
Dr. Love Power (Jec/Petmar — BMI)	82	Just Your Fool (Jim-Edd — BMI)	41	Rock Your Baby (Sherlyn — BMI)	61	You're Foolin' You (Groovesville — BMI)	25
Every Beat Of My Heart (Delightful — BMI)	65	Keep Holding On (Stone Diamond/Gold Forever — BMI)	37	Sagittarian Affair (Crishelle/Mac West — BMI)	62	You're My One Weakness, Girl (Sister John/Vignette — BMI)	94
Extra, Extra (Brookside/Ceberg — ASCAP)	88	Lady Bump (Al Gallico — BMI)	51	Shame On (Incredible/Proud Tunes — BMI)	24	You Sexy Thing (Finchley — ASCAP)	18
Feel The Spirit (In '76) (Silent Giant/Aopa — ASCAP)	75	Lady, Lady, Lady (Denture Whistle — BMI)	92	Sing A Song (Sagittarian — BMI)	2		
Find Yourself (Blackwood — BMI)	91	Let The Music Play (Sa-Vette/January — BMI)	16	Slip And Do It (Cachand — BMI)	27		
Free Ride (Silver Steed — BMI)	57	Let's Do It Again (Warner-Tamerlane — BMI)	32	Sunny (Portable & MRC — BMI)	48		
From Us To You (Ganga — BMI)	40	Love Machine (Jobete/Grimora — ASCAP)	6	Sweet Love (Jobete/Commodores — ASCAP)	9		
Funny How Time (Tree — BMI)	78			Sweet Thing (Amer. B'casting — ASCAP)	5		
Gimme Some (Of Your Love) (Desert Moon/Wesalyn — BMI)	87			Tangerine (Famous Music — ASCAP)	49		
				Thank You Baby (Silk — BMI)	76		
				That Old Black Magic (Famous — ASCAP)	59		
				That's The Way (Sherlyn — BMI)	28		

TOP 50 R&B ALBUMS

1	GRATITUDE Earth, Wind & Fire (Columbia PG 33694)	1	26	MAN-CHILD Herbie Hancock (Columbia PC 33812)	27
2	WAKE UP EVERYBODY Harold Melvin & The Blue Notes (Phila. Int'l. PZ 33808)	2	27	BRASS CONSTRUCTION (United Artists UA LA 545-G)	36
3	FAMILY REUNION The O'Jays (Phila. Int'l. PZ 33807)	4	28	INSEPARABLE Natalie Cole (Capitol ST 11429)	23
4	RUFUS FEATURING CHAKA KHAN (ABC ABCD 909)	3	29	NEW YORK CONNECTION Tom Scott (Ode SP 77033)	31
5	SPINNERS LIVE Spinners (Atlantic SD 2-910)	5	30	BEAST FROM THE EAST Mandrill (United Artists UA LA 577-G)	35
6	WHO I AM David Ruffin (Motown M6-849S1)	7	31	MYSTIC VOYAGE Roy Ayers Ubiquity (Polydor PD 6057)	37
7	RATTLESNAKE Ohio Players (Westbound W-211)	8	32	HOT CHOCOLATE (Big Tree BT 89512)	33
8	LOVE TO LOVE YOU BABY Donna Summer (Oasis OCLP 5003) (Dist: Casablanca)	6	33	TURNING POINT Tyronne Davis (Dakar DK 76918)	44
9	FEELS SO GOOD Grover Washington, Jr. (Kudu KU 24)	10	34	MOTHERSHIP CONNECTION Parliament (Casablanca NBLP 7022)	43
10	MAKING MUSIC Bill Withers (Columbia PC 33704)	9	35	KICKIN' The Mighty Clouds Of Joy (ABC ABCD 899)	38
11	PLACES AND SPACES Donald Byrd (Blue Note BNLA 549-G)	13	36	THE BEST OF GLADYS KNIGHT & THE PIPS (Buddah BDS 5653)	—
12	THE SALSOUL ORCHESTRA (Salsoul Records SZS 5501)	14	37	LET THE MUSIC PLAY Barry White (20th Century T-502)	—
13	KC AND THE SUNSHINE BAND (T K 603)	11	38	RAISING HELL The Fatback Band (Event EV 6905) (Dist: Polydor)	39
14	CITY LIFE The Blackbyrds (Fantasy F-9490)	15	39	DRAMA V The Dramatics (ABC ABCD 916)	28
15	BOHANNON (Dakar DK 76917)	19	40	SHOWCASE The Sylvers (Capitol ST 11465)	45
16	MUSIC MAESTRO PLEASE Love Unlimited Orchestra (20th Century T-480)	17	41	YOU Aretha Franklin (Atlantic SD 18151)	29
17	MOVIN' ON Commodores (Motown M6-848S1)	16	42	SAFETY ZONE Bobby Womack (U A. LA 544-G)	30
18	HE'S A FRIEND Eddie Kendricks (Tamlam T6-343S1)	22	43	CITY OF ANGELS Miracles (Tamlam T6-339S1)	42
19	DISCO CONNECTION Isaac Hayes Movement (Hot Buttered Soul ABCD 923)	25	44	I LOVE THE BLUES, SHE HEARD MY CRY George Duke (MPS/BASF MC 25671)	—
20	DANCE YOUR TROUBLES AWAY Archie Bell & The Drells (TSOP PZ 33844)	24	45	MAHOGANY Original Soundtrack (Motown M6-858S1)	41
21	WHEN LOVE IS NEW Billy Paul (Phila. Int'l. PZ 33843)	18	46	HOT James Brown (Polydor PD 6059)	34
22	TRACK OF THE CAT Dionne Warwick (Warner Bros. BS 2893)	20	47	BAD LUCK Atlanta Disco Band (Ariola America ST 10004)	—
23	LET'S DO IT AGAIN/ORIGINAL SOUNDTRACK Staple Singers (Curtom CU 5005)	12	48	FREE TO BE MYSELF Edwin Starr (Granite GS 1005)	46
24	HONEY Ohio Players (Mercury SRM 1-1038)	21	49	HOUSE PARTY Temptations (Gordy G6-97381)	32
25	YOU GOTTA WASH YOUR ASS Redd Foxx (Atlantic SD 18157)	26	50	CONFESSIN' THE BLUES Esther Phillips (Atlantic SD 1680)	—

Bert deCoteaux: Mr. Super Charts Does It All

LOS ANGELES — Bert deCoteaux is one of the hottest producers and arrangers in the business. He and his partner Tony Silvester have joined the ranks of much sought after producers. DeCoteaux has spent many years in the business. Recently he was in Los Angeles working on four sides with Bloodstone.

He said he began his career in music right after the Civil War. That's not actually true but Bert has been doing his thing for quite a while. "I actually started as a pianist," he recalled. "I went to the High School of Music and Art and then to Juilliard. In those days I played all kinds of gigs including bar mizvahs and Polish weddings. When I was younger I would play at most any kind of function imaginable. Later I played concert bass for the Brooklyn Museum Symphony Orchestra. While at Juilliard I studied everything, but my favorite subjects were composition and arranging.

"Later I went into the Army and stayed for the next 11 years. I enjoyed the army, because besides my normal duties I opened a school of jazz while in Japan. There I taught many musicians about jazz. Then I came back to the states and was a liaison officer in the music department for the army. The reason I left the army was that many musicians who were drafted told me that I should be playing in clubs. So I left the army and started playing in clubs. However, if they mentioned my name or people would single me out I would freeze. I knew then that I could never be a star or performer on stage. Realizing that, I got back into my first love, conducting, arranging and writing.

"I started doing things on my own as an independent arranger. Clyde Otis, who produced Brook Benton and Dinah Washington over at Mercury actually gave me my first break at arranging professionally. I want to single him out because he was one of the first individuals that believed in my talent, and when somebody takes the time to get into your talent you have to be grateful.

"Around this time I also started doing jingles. Jingles are not that hard once you have a system. Some of the ones I've done are Burger King, Certs, Dentyne,

Viceroy's and Kools. One of the reasons I've stayed in New York is because of my involvement in the jingle business. I first got started in producing with a guy named Bill Szymczyk. Our first project was with B.B. King on "The Thrill Is Gone." I did the arranging on this one. While at ABC I was involved in many capacities with a lot of their acts including the James Gang. Bill and the James Gang gave me the name Super Charts.

"I didn't have trouble getting into different kinds of music because to me it's all exciting. It's like dealing with a human being. When different kinds of music become popular I get into them and get my energies together around them. I listen to a lot of records. When acid rock came out, for instance, I got into it.

"In 1970 I used the Main Ingredient for a Kool cigarette jingle. I used them because of their great vocal harmonies. From that meeting I went on and worked on all of their LPs up to "Euphrates River," which is still my favorite one by them.

"In 1974 Tony and I decided to produce records. The first group we produced was called the True Reflections, for Atlantic. The record was never released but was a good showcase. Henry Allen and Jerry Greenberg were instrumental in using us for Sister Sledge and Ben E. King. I had a girl sitting in my office named Gwen Guthrie. Very shyly she told me that she and her boyfriend Pat Grant had written about 40 tunes sitting at home. Tony and I went over them and Sister Sledge recorded "Love Don't Do No Changes On Me," and Ben E. did "Supernatural Thing." Both were great records and helped establish both Gwen and Pat as songwriters. Just goes to show you how talent slips in.

"After this, Tony and I worked with Linda Lewis, Gary Glitter and Peter Nero. These are different kinds of artists, but I don't have any trouble getting into them because I'm into all aspects of music. I think this is because I never want to be labeled. I don't have a hangup about it but I feel I'm diversified.

"Recently we finished working with Albert King and one of our next projects will be with Marlena Shaw. When I pro-

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R&B/additions to the radio playlists

- KATZ — ST. LOUIS**
Hold Back The Night — Trammps
Hot — James Brown
- KDAY — LOS ANGELES**
Jam — Graham Central Station
Adventures In Paradise — Minnie Riperton
15 To 7 — Turning Point — Tyrone Davis
- WCHB — DETROIT**
Tangerine — Sal Soul Orchestra
Train Called Freedom — South Shore Commission
Merry-Go-Round — Monday After
New Orleans — Staple Singers
Nowhere To 25 — Disco Queen — Oliver Sain
15 To 5 — From Us To You — Stairsteps
- WDAO — DAYTON**
New Orleans — Staple Singers
Happy Music — Blackbyrds
Disco Lady — Johnnie Taylor
I'll Be Seeing You — Jeff Evans
Want To Give You Everything — Carl Douglas
- WBUL — BIRMINGHAM**
Happy 'Bout The Whole Thing — Dee Dee Sharp
Happy Music — Blackbyrds
It's Been A Long Time — Stuff 'n Ramjett
You're My One Weakness Girl — Street People
- KOKY — LITTLE ROCK**
Power Of Love — Dells
Theme From SWAT — Rhythm Heritage
- WDAS — PHILADELPHIA**
I'm So Glad — Junior Walker
Disco Lady — Johnnie Taylor
I've Got To Get An Understanding — Danny Fletcher
Disco Hop — Third World Band
You Are Beautiful — Stylistics
Martha's Love — Bobby Franklin
Daylight — Bobby Womack
Let Your Mind Be Free — Brother To Brother
It's Cool — The Tymes

- WBMX — CHICAGO**
Makin' Love In The Rain — Black Ice
Oh No, Not My Baby — DeBlanc
We're Going To Make It — Roger Hatcher
Take My Hand — New York City
When Love Is Gone — MFSB
- WSOK — SAVANNAH**
He's A Friend — Eddie Kendricks
When Your Love Is Gone — MFSB
Happy Music — Blackbyrds
It's Been A Long Time — Stuff 'n Ramjett
Music Matic — Brick
12 To 8 — Boogie Fever — Sylvers
- WUFO — FUFFALO**
Don't Go Looking For Love — Faith, Hope & Charity
When I'm Wrong — B.B. King
You're My One Weakness Girl — Street People
Train Called Freedom — South Shore Commission
Bohannon's Best — Bohannon
It's Been A Long Time — Stuff 'n Ramjett
- WVON — CHICAGO**
Disco Lady — Johnnie Taylor
New Orleans — Staple Singers
Storybook Children — Sam Dees/Betty Swann
Don't Go Looking For Love — Faith, Hope & Charity
Qualified Man — Latimore
I'm So Glad — Junior Walker
Keep Holdin' On — Temptations
Hold Back The Night — Trammps
We've Got To Make It — Roger Hatcher
- WILD — BOSTON**
Boogie Fever — Sylvers
Disco Lady — Johnnie Taylor
- KGFJ — LOS ANGELES**
New Orleans — Staple Singers
P Funk — Parliament
Heart Be Still — Carl Graves
Feel The Spirit — Leroy Hutson

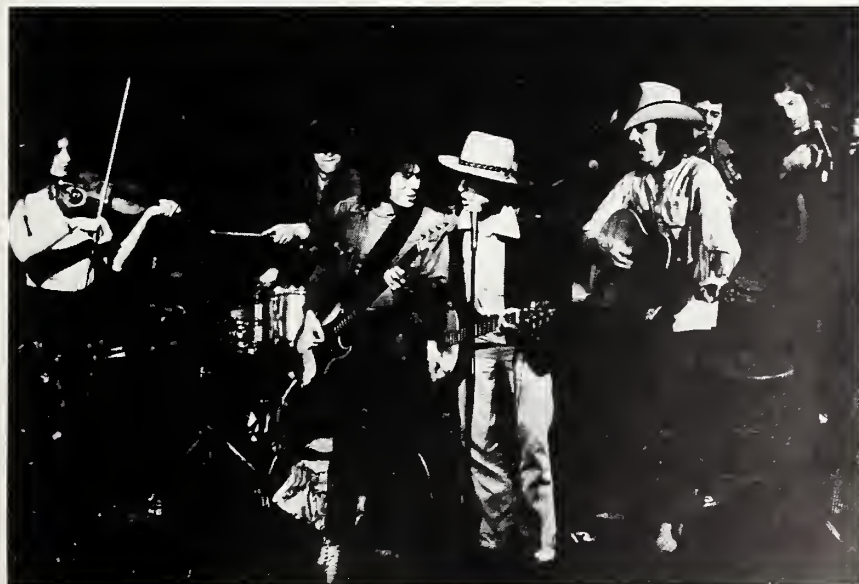
- WJLB — DETROIT**
You're Fooling You — Dramatics
Devil Is Doing His Work — Chi-Lites
Heaven Only Knows — Love Committee
New Orleans — Staple Singers
When You're Next To Me — Lovemakers
I Choose You — Chicago Gangsters
Do It With Feeling — Michael Zager
Rattlesnake — Ohio Players
Traveling Man — Masqueraders
Daydreamer — C.C. Company
Hip It — Hosanna
- KKDA — DALLAS**
I Had A Love — Ben E. King
New Orleans — Staple Singers
Happy Music — Blackbyrds
Hustle On Up — Hidden Strength
Disco Lady — Johnnie Taylor
- KDKO — DENVER**
Hip It — Hosanna
You Are Beautiful — Stylistics
It's Been A Long Time — Stuff 'n Ramjett
Happy Music — Blackbyrds
He's A Friend — Eddie Kendricks
Mighty High — Mighty Clouds Of Joy
Oh No, Not My Baby — DeBlanc
- WOL — WASHINGTON**
Power Of Love — Dells
Qualified Man — Latimore
Misty Blue — Dorothy Moore
You're My One Weakness Girl — Street People
Find Yourself Somebody To Love — Rhythm
Party Hearty — Oliver Sain
- WWRL — NEW YORK**
Mighty High — Mighty Clouds Of Joy
I'll Be Seeing You — Jeff Evans
I Am Somebody — Jimmy James And The Vagabonds
Disco Lady — Johnnie Taylor
Misty Blue — Dorothy Moore
13 To 8 — Tangerine — Salsoul Orchestra
16 To 11 — I Need You, You Need Me — Joe Simon
Extra To 14 — That Old Black Magic — Softones

- WCKO — FT. LAUDERDALE**
We're Going To Make It — Roger Hatcher
Don't Go Looking For Love — Faith, Hope & Charity
Feel The Spirit — Leroy Hutson
Train Called Freedom — South Shore Commission
This Empty Place — Stephanie Mills
Joyce — Papa John Creach
- WNOV — MILWAUKEE**
There She Goes Again — Side Effect
Do It With Feeling — Michael Zager
I Am Somebody — Jimmy James
Jam — Graham Central Station
Glad You Walked Into My Life — Four Tops
When Your Love Is Gone — MFSB
- WAOK — ATLANTA**
New Orleans — Staple Singers
Masada — Joe Thomas
Just Your Fool — Leon Haywood
Misty Blue — Dorothy Moore
- WDIA — MEMPHIS**
Devil Is Doing — Chi-Lites
P Funk — Parliament
Cool It — Tymes
Mighty High — Mighty Clouds Of Joy
Merry-Go-Round — Monday After
Is It Long Enough For You — Controllers
26 To 14 — Golden Years — David Bowie
24 To 16 — Disco Lady — Johnnie Taylor
23 To 17 — Party Hearty — Oliver Sain
27 To 20 — Heart Be Still — Carl Graves
- WCIN — CINCINNATI**
Making Love In The Rain — Black Ice
Keep Holdin' On — Temptations
It's Been A Long Time — Stuff 'n Ramjett
Bad Luck — Atlanta Disco Band
19 To 8 — Boogie Fever — Sylvers
18 To 11 — Uptown And Country — Tom Scott
29 To 13 — Turning Point — Tyrone Davis

POINTS WEST — **Dobie Gray** made the rounds the other day with a copy of his new **Capricorn LP, "New Ray Of Sunshine."** Dobie's career has always been sunshine with intermittent drizzles. Back in 1960 he had his first gold single, "Look At Me" following up, two years later with "In Crowd." For the next seven years he toured and became a member of the Los Angeles cast of **Hair**. Finally, in 1972, he made the top of the charts again with "Drift Away." "New Ray" is a bit different than Dobie's previous works, aiming a little more energetically; a good one to dance to. At this writing he's preparing for a Troubadour gig, backed by a five-piece band from Nashville where he records. Dobie's writing partners are **Will Jennings** and **Troy Seals** and his latest single, "If Love Must Go" is every bit as compelling as Jennings' last song on the charts, "Somewhere In The Night" which drew two entries — one from **Helen Reddy** and another version by **Batdorf and Rodney** on **Arista**. Jennings left behind a teaching career in Texas (literature) to knock around Nashville and write songs. **A&M** finally caught him and now half of Dobie's show is made of Jennings compositions. Dobie also raved about the recent **Mary Tyler Moore** special ... and how he'd like to get together a TV special along similar zany lines ... a la **Donnie Hathaway/Roberta Flack**,

how about a vocal teaming of **Bonnie Bramlett** and Dobie Gray? ... After this outing at the Troubadour, and subsequent promotional outings, Dobie will head for Europe where an **MCA** greatest hits package of his is doing very nicely. He's also had some "tempting" offers to visit South Africa, but has mixed emotions ... And lastly, where is **Ta Ta Vega**? She was in **Hair** with Dobie and he says she's the most talented female singer he's heard in years.

DON'T SCRATCH UKRANIUM — They haven't taken over yet, but look out **KGB** was the focus of a party at **Cherokee Studios** last week for an earing of that group's first **MCA** album, "KGB." Caviar, borscht and other munchskies greeted the crowd along with Cossaks. The theme was in keeping with the idea that KGB is also the name of the Soviet (secret police). An impressive piece of product from the band — **Mike Bloomfield**, **Rick Grech**, **Ray Kennedy**, **Barry Goldberg** and **Carmine Appice** — who will kick into a month-long European tour opening in Oslo, Norway (March 11) and closing in London (26). Still no bookings, however, in Mother Russia ... **IRONSLIDES** — The **Doobie Brothers** missed a shot on the **Dinah Shore Show** with special guest **Raymond Burr** who had singled the Brothers as the group he's most excited about in recent times. Since the boys are presently in Australia/Japan, however ... Stepping into their stead? Possibly the **Hudson Bros**. After their tour of the far south and east, our homegrown Doobies will take it to their domestic fandom with a new LP, "Take It To The Streets" wherein **Tommy Johnstone** will share lead singing responsibilities with **Patrick Simmons**, **Tiran Porter** and (ex-Steely Danner) **Mike McDonald** ... **Frankie Avalon** will host **Don Kirshner Presents New Talent** on the L.A. tube Feb. 6 (7:30 — NBC). First guest: **Olivia Newton-John**. If that's new talent, we assume the show will also be beamed to **Venus** (via **DeLite Records**, of course) ... Is it true that members of **Journey** are seeing a vocal teacher to improve their background singing? ... **Casablanca** has signed **Giants** ... "Look out here she comes, she's comin', look out, she's gone" — Those lines from **Guy Clark's "Texas, 1947"** couldn't sum up the situation any more closely. While everybody was out looking for hot news and such, **Bob Dylan** and the **Rolling Thunder Revue** sneaked into the Troubadour last week at the end of second set. Totally unexpected the entourage took to the stage and peeled off three numbers before a polite, but somewhat unsettled crowd who had really come to see **Roger Miller** and **Larry Gatlin**. Well, in the words of **Jonathan Winters**, "maybe if we leave some carrots, he'll come back."



SNEAKY THUNDER — (l to r) **Scarlett Rivera**, **Howie Wyeth**, **Rob Stoner**, **Bob Dylan**, **Stephen Soles**, **Bob Neuwirth**, and **Roger McGuinn**.

DON'T WRAP IT UP, WE'LL EAT IT HERE — **Wizard Records** (Australia) has a very hot LP in the form of "Rough Tough 'N' Ready" by a group called **Hush** ... **Chris Hillman's** next album should be a diverse piece of something. It features **Stephen Stills** and **Flo & Eddie** among others ...

stephen fuchs

EAST COASTINGS — **GENESIS RISING**: Since vocalist **Peter Gabriel's** departure several months ago, there has been a certain amount of mystery surrounding **Genesis**. For those who know the band, there was never really any doubt as to the great musical creativity of the remaining **Banks**, **Rutherford**, **Collins** and **Hackett**, but the issue of a singer remained in doubt. A few weeks back, we did learn that drummer **Phil Collins** does the lead vocals on the new album, "Trick Of The Tail," due Feb. 24 on **Atco**, but Collins himself said that he didn't want to split his concentration on the live stage between percussion and singing. So, it with great pleasure that we report that when the **Genesis U.S. tour** opens April 1, the group will boast two of progressive rock's best stickmen as **Bill Bruford** (**Yes**, **King Crimson**) has been recruited to play with the group in concert (to begin with). Collins will also be on the skins for extended instrumental passages, but free for vocalizing the rest of the time. Meanwhile, a preview of the new LP shows a **Genesis** which is better than ever, with Collins stepping effortlessly into the singing center. With staging plans for the tour supposedly quite impressive, the new **Genesis** can only grow in reputation as one of contemporary music's premiere outfits.

KNOWTES — **Paul McCartney & Wings** will be in the studio for the next two months working on a new LP, with the U.S. tour shaping up for spring-summer ... **Return To Forever's Columbia** debut is due in March. Recorded at **Caribou**, it'll be called "Romantic Warrior" ... **Steve Marriott** joined **Ronnie Lane** onstage with Lane's **Slim Chance** at **Essex U.** in **Colchester, England** recently; and the next day, the **Small Faces** crew (**Marriott**, **Lane**, **MacLagen** and **Jones**) got together. As a result of the meeting, it seems that the group will reunite for at least a couple of dates in England this summer. Beyond that, the reformation is probably temporary, as Lane and Marriott do have their own bands to think about ... **Martha Valez** has completed her album recorded in Jamaica with **Bob Marley & the Wailers** ... **Larry Fast** (**Synergy**) and **Passport's Marty Scott** have finished mixing the debut LP for Chicago fusion group **Shadowfax** ... **Pilot** keyboardist **Bill Lyall** has left the band to pursue a solo career, the group continues as a trio for the moment ... And **John Grimaldi** has left **Argent** to form his own group ... **Kenneth Bichel**, multi-keyboardist, has been in on **Maggie Bell** sessions at **Sound Ideas**; **Felix Cavaliere** is producing ... **Pretty Things** will be opening for **Kinks U.S.** dates ... **Robert Palmer** has settled into New York for a few weeks to put together a backup band for his upcoming tour ... **Midnight Special** celebrates its third anniversary this month ... While "Fleetwood Mac" (**WB**) passes gold and heads dramatically onward and upward, the group enters the studio for a month's worth of recording for a new disk ... **Columbia** has inked **S.S. Fools**, composed of ex-**Three Dog Night** musicians ... **Anthony Quinn** danced (spontaneously), with the **Fania All-Stars' Roberto Rowena** at their **MIDEM** show, "Latin music is my music. I feel that I'm home," was his reported comment ... In the studio are members of **Renaissance**, mixing their **Carnegie Hall** live LP for March release.

THE LAVADA POTENTIAL — Look for the proverbial "noise" to be made about an



excellent new artist just signed to **ATV/Pye**. **Lavada** is the female singer-songwriter's name, and her image appears in this column. Her work is extremely difficult to verbalize, but her debut album, due this month, features the American artist in an aggressive, eclectic style applied to her original material. To accompany the LP's release, Lavada has, at the label's suggestion, recorded her own bio, because she explains herself in a unique way that no one else could duplicate. On one listening, this writer can image Lavada's music as part of an off-Broadway musical each song evidently concerning a very personal episode. As this also marks label president **Peter Siegel's** first producing activity in some time, the lady could make quite a mark in the months to come. Check out the LP when it comes your way, and we'll give you more details as we get them.

PINDER'S PROMISE — **Mike Pinder**, of **Moody Blues** fame, was on hand for the **London** convention in New York last week to present his solo LP, "The Promise." He took the opportunity to clear up somewhat the status of the **Moody's**, who he says will record when they all feel there is something they sincerely want to do, but never for commercial reasons. "If we did that, I would hope that everyone would burn all our other albums," he noted. After 12 years, the band felt that growth had stopped, and combined with personal changes, the result was at least a temporary suspension of activity. Meanwhile, Pinder has settled in the U.S., and he has been recording, planning his new band — **Indigo**, and working extensively with new visual ideas. The latter includes the development of a "sound and color machine," and other concepts conceived in conjunction with a visuals expert ... **Pink Floyd** have apparently entered a period of renewed activity. First off, we hear they have been commissioned to write the music for the film version of **Frank Herbert's** sci-fi best-seller, "Dune," to be directed by **Jadorowsky** ("El Topo"). Should the project be delayed, the **Floyd** are set to begin work on a new LP anyway. Also, "Dark Side" may finally be dropped from their repertoire on the next tour ... **Alan White's** (**Yes**) solo LP is called "Ramshackled" ... **Ex-Free** keyboardman **Rabbit** has re-joined former mate **Paul Kossoff** in **Back Street Crawler** ... The live 3-record set released in Europe by **Santana**, "Lotus," features a complex package which unfolds into eleven 12"x12" panels printed in full color on both sides (seems this could be a profitable U.S. release as well).

Finally, a progressive rock outfit is looking for a keyboard player. Contact this writer for details ...

bob kaus

Chains Claim Advantages fr. 14

group of our customers is early twenties to early thirties. It is this age group that represents a significant buying public and we are trying to show them that not all music is heavy metal. We're selling them on pop and mor as well. We try to carry as complete a full line as possible, as opposed to most chains which cater to a younger, rock-oriented customer."

Geiger expressed a similar interest in exposing the public to varied styles of music, but he said that Licorice Pizza's main emphasis is on personalized service. "We began as an independent and we are striving to retain the personal contact with our customers that we have enjoyed throughout our career in this industry."

"It is difficult not to become impersonal as you grow, but it's not impossible to keep in touch with the people. I personally know every store manager and buyer in our chain."

Geiger said that it is important to keep your employees, which he referred to as "associates," informed and content. This is accomplished through the utilization of employee picnics, special events, etc.

Training Programs

Geiger indicated that as the industry grows and becomes more highly sophisticated, improved methods of training personnel will be required. "We are presently establishing a full-blown training program for our associates. It will include instruction on our policies, procedures and basically let them know who we are and how we do what we do."

"We may be different than other chains, but we would like our people to be aware of what's happening in the industry and how it affects what we're doing," he said.

Increasing professionalism in record retailing was cited by Coffeen as being the reason for much-needed changes. "We try to keep our employees abreast of developments in the industry by providing them with the trade publications and any other information we can get a hold of. The need for trained people is reflected in the growth of professionalism in this industry. The chains also provide a healthy employment outlet in these unemployment-ridden times."

Projections

Both Ron Geiger and Al Coffeen displayed optimistic attitudes regarding future trends in the retail scene.

"There will always be the independents," said Geiger, "but they'll have to develop an attitude of aggressive businessmanship and an ability to be versatile. Independents can't compete with



BEGONIA MELODIES TO CHAPPELL

—Lyricist Carole Sager has just signed a worldwide co-publishing and publication agreement between her Begonia Melodies, Inc. and Chappell Music. Ms. Sager wrote the lyrics for Melissa Manchester's "Midnight Blue," as well as the new Manchester single "Just You And I." Her work has been recorded by, among others, Tony Orlando and Dawn, Anne Murray and Helen Reddy. Shown above (l to r) Frank Military, vice-president of creative services for Chappell; Andrew Sager, who assisted Ms. Sager in the negotiations; Ms. Sager and Norman Weiser, president of Chappell.

chains on volume and price, but they can offer service and convenience — that's their key."

Coffeen re-emphasized the safety of the independent as an institution and added, "As the chains take over larger segments of the retail market, they will probably begin to localize. That is to say, more emphasis will be placed on regional or divisional planning and execution with an increased awareness of community involvement and responsible business practices."

"As the retail chains become more advanced in their marketing techniques, they will begin to implement tools such as marketing research and market analysis. In fact, we recently changed our whole approach when, as a result of a research project we conducted with GRT, we discovered that our market was a much older age category than we had previously suspected. Consequently, our marketing had been aimed at the wrong age group of customers. The shifted emphasis has proven highly successful for us."

Coffeen stated that, "It is the size of the chains that makes it possible to conduct this type of research. I think that this, along with many other new trends, will help establish a sense of professionalism in the industry that wouldn't have been possible otherwise."

Retail chains do dominate the market throughout the country. They have voiced an interest in doing their share to help realize the potential of the record industry through improved inter-industry relations, collective promotional campaigning and innovative marketing research and techniques.

Their philosophies and business policies reflect sound business sense and an honest concern for the industry of which they are an integral part. Hopefully the chains will demonstrate their good intentions to an audience of rather skeptical independent retailers in such a way that all parties concerned may carry on with their business in a fair and open market.

4-Star's \$10 Mil fr. 10

A new multi-media recording complex is being readied for mid-1976 completion, with audio facilities available early next month.

The 4-Star complex is to be an all inclusive recording facility. Total audio/video, tape and film screening and sweetening; video tape and disc mastering. The full compliment of multi-track equipment topped off by 32 in and 32 out NEVE Consoles with total Ampex audio/video support equipment.

The Custom Syndication Production Center will be operative the third week of February from which Brother Dave and Millie Gardner will produce syndicated radio and theater shows. This custom facility will also be available to other radio, jingle and demo clients.

Says Johnson, "The operation will service the whole of the industry of recorded information, not just the recording industry. It will be possible for producers of television, radio, film and record properties to start and complete their product here in Nashville. Producers that come to Nashville for its unique talent pool deserve to be supplied with total professional custom services."

4-Star Publishing office has existed in Nashville for some 15 years. The 4-Star Music Golf Invitational is an annual event held in Nashville.

Copyright Register's Opinion fr. 14

The register's solid commitment to authors' rights does not inhibit an ability to negotiate and compromise. As she said of her relationship with the Soviet Union and its tricky pro-copyright/anti-dissident position, "You get along better at the negotiating table rather than screaming across the frontier."

The copyright revision effort, spearheaded by the copyright office, is in some ways a monument to negotiation and compromise. Controversial cable TV provisions, repealing the jukebox exemption, and royalty rate structures, to name a few, are all deals negotiated over the course of several years.

"A lot of the provisions in the bill are written like contracts," Ringer said. "Some would argue it should have been done piecemeal rather than in one big package. But the bill might look a lot worse," she concluded. "The problem is, you have this gigantic issue. There's hardly any part of society it doesn't affect."

Ringer advocates voluntary licensing as much as possible, explaining her adamant opposition to the inclusion of literary works under the Mathias Amendment. That amendment would provide compulsory license to nonprofit broadcasters to use copyrighted musical and sound compositions. "The right to say 'no' is a fundamental right." But, she added, the Mathias Amendment probably has the votes in both houses.

While opposed to compulsory license on principle, Ringer thought it may be necessary sometimes. Her concern for small record and tape companies in rural areas, and their lack of access to the large catalog of the record companies, led her to say "I would hope the Big Four (record companies) will have exclusive rights to duplication if the bill passes. "Inevitably the majors have to loosen up on licensing or they'll be up for compulsory licensing."

In response to the \$64,000 question — will the revision bill pass both houses of Congress this year — Ringer said, "I'm pretty confident it will. It would surprise me very much if the momentum we have now would slack . . . The bill managers are anxious to get it through."

Ringer is optimistic about compromise resolutions, and thought that even the performance royalty is not a killer provision. It should be far easier to pass a re-

vision package now than it was in 1967 when revision first came up for a vote. Many issues then have since been resolved, she observed. But, Ringer concluded, "If the bill doesn't pass, I'll just press on."

Motown, CTI fr. 10

and we will pursue all available legal remedies to assure the protection of our rights."

To date, Motown has joined, among others, in its lawsuit with CTI and Creed Taylor, Richie Salvador, CBS, Inc., dba Columbia Record Productions, Gene Friedman, Tom Van Gessel, Allison Audio Products, Inc., John Sheat, Modern Album & Finishing Co., Rudy Froehlig, Mastercraft Record Plating Co., Inc., Carl Seitz, Len Frank, Kent Records, Lancer Graphics, Bernard Engel, Music Trend of Detroit and Gene Silverman. Motown has also included in the lawsuit John Does 1-12, representing individuals, corporations or other entities who "are aiding, abetting and participating with plaintiff in the wrongful exploitation and attempts to exploit" CTI recordings. Motown alleged that after identifying such participants, it will set forth their true identity in the suit.

London Meet fr. 25

"Requiem," Ilana Vered's performance of Tchaikovsky's Piano Concerto No. 1, and albums of Bernard Herrmann conducting British film scores, and "The Great Victor Herbert." Tony D'Amato presented the history of the Phase 4 concept, from its inception in 1961. Noting that "catalog is like a blanket," he described the situation whereby London's Phase 4 catalog afforded the label the "time to work new pop acts" over the past few years. D'Amato cited the status of Phase 4 as the only label of its genre to last through the pop explosion in the mid-sixties, during which most "sound" labels did not survive.

New pop product was presented to the convention by Walt McGuire, the highlight being the appearance of Mike Pinder (of the Moody Blues) to present his first solo album, "The Promise," on Threshold. Pinder discussed his recent activity as well as the state of the Moodies (see "East Coastings" column this issue). Focus was also on the Bloodstone soundtrack album, "Train Ride To Hollywood," Al Green's "Full Of Fire" on Hi, and Greezy Wheels' second LP, "Radio Radials." Other new and current releases noted include, "Don't Let Up," the new Olympic Runners album; Syl Johnson's "Total Explosion" (Hi); the debut album, "Adios Amigos" (the film title track), by the Infernal Blues Machine; and the instrumental single "Dolannes Melodie" by Jean-Claude Borelly.

Each segment of the product presentation was supplemented by slide, film and voice-over aides to the music being played.

AVCO Relocates

NEW YORK — Audio-Video Concepts, Inc. (AVCon) has moved to new facilities. AVCon, a Washington, D.C. area firm providing audio production services, tape and cassette duplication and custom record album production, is now located at 6909 Old Alexander Ferry Rd., Clinton, Md.

Musexpo Talent fr. 10

International Ballroom (1,800 seats), the Grand Ballroom (1,100 seats), Emerald Ballroom (550 seats), University Room (400 seats), Gold Room (190 seats) and the Orleans Room (60 seats).



BO DONALDSON AND THE HEYWOODS SIGN CAPITOL RECORDS PACT

— Bo Donaldson and The Heywoods have signed a long-term exclusive recording contract with Capitol Records, announced Al Coury, Capitol's senior a&r vice president and Bea Donaldson, the group's manager. Britain's record producers, Nicky Chinn and Michael Chapman are producing the group's Capitol debut album currently being readied for March release. Pictured (l to r): group members Rick Joswick and Bo Donaldson, Coury and group's Mike Gibbons.

Singletree Signs Bocephus Pact

NASHVILLE — Dave Burgess, president of Singletree Music, Inc., has announced the signing of a five-year pact with Bocephus Music and Hank Williams, Jr. The pact includes international administration of all publishing interests for

Bocephus, which includes publishing interests and search for material and writers

"Stoned At The Jukebox," Hank Jr.'s current single and approximately half of the songs in his current album titled "Hank Williams, Jr. And Friends," are included in the Bocephus catalog.

Singletree Music is now administrating twenty-three publishing companies including those of Gene Autry, Glen Campbell and Jerry Fuller and the pact with Bocephus Music was yet another move in the further expansion of Singletree Music.



PLAY BALL — Country music fan and Dodger pitcher, Don Sutton, could not let MCA recording artist Bill Anderson (an avid Cincinnati Reds supporter) make his debut appearance at The Palomino Club without initiating him as a Dodger. Sutton appeared on stage during Anderson's first set opening night to present him with official Dodger cap, t-shirt and pennant.

Pictured backstage Friday night are: Mary Lou Turner, who with Anderson has a top five country single. MCA president Mike Maitland, Don Sutton and Bill Anderson.

Silverline/Goldline Acquire Bob Witte

NASHVILLE — Duane Allen, president of Silverline and Goldline Music Publishing Companies, Nashville, has announced the acquisition of Bob Witte as the administrator of catalog for both companies. Witte will be in charge of placing Silverline/Goldline songs.

A veteran in the music industry, Witte was formerly with Pier Southern. He is also the current professional manager for Charlie Daniel's Rada Dara Music.

Woodland Studios Go 24 Track

NASHVILLE — Announcing 24 track recording service to the Nashville area, Glen Snoddy, president of Woodland, predicted an upswing in recording activity for the year of 1976. "We are installing some very expensive and sophisticated equipment in our studios this year and we expect to see our list of clients grow accordingly."

A NEVE 24-track console is being installed in Studio B to compliment the recently purchased Studer 24-track recorder. This equipment is internationally known as being among the best the industry can offer.

Head; Steagall Go With ABC/Dot

NASHVILLE — Composer-performers Roy Head and Red Steagall have signed exclusive contracts with ABC Dot Records, according to Jim Foglesong, president.

Roy Head brings to the label the talent he has shown on past chart records like "Treat Her Right" and "Most Wanted Woman." He debuts for ABC Dot with "The Door I Used To Close." Red Steagall originates from Texas but has relocated to Nashville where he actively writes and publishes songs between performing dates. Known for his own recordings of "Somewhere My Love," "I Gave Up Good Morning Darling" and "Fiddle Man," Steagall has written songs recorded by Ray Charles, Glen Campbell, Roy Clark and Charley Pride.

Country Artist Of The Week



Larry Gatlin

The Pilgrim — Born in Seminole, Texas, Larry Gatlin has been performing in public for nearly 20 years. When he was six years of age he sang with his younger brothers, Steve and Rudy, in a gospel group that appeared at family and church gatherings. Larry's father was an oil driller who moved from job to job, taking his family to eight different towns in one year alone. Through all their travel, music and religion were their mainstays and whenever such gospel groups as the Blackwood Brothers or the Statesmen came to town, the Gatlin family all went to see them.

Larry began writing his own religious lyrics to familiar pop songs and after winning several local talent contests, the Gatlin brothers spent two years on a weekly television show in Abilene, Texas. Later, their younger sister Donna joined the group but as they grew older, the Gatlins sang together less frequently.

While attending the University of Houston on a scholarship, Larry had an opportunity to work with the Imperials, a gospel group, for a month during a later engagement in Vegas. Also on the bill was singer Dottie West, who was impressed with Larry's writing and singing

to the point that she sent him a plane ticket to Nashville.

Dottie recorded two songs, "Once You Were Mine" and "You're The Other Half Of Me," and helped get others recorded. She also played one of Larry's tapes for Kris Kristofferson, who alerted Fred Foster, president of Monument Records. Fred signed Larry, as well as the Gatlins, and he produced Larry's first album, "The Pilgrim," which was released in January of 1974.

Highlights of "The Pilgrim" LP included "Pennie Annie," "Bitter They Are, Harder They Fall," "It Must Have Rained In Heaven" and "Sweet Becky Walker." Larry wrote over 100 songs before he had ten that he felt were strong enough to be included in his debut album.

He says, "Songwriting is my craft and I've really worked hard at it. I used to listen to Kristofferson and try to express myself as well as he does. I've also studied writers like Mickey Newbury and Red Lane, but you can't copy anyone."

Now Gatlin has teamed this expression of thoughts and ideas for his third Monument album entitled "Larry Gatlin With Family And Friends" featuring the already established hit single "Broken Lady," which is #30-bullet in **Cash Box**.



A HERO'S WELCOME — When Diana Trask returned to her native Australia she was given a hero's welcome which included a gold record award for her hit "Oh Boy" and sold out concerts. Pictured above (left to right) at the gold record presentation are: Diana Trask; Noel Brown, national sales manager and director of Festival Records Pty. Ltd.; and Thom Ewen, Diana Trask's husband and manager.

IRDA Opens West Coast Office

NASHVILLE — Hank Levine, president of IRDA, this week announced plans for a major expansion move to the west coast.

"In the 18 months IRDA has been in business, we have had numerous west coast clients; in order to service them better and more effectively, we will be opening our L.A. office in February," said Mr. Levine.

Ross Burdick has been named vice president of IRDA west coast operations. In that capacity, he will administrate the Los Angeles office, and co-ordinate all promotion and distribution functions

with the home office which will remain in Nashville.

Burdick is a twenty-five year veteran of the record industry, and was previously national sales and promotion manager for Claridge Records. Burdick has also been west coast sales manager for Famous Music Corp.; account executive for Viewlex, Inc.; director of artist relations, Paramount; and executive vice-president of Hart Distributors.

The International Record Distributing Associates offices will be located in Suite 1407, Sunset-Vine Tower, 6290 Sunset Blvd., Hollywood, California.

Joe Stampley says "You Make Life Easy."

Ted Kirby, president of TEM Enterprises International, has announced the relocation of his firm to offices formerly occupied by Roger Miller Music Company in the Capitol Records Bldg. at 806 16th Avenue South in Nashville, Tenn. The corporation, which includes TEM Records and Voluptuous Music Company will be headed by writer/artist/producer, Billy Arr. The label's artist roster includes Mike Kirby, Terri Gibbs, Ed Perry, Johnny LeVan and Billy Arr. TEM's record product is distributed nationally by Alshire, Inc. of Burbank, California. Billy says that the firm's door will always be open to songwriters with new and fresh song material.

The Central Park Sheiks, a country-swing band, will inaugurate a new Sunday afternoon music series at midtown's noted Jamie's Restaurant, 33 East 60th Street, beginning Sunday, February 1 and continuing through February 15. Music time is 1-4 pm each Sunday. The Central Park Sheiks' country swing band is a blend of several influences: in addition to their own stylings, they incorporate the music of Bob Wills and The Texas Playboys and swing-jazz greats such as Stephane Grapelli and Django Reinhart. Most recently, the group provided the music backup in the acclaimed off-Broadway show, "The Myths of America Smith." They also performed at last September's "Country Music Festival" at Lincoln Center, the popular South Street Seaport summer folk series, and many regional colleges and universities. . . . The cerebral palsey fund for the Johnny Rodriguez Life Enrichment Center now totals \$1,055.03. This sum has come from his fan club members and they may continue to pledge additional sums until March. . . . Connie Smith has the word from Doc that her fifth child should arrive with fireworks on the 4th of July. Connie recently performed for Texas' Rehab '76 Telethon along with Ronald McDonald and Minnie Pearl. Over \$3,000,000 in donations were made to the non-profit rehabilitation center. Her new Columbia Records single, entitled "Till I Kissed You" is receiving airplay in country, MOR and pop.

Columbia Records David Allan Coe recently made his first appearance in over two years at the Tennessee State Prison to perform two one-hour concerts for the inmates. The Coe performance will be featured in a 90-minute documentary on the "second generation" of country music to be shown at the Cannes Film Festival in France later this year. Coe's soon-to-be-released, third Columbia LP entitled "Longhaired Redneck" spotlights Coe's exceptional performing and songwriting talents. Every song included in the new LP was penned by the artist. . . . Epic songstress Tammy Wynette joins a distinguished roster of notables in being named one of the "world's ten worst dressed women" by the infamous Hollywood fashion designer Richard Blackwell. Joining Tammy on Blackwell's list are such notables as Elton John, Caroline Kennedy, Britain's Princess Anne, and Helen Reddy. Responding to the news Tammy laughed, "Well I hope Mr. Blackwell appreciates my singing more than he does my wardrobe!" Tammy's forthcoming Epic single and album of the same title is "Till I Can Make It On My Own."

Willie Nelson has a new look for the new year. Willie surprised a few fans when he appeared at his New Year's Eve concert at Houston's Summit Auditorium minus the full beard he had sported since the early '70s. 19,000 enthusiastic fans crowded into the hall to see Willie, along with friend Waylon Jennings and Columbia/Lone Star artist Bill Calley usher in the new year. At precisely mid-

night, Willie and his band broke into "Auld Lang Syne" as thousands of multi-colored balloons and streamers fell from the ceiling. . . . Get down gospel goes international. Only a short time after returning from a 14-day tour of Scandinavian countries where they showcased their rock n' roll religion for King Carl XVI Gustaf of Sweden, Columbia's Oak Ridge Boys have "departed" for Russia. The Oaks, along with Roy Clark, will debut the initial state department sponsored tour abroad in the bicentennial year. The Oaks are one of the ten performing artists which have or will have toured the Soviet Union under the current three-year U.S./USSR cultural exchange agreement.

Singer/songwriter Ray Griff has a batch of hot ink brewing these days! The award-winning writer has penned songs now showing up in five albums on national charts recorded by Kenny Starr, Dave Dudley, Crystal Gayle, Gene Watson, and Jerry Lee Lewis. In addition, the creative Canadian has also written the entire selection of material on his own Capitol album, titled "Ray Griff," which has just been released. . . . C.W. McCall has been busy collecting gold and platinum and taping various TV shows. After a presentation of the gold RIAA certified record for "Convoy" on Jan. 15, C.W. was off to LA for a Rich Little taping and then the Dinah Shore show whose theme was a spotlight on winners of gold records. To spice up the lot he then taped Don Kirshner's rock concert show. . . . Troy Shondell and Mick Lloyd of Shondell Enterprises, Inc. have announced the successful opening of their new Country Disco, DC 9, in Evansville, Indiana. The club officially opened New Year's Eve and was headlined for the week by ABC's Dot recording artist, Johnny Carver. Other top country acts are now being booked, with Bobby G. Rice and John Wesley Ryles among the first. . . . George Hamilton IV is presently on a two-month tour of England, Scotland and Ireland. Also during this time he will take time off for taping his own TV series for the BBC. George, is remembered for his hits such as "Abilene" and "Steel Rail Blues" and this marks the fifth year he has toured England and hosted his series.

Another first for Charlie Rich was a granddaughter born to his oldest daughter, Mrs. Carber, in Little Rock. The new little "Rich" girl weighed in at 8 lb. 4 oz. and has been named Margaret Suzanne. . . . Adrienne Barbeau has just been set as a special guest with the Roy Clark Show, headlining in the main showroom at Harrah's Reno, February 26 through March 17. The engagement will be Ms. Barbeau's concert debut. . . . Roger Miller Music has signed two new writers to the publishing firm, Michael Smotherman and Mark Durham, former members of the London Records Buckwheat group, are the latest writers to be added to the growing roster. Both writers have had chart songs and are currently working as members of Miller's Band. Ron Green, creative director of RMM, is now on the west coast going over some of their new material. . . . Genial country gentleman Roger Miller has just finished a week's taping of the highly popular TV show "Celebrity Sweepstakes." The recent taping marks Miller's third run of appearances on the daily quiz show. The air dates for this current taping will be the week of Feb. 16.

Linda Hargrove is appearing at the Exit/In in Nashville Feb. 3-7. Linda's latest Capitol release "Love Was Once Around The Dance Floor" is included in her new album titled "Love Is The Teacher"

juanita jones

top country LP's

1	THE HAPPINESS OF HAVING YOU Charley Pride (RCA APL 1-1241)	3	26	THE OUTLAWS Waylon Jennings/Willie Nelson/ Jessi Colter/Tompall Glaser (RCA APL 1-1321)	36
2	BLACK BEAR ROAD C.W. McCall (MGM 5008)	2	27	THE TOMMY OVERSTREET SHOW LIVE FROM THE SILVER SLIPPER (ABC/Dot DOSD 2038)	21
3	ROCKY Dickey Lee (RCA APL 1-1243)	1	28	COWBOYS AND DADDYS Bobby Bare (RCA APL 1-1222)	28
4	PRISONER IN DISGUISE Linda Ronstadt (Asylum 7E-1045)	4	29	LOVE, YOU'RE THE TEACHER Linda Hargrove (Capitol ST 11463)	30
5	OVERNIGHT SENSATION Mickey Gilley (Playboy PB 406)	6	30	GREATEST HITS VOL. II Tom T. Hall (Mercury SRM 1044)	33
6	RONNIE MILSAP/NIGHT THINGS Ronnie Milsap (RCA APL 1-1223)	5	31	ODD MAN IN Jerry Lee Lewis (Mercury SRM 1-1064)	32
7	COUNTRY WILLIE Willie Nelson (United Artists LA 510-G)	8	32	HANK WILLIAMS, JR. & FRIENDS (MGM M3G 5009)	40
8	WHAT CAN YOU DO TO ME NOW Willie Nelson (RCA APL 1-1234)	7	33	THE BEST OF THE STATLER BROTHERS (Mercury SRM 1-1037)	34
9	ARE YOU READY FOR FREDDY Freddy Fender (ABC/Dot DOSD 2044)	9	34	THE BLIND MAN IN THE BLEACHERS Kenny Starr (MCA 2177)	41
10	CLEARLY LOVE Olivia Newton-John (MCA 2148)	14	35	HARPIN' THE BLUES Charlie McCoy (Monument KZ 33802)	35
11	REDHEADED STRANGER Willie Nelson (Columbia PC 33482)	11	36	HOLY BIBLE -- OLD TESTAMENT Statler Brothers (Mercury SRM 1051)	27
12	UNCOMMONLY GOOD COUNTRY Dave Dudley (United Artists LA 512G)	13	37	TOGETHER Anne Murray (Capitol ST 11433)	23
13	GREATEST HITS Don Williams (ABC DOSD 2036)	10	38	COUNTRY GOLD Danny Davis & The Nashville Brass (RCA APL 1-1240)	39
14	SOMEBODY LOVES YOU Crystal Gayle (United Artists LA 543G)	16	39	JESSI Jessi Colter (Capitol ST 11477)	—
15	LOVE PUT A SONG IN MY HEART Johnny Rodriguez (Mercury SRM 1-1057)	25	40	SAY I DO Ray Price (ABC/Dot DOSD 2037)	26
16	THE FIRST TIME Freddie Hart (Capitol ST 11449)	12	41	RED HOT PICKER Jerry Reed (RCA APL 1-1226)	42
17	THE NIGHT ATLANTA BURNED The Atkins String Co. (RCA APL 1-1233)	15	42	SWANS AGAINST THE SUN Michael Murphey (Epic PE 33851)	45
18	TODAY I STARTED LOVING YOU AGAIN Sammi Smith (Mega MLPS 612)	18	43	200 YEARS OF COUNTRY MUSIC Sonny James (Columbia KC34035)	—
19	TWITTY Conway Twitty (MCA 2176)	31	44	ELITE HOTEL Emmylou Harris (Reprise MS 2236)	50
20	WINDSONG John Denver (RCA APL 1-1183)	17	45	BEFORE THE NEXT TEARDROP FALLS Freddy Fender (ABC/Dot DOSD 2020)	44
21	SINCE I MET YOU BABY Freddy Fender (GRT 8005)	19	46	STACKED DECK Amazing Rhythm Aces (ABC ABCD 913)	29
22	RHINESTONE COWBOY Glen Campbell (Capitol SW 11430)	22	47	SUPERBOW Vassar Clements (Mercury SRM 1-1058)	38
23	BARBI BENTON (Playboy PB 406)	24	48	HOLY BIBLE -- NEW TESTAMENT Statler Brothers (Mercury SRM 1052)	43
24	LOVE IN THE HOT AFTERNOON Gene Watson (Capitol ST 11443)	20	49	STEPPIN' OUT Gary Stewart (RCA APL 1-1225)	—
25	THE VERY BEST OF RAY STEVENS (Barnaby BR 6018)	37	50	DREAMING MY DREAMS Waylon Jennings (RCA APL 1-1117)	47

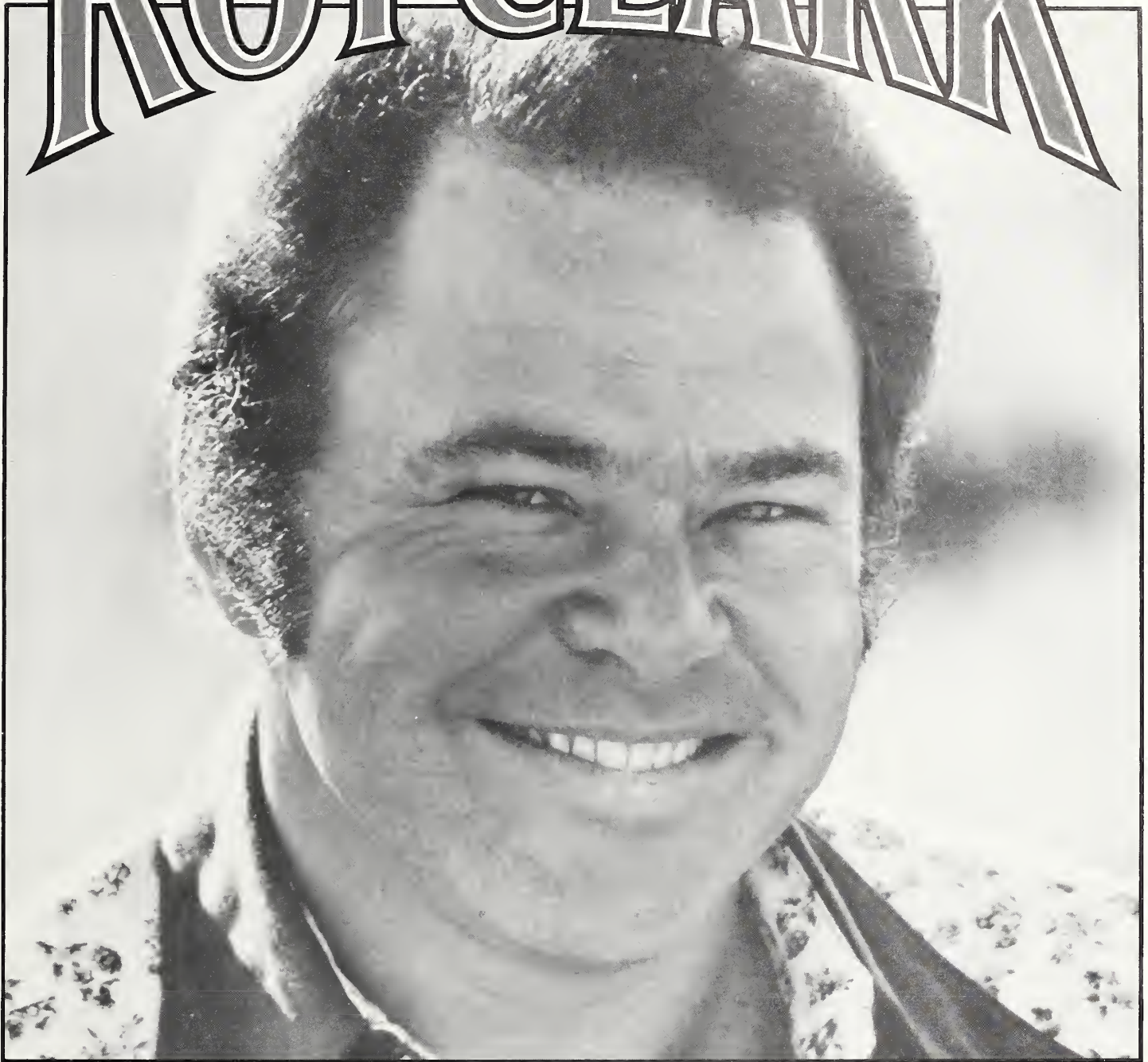
Country Singles — Active Extras

Show Me Where
Ruby Falls (50 States)
Someone I Can't Say No To
Debra Barber (Blue Diamond)
Strawberry Cake
Johnny Cash (Columbia)
The Battle
George Jones (Epic)
The Door I Used To Close
Roy Head (ABC/Dot)
The Devil In Your Kisses
Mel Street (GRT)
The Mood I'm In
Stella Parton (Sun Country)
Thunderstorms
Cal Smith (MCA)
Till I Can Make It On My Own
Tammy Wynette (Epic)
Too Far Gone
Gary S. Paxton (RCA)
Wild World
Mike Wells (Playboy)
You Could Know As Much About A Stranger
Gene Watson (Capitol)

A Satisfied Mind
Bob Luman (Epic)
All The Kings Horses
Lynn Anderson (Columbia)
Always Late (With Your Kisses)
Joel Sonnier (Mercury)
Don't Boogie Woogie
Jerry Lee Lewis (Mercury)
Don't Let Smokey Mt. Smoke Get In Your Eyes
Osmond Bros. (MCA)
Drinking My Baby
Eddie Rabbitt (Elektra)
Find Yourself Another Puppet
Brenda Lee (MCA)
I Haven't Had A Good Night Since
Joe Brock (Ronnie Records)
I Love You Because
Jim Reeves (RCA)
Queen Of The Starlight Ballroom
David Wills (Epic)
Seems Like I Can't Live Without You
Price Mitchell (GRT)

ROY DOES IT AGAIN!

ROY CLARK



**A HAPPY NEW SINGLE WITH
THAT "HONEYMOON FEELIN'"
"IF I HAD TO DO IT ALL OVER AGAIN"
FROM HIS LATEST ALBUM
"HEART TO HEART"**

DOA-17605

DOSD-2041

abc Dot Records

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CASH BOX TOP 100 COUNTRY

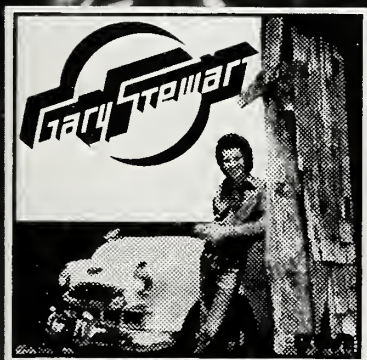
1	THE HAPPINESS OF HAVING YOU Charley Pride (RCA PB 10455)	3	33	SHADOWS OF MY MIND Vernon Oxford (RCA JH 10442)	34	67	THE PRISON SONG/BACK IN THE SADDLE AGAIN Sonny James (Columbia 3-10276)	77
2	THE WHITE KNIGHT Cledus Maggard & The Citizens Band (Mercury 73751)	16	34	IT'S MORNING (AND I STILL LOVE YOU) Jessi Colter (Capitol 4200)	54	68	LOOKING FOR TOMORROW Mel Tillis (MGM 14835)	20
3	DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU Tanya Tucker (MCA 40497)	13	35	SOMETIMES I TALK IN MY SLEEP Randy Corner (ABC/Dot DOA 17592)	6	69	HONEY TOAST AND SUNSHINE Susan Raye (Capitol P4197)	80
4	AMAZING GRACE (USED TO BE HER FAVORITE SONG) Amazing Rhythm Aces (ABC 12132)	4	36	I JUST LOVE BEING A WOMAN Barbara Fairchild (Columbia 3-10261)	41	70	MATTER OF PRIDE Lawanda Lindsey (Capitol P4195)	97
5	OVERNIGHT SENSATION Mickey Gilley (Playboy 6055)	5	37	ANOTHER NEON NIGHT Jean Sheppard (United Artists XW 745Y)	46	71	(TIL) I KISSED YOU Connie Smith (Columbia 3-10277)	—
6	GOOD HEARTED WOMAN Waylon Jennings & Willie Nelson (RCA JH 10529)	21	38	WILD SIDE OF LIFE Freddy Fender (GRT 039)	47	72	PLAY ME NO MORE SAD SONGS Rex Allen Jr (Warner Bros. WBS 8171)	—
7	LET IT SHINE Olivia Newton-John (MCA 40495)	7	39	THE ROOTS OF MY RAISING Merle Haggard (Capitol P4204)	58	73	CIRCLE OF TEARS Chip Taylor (Warner Bros. WBS 8159)	—
8	HANK WILLIAMS, YOU WROTE MY LIFE Moe Bandy (Columbia 3-10265)	15	40	WHAT WILL THE NEW YEAR BRING Donna Fargo (ABC/Dot DOA 17586)	40	74	TILL THE RIVERS ALL RUN DRY Don Williams (ABC/Dot DOA 17604)	86
9	SOMEBODY HOLD ME UNTIL SHE PASSES BY Narvel Felts (ABC/Dot 17598)	14	41	MEET ME LATER Margo Smith (20th Century TC 2255)	42	75	YOU ARE THE SONG Freddie Hart (Capitol P4210)	85
10	I'LL BE YOUR SAN ANTONIO ROSE Dottie (RCA JH 10423)	11	42	SHINE ON Ronnie Prophet (RCA PB 50136)	55	76	PALOMA BLANCA George Baker Selection (Warner Bros. WBS 8115)	92
11	SOMEBODY LOVES YOU Crystal Gayle (U. A. XW 740-Y)	12	43	ANOTHER MORNING Jim Ed Brown (RCA 10531)	56	77	ME AND OLD C.B. Dave Dudley (United Artists XW 722Y)	44
12	SOMETIMES Bill Anderson & Mary Lou Turner (MCA 40488)	1	44	HOW GREAT THOU ART Stattler Brothers (Mercury 73732)	53	78	I CAN ALMOST SEE HOUSTON FROM HERE Katy Moffat (Columbia 3-10271)	82
13	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME Conway Twitty (MCA 40492)	8	45	YOU MAKE LIFE EASY Joe Stampley (ABC/Dot 17599)	61	79	THE GOOD NIGHT SPECIAL Little David Wilkins (MCA 40510)	—
14	THE BLIND MAN IN THE BLEACHERS Kenny Starr (MCA 40474)	2	46	PHANTOM 309 Red Sovine (Starday 101)	57	80	MAIDEN'S PRAYER/SAN ANTONIO STREET Maury Finney (Soundwaves 4525)	94
15	CONVOY C.W. McCall (MGM 14839)	9	47	SOMETIMES Johnny Lee (ABC/Dot DOA 17603)	95	81	BUMP BOUNCE BOOGIE Asleep At The Wheel (Capitol 4187)	51
16	FEEL AGAIN Faron Young (Mercury 73731)	18	48	WHO'S GONNA RUN THE TRUCK STOP IN TUBA CITY WHEN I'M GONE Leroy Van Dyke (ABC/Dot DOA 17579)	49	82	I JUST GOT A FEELING LaCosta (Capitol 4209)	—
17	STANDING ROOM ONLY Barbara Mandrell (ABC/Dot DOA 17601)	26	49	I'M HIGH ON YOU Jack Blanchard & Misty Morgan (Epic 8-50181)	74	83	I'M SO LONESOME I COULD CRY Terry Bradshaw (Mercury 73760)	—
18	I'M SORRY CHARLIE Joni Lee (MCA 40501)	22	50	MY WINDOW FACES SOUTH Sammi Smith (Mega 1246)	67	84	UNCLE HIRAM & THE HOMEMADE BEER Dick Feller (Asylum 45290)	68
19	MOTELS AND MEMORIES T.G. Sheppard (Melodyland ME 6028F)	30	51	MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS Ed Bruce (United Artists UA 732Y)	25	85	OH SWEET TEMPTATION Gary Stewart (RCA PB 10550)	—
20	REMEMBER ME Willie Nelson (Columbia 3-10275)	32	52	JUST IN CASE Ronnie Milsap (RCA PB 10420)	38	86	FIRE ON THE BAYOU Bill Black Combo (Hi SN 2301)	—
21	DON'T STOP IN MY WORLD (IF YOU DON'T MEAN TO STAY) Billy Walker (RCA JH 10466)	29	53	PICK ME UP ON YOUR WAY DOWN Bobby G. Rice (GRT 036)	65	87	HUCKLEBERRY PIE Even Stevens & Sammi Smith (Elektra 45292)	48
22	SHE'S HELPING ME GET OVER LOVING YOU Joe Stampley (Epic 8-50179)	27	54	YOUNG LOVE Ray Stevens (Barnaby 618)	62	88	YOU'LL LOSE A GOOD THING Freddy Fender (ABC/Dot DOA 17607)	—
23	QUEEN OF THE SILVER DOLLAR Dave & Sugar (RCA JH 10425)	23	55	IF I HAD TO DO IT ALL OVER AGAIN Roy Clark (ABC/Dot DOA 17605)	79	89	THROUGH THE BOTTOM OF THE GLASS Leon Rausch (Derrick DRC 105)	89
24	LOVE LIFTED ME Kenny Rogers (United Artists 746)	24	56	COUNTRY BOY (YOU GOT YOUR FEET IN L.A.) Glen Campbell (Capitol 4155)	35	90	I'M A WHITE BOY Jim Mundy (ABC/Dot DOA 17602)	96
25	SINCE I FELL FOR YOU Charlie Rich (Epic 8-50182)	28	57	GENTLE FIRE Johnny Duncan (Columbia 3-10262)	59	91	TEXAS Charlie Daniels Band (Kama Sutra 607)	—
26	FLY AWAY John Denver (RCA 10517)	17	58	LOVE WAS THE WIND Melba Montgomery (Elektra E 45296)	71	92	LOVE WAS Linda Hargrove (Capitol P4153)	50
27	FASTER HORSES Tom T. Hall (Mercury 73755)	43	59	SILVER WINGS AND GOLDEN RINGS Billie Jo Spears (United Artists XW 712Y)	37	93	SHE'S JUST AN OLD LOVE TURNED MEMORY Nick Nixon (Mercury 73726)	63
28	FREE TO BE Eddy Raven (ABC/Dot DOA 17595)	31	60	EASY AS PIE Billy "Crash" Craddock (ABC/Dot 17584)	39	94	IF I COULD MAKE IT (THROUGH THE MORNING) Tony Douglas (20th Century 2257)	76
29	THE SWEETEST GIFT/TRACKS OF MY TEARS Linda Ronstadt & Emmylou Harris (Asylum 45295)	33	61	IF I LET HER COME IN Ray Griff (Capitol P4208)	87	95	DANCE HER BY ME Jacky Ward (Mercury 73716)	88
30	BROKEN LADY Larry Gatlin (Monument 8-8680)	36	62	PARADISE Lynn Anderson (Columbia 3-10240)	19	96	TEXAS 1947 Johnny Cash (Columbia 3-10237)	60
31	LONGHAIRD REDNECK David Allan Coe (Columbia 3-10254)	45	63	BLACKBIRD (HOLD YOUR HEAD HIGH) Stoney Edwards (Capitol P4188)	52	97	ANNIE-OVER-TIME Carl Mann (ABC/Dot DOA 17596)	—
32	WHEN THE TINGLE BECOMES A CHILL Loretta Lynn (MCA 40484)	10	64	TOO BIG A PRICE TO PAY Kenny Price (RCA 10460)	66	98	WE STILL SING LOVE SONGS IN MISSOURI Helen Cornelius (RCA 10450)	—
			65	ANGELS, ROSES AND RAIN Dickey Lee (RCA PB 10543)	75	99	JADED LOVER Jerry Jeff Walker (MCA 40487)	64
			66	SWEET SENSUOUS FEELINGS Sue Richards (ABC/Dot DOA 17600)	83	100	IT'S A BEAUTIFUL MORNING Vickie Fletcher (Columbia 3-10258)	100

ALPHABETICAL LISTING FOR COUNTRY 100 CHART — PUBLISHERS

Amazing Grace (Fourth Floor — ASCAP)..... 4	Honey Toast And Sunshine (Chess — ASCAP)..... 69	Me And Old C.B. (Newkeys — BMI)..... 77	Texas (Kama Sutra/Rada Dara — BMI)..... 96
Angels, Roses & Rain (Combine — BMI/Music City — ASCAP)..... 65	How Great Thou Art (Manna — BMI)..... 44	Meet Me Later (Jidobi — BMI)..... 41	Texas 1947 (Sunbury — ASCAP)..... 91
Annie - Over-Time (ABC/Dunhill — BMI/American Broadcasting — ASCAP)..... 97	Huckleberry Pie (DebDave — BMI)..... 87	Motels And Memories (Offjack — BMI)..... 19	The Blind Man (Tree — BMI)..... 13
Another Morning (Show Biz — BMI)..... 43	I Can Almost See Houston (Central — BMI)..... 78	My Window Faces South (Hallmark/Morley — ASCAP)..... 50	The Good Night Special (Forrest Hills — BMI)..... 79
Another Neon Night (Birchfield — BMI)..... 37	If I Could Make It (Cochise — BMI)..... 94	Oh Sweet Temptation (Rose Bridge — BMI)..... 85	The Happiness Of (Contention — SESAC)..... 1
Blackbird (Blackwood/Black Road — BMI)..... 63	If I Had To Do It (House Of Gold — BMI)..... 55	Overnight Sensation (Hall-Clement — BMI)..... 5	The Prisoner's Song (Shapiro Bernstein — ASCAP)..... 67
Broken Lady (First Generation — BMI)..... 30	I Just Got A Feeling (In Blue Echo — ASCAP)..... 61	Paloma Blanca (Hans Bouwens)..... 76	The Roots Of My Raising (Blue Book — BMI)..... 39
Bump Bounce Boogie (Asleep At The Wheel/Black Coffee — BMI)..... 81	I'll Be Your San Antonio (Sunbury — ASCAP)..... 10	Paradise (Cotillion/Sour Grapes — BMI)..... 62	The Sweetest Gift (Stamps Baxter — BMI)..... 29
Circle Of Tears (Blackwood/Black Road — BMI)..... 73	I'm A White Boy (Blue Book Music — BMI)..... 90	Phantom 309 (Fort Knox — BMI)..... 46	The White Knight (Unichappell — BMI)..... 12
Convoy (American Gramophone — SESAC)..... 15	I'm High On You (Hall/Clement — BMI)..... 49	Pick Me Up (Tree — BMI)..... 53	This Time I've Hurt Her (Blue Moon — ASCAP)..... 2
Country Boy (ABC/Dunhill/One Of A Kind — BMI)..... 56	I'm So Lonesome (Fred Rose — BMI)..... 83	Queen Of The Silver Dollar (Evil Eye — BMI)..... 23	Through The Bottom Of The Glass (Acuff-Rose — BMI)..... 89
Dance Her By (LeBill — BMI)..... 95	It's A Beautiful (Al Gallico/Algee — BMI)..... 100	Remember Me (Vogue — BMI)..... 20	(Till) I Kissed You (Acuff-Rose — BMI)..... 71
Don't Believe My Heart (Onhisown — BMI)..... 3	It's Morning (Bar — BMI)..... 34	Shadows Of My Mind (Hermitage — BMI)..... 33	Till The Rivers All (Horsecreek — BMI)..... 74
Don't Stop In My World (Showbiz — BMI)..... 21	Jaded Lover (Toad Hall Music — BMI)..... 99	She's Helping Me (Al Gallico/Algee — BMI)..... 22	Too Big A Price (Kenny Price — BMI)..... 64
Easy As Pie (Chappell — ASCAP)..... 60	Just In Case (Pi-Gem — BMI)..... 52	She's Just An Old Love (Chess — ASCAP)..... 93	Uncle Hiram (Tree — BMI)..... 84
Faster Horses (Hallnote — BMI)..... 27	Let It Shine (Window — BMI)..... 57	Shine On (Chappell — CAPAC)..... 42	We Still Sing Love Songs (Dutchess — BMI)..... 98
Feel Again (Cherry Tree — SESAC)..... 27	Longhaired Redneck (Window/Lotsa — BMI)..... 31	Silver Wings And (Almo/Peso — ASCAP)..... 59	What Will The New Year (Prima Donna — BMI)..... 40
Fire On The Bayou (Fi — ASCAP)..... 86	Looking For Tomorrow (Sawgrass — BMI)..... 61	Since I Fell For You (Warner Bros — ASCAP)..... 25	When The Tingle (Wilderness — BMI)..... 32
Fly Away (Cherry Lane — ASCAP)..... 26	Love Lifted Me (John T. Benson — ASCAP)..... 24	Somebody Hold Me (Al Cartee/Ensign — BMI)..... 9	Who's Gonna Ran (Bandshell — BMI)..... 48
Free To Be (Milene — ASCAP)..... 28	Love Was (Beechwood/Window — BMI)..... 92	Sometimes (Stallion — BMI)..... 11	Wild Side Of Life (Travis — BMI)..... 38
Gentle Fire (Algee — BMI)..... 57	Love Was The Wind (Window — BMI)..... 58	Sometimes (Grand Prize — BMI)..... 47	You Are The Song (Proud Bird — BMI)..... 75
Good Hearted (Baron/Willie Nelson — BMI)..... 6	Maiden's Prayer (Hitkit — BMI)..... 80	Sometimes I Talk (Milene — ASCAP)..... 35	You'll Lose A Good Thing (Crazy Cajun — BMI)..... 88
Hank Williams You Wrote (Acuff Rose — BMI)..... 8	Mamas Don't (Tree/Sugarplum — BMI)..... 51	Standing Room Only (Sunbury — ASCAP)..... 17	You Make Life Easy (Gallico/Algee — BMI)..... 45
	Matter Of Pride (Blue Book — BMI)..... 70	Sweet Sensuous Feelings (Al Cartee — BMI)..... 66	Young Love (Lowery — BMI)..... 54

GARY STEWART

“Oh, Sweet Temptation” PB-10550
is Gary's new single out of his new smash album.



APLI/APS1/APK1-1225

Dickey Lee
“Angels, Roses, And Rain” PB-10543
HIS NEW FOLLOW UP TO THE #1 HIT SINGLE “ROCKY”

Combine (BMI)
MUSIC CORPORATION

MUSIC CITY MUSIC INC. (ASCAP)

RCA Records

singles

TAMMY WYNETTE (Epic 8-50196)

'Til I Can Make It On My Own (3:00) (Algee/Altam — BMI) (T. Wynette, B. Sherrill, G. Richey)

Tammy is at her best with this type song... she tenderly and tearfully pleads for her man's help 'til she gets over losing him. With a tremendous string arrangement, and production by Billy Sherrill, Tammy will definitely "make it on her own" with top chart action. Flip: No info. available.

BOB LUMAN (Epic 8-50183)

A Satisfied Mind (2:58) (Fort Knox — BMI) (J. Hayes, J. Rhodes)

This one moves right along as Bob Luman, in his distinctive style, says nothing can compare with a satisfied mind. Produced by Norro Wilson, satisfaction is guaranteed, chart-wise. Flip: No info. available.

CARMOL TAYLOR (Elektra E-45299 A)

Play The Saddest Song On The Jukebox (2:45) (Algee/Al Gallico — BMI) (Carmol Taylor, Linda McGraw)

Hungry for a real country song? Then feast on this one. Carmol delivers a quality country vocal and it swings with expressive fiddle sounds. Produced by Norro Wilson, it's guaranteed requests and charting. Flip: No info. available.

STELLA PARTON (IRDA 169A)

The Mood I'm In (2:48) (Myownah — BMI) (Stella Parton)

From the LP, "I Want To Hold You In My Dreams Tonight," Stella tops her last hit (which was top 10) with this self-penned ballad. "The Mood I'm In" will put you in a mood to hear more from the talented Stella Parton. Flip: No info. available.

DEL REEVES (United Artists UA-XW 760-Y)

I Ain't Got Nobody (2:45) (Unart/Brougham Hall — BMI) (L. Butler, R. Bowling)

A great choice of material for the Del Reeves style. Del digs in and it moves right along. Produced by Larry Butler, and with effective background voices and musical arrangement. "I Ain't Got Nobody" will get everybody's nod of approval. Flip: No info. available.

BILLY PARKER (SCR SC-127)

More Than One Kind Of Love (1:49) (Chieftain — BMI) (Tom Carter)

With a toe-tappin', hand-clappin', honky-tonk beat, Billy Parker is caught in the trap of that "one kind of love." From the album, "Average Man," it should get more than average box play and could easily chart. Flip: No info. available.

CHUCK McCABE (GRT 044)

That Old Pet Rock Of Mine (3:00) (Andromedia/Pet Sounds — BMI) (G. Dahl, C. McCabe)

A timely novelty number, this one is three minutes of fun. It's about the pet rock craze and is pebbled with clever words. Requests will demand airplay, and if rocks could walk, it could step right on the charts. Flip: No info. available.

SHANNON (Epic 8-50191)

Come Back And Love Me (3:24) (Bop Music) (P. Shelley, M. Wilde)

With the "teenie-bopper" feel, Shannon delivers a clear, smooth vocal. The title tells what the lyric is about and the swingin'-swayin' musical treatment makes this one refreshing and enjoyable. Flip: No info. available.

PAM ROSE (Capitol P-4213)

Either Way (2:00) (Window/Beechwood — BMI) (Jeff Tweel)

This one by Pam could be called progressive and it could be called country. "Either Way" you take it, it's a nice musical performance; and produced by Pete Drake, it could make progress on the charts. Flip: No info. available.

DANIEL (LS 069)

Have You Ever Had An Angel Love The Devil Out Of You (2:35) (Cristy Lane — ASCAP) (Daniel, Mike Wells)

A good country vocal by Daniel. Clever words, with a moderate musical beat, and backup singers where they're effective, should put plenty coins in the boxes. Flip: No info. available.

MIKE WELLS (Playboy P-6061-A)

Wild World (2:46) (Irving — BMI) (Cat Stevens)

The rock influence is apparent on this fast-moving Cat Stevens song. The slinky sounds intermingle with the sharp tones and "Wild World" refuses to be tamed. Produced by Eddie Kilroy and Bobby Dyson, chart-wise, it'll roar. Flip: No info. available.

JOEL SONNIER (Mercury 73754)

Always Late (With Your Kisses) (2:59) (Hill/Range — BMI) (L. Frizzell, B. Crawford)

The country singin' Frenchman's unique style, coupled with a good country song means entertaining listening. Produced by Glenn Keener, it's uptempo, and "Always Late" should be there "on time" with airplay and charting. Flip: No info. available.

CAL SMITH (MCA 40517)

Thunderstorms (3:29) (Tree — BMI) (Sterling Whipple)

Cal's vocal style is perfect for this one. With deep penetration, yet softness when it's required by the lyric, Cal sings of trying to live his life with the wisdom of his father's last words. Flip: No info. available.

LEON EVERETTE (Wago W-1901-A)

You Said It All Before (2:12) (House of David — BMI) (Mike Bullman)

Leon sings a turn-around from the usual... he waits up for her, and it's not the first time. Some good steel licks and back-up voices give this Howard Knight/Col. Dave Mathes production that extra somethin'. Flip: No info. available.

LP's

BEST OF BUCK OWENS VOL. 6 — Capitol ST 11471

This is Buck Owens!... The star of "Hee-Haw" has done it again with what's bound to be another #1 country album. Brimfull of Buck Owens hits, selections are: "(It's A) Monster's Holiday," "Great Expectations," "On The Cover Of The Music City News," "41st Street Lonely Hearts Club," "Weekend Daddy," "The Battle Of New Orleans," "Country Singer's Prayer," "Love Is Strange" (duet with Susan Raye), "Stoney Mountain West Virginia," "Meanwhile Back At The Ranch."



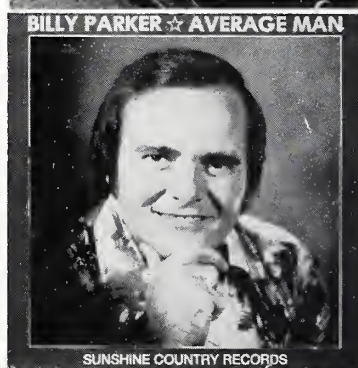
I LOVE YOU BECAUSE — Jim Reeves — RCA APL 1-1224 A

"I Love You Because" is a collection of Jim Reeves favorites. The smoothness of Reeves' vocals and the recitation on the selection "The Shifting Whispering Sands" makes this an exceptionally good album. Produced by Chet Atkins, it's an extraordinary musical accomplishment. Selections: "When Two Worlds Collide," "Take Me In Your Arms And Hold Me," "You're Free To Go," "I Won't Come In While He's There," "From A Jack To A King," "I Love You Because," "The Shifting Whispering Sands," "I Know One," "A Fool Such As I," "Someday (You'll Want Me To Want You)."



AVERAGE MAN — Billy Parker — Sunshine Country SC-11820

Billy Parker loves country music and loves to sing it. This, his first country album, is proof of that fact. According to his producer, known as "The General," Billy is an "Average Man," one of the good guys, and he brings us some of the oldies but goodies on this LP. Selections: "Average Man," "Jerri Again," "P.S. I Love You," "Power Of True Love," "These Hard Times Will Be The Closest Times," "More Than One Kind Of Love," "I'll Hold You In My Heart," "Man From Galilee," "Line Between Love And Hate," "Travelin' Trucking Man."



additions to country playlists

KBIS — BAKERSFIELD

Pick Me Up On Your Way Down — Bobby G. Rice — GRT
Queen Of The Starlight Ballroom — David Wills — Epic
Drinking My Baby — Eddie Rabbitt — Elektra
Find Yourself Another Puppet — Brenda Lee — MCA
12 To 5 — Somebody Loves You — Crystal Gayle
17 To 11 — The White Knight — Cleodius Maggard

KGBS — LOS ANGELES

I'm So Lonesome I Could Cry — Terry Bradshaw — Mercury
If I Let Her Come In — Ray Griff — Cap.
Don't Boogie Woogie — Jerry Lee Lewis — Mercury
Fire On The Bayou — Bill Black Combo — Hi
Too Far Gone — Gary Paxton — RCA
'Til I Make It On My Own — Tammy Wynette — Epic
Thunderstorms — Cal Smith — MCA
The Door I Used To Close — Roy Head — ABC/Dot
You Could Know As Much About A Stranger — Gene Watson — Cap.
Wild Side Of Life — Freddy Fender — GRT
The Battle — George Jones — Epic

WXCL — PEORIA

'Til I Can Make It On My Own — Tammy Wynette — Epic
The Door I Used To Close — Roy Head — ABC/Dot
Thunderstorms — Cal Smith — MCA
Queen Of The Starlight Ballroom — David Wills — Epic

WIRE — INDIANAPOLIS

Play Me No Sad Songs — Rex Allen Jr. — WB
I'm So Lonesome I Could Cry — Terry Bradshaw — Mercury
You'll Lose A Good Thing — Freddy Fender — ABC/Dot
If I Let Her Come In — Ray Griff — Cap.
The Prisoner's Song — Sonny James — Col.
Daddy And Daughter — Donnie Rohrs — Add-Kort
The Good Night Special — Little David Wilkins — MCA
'Til I Can Make It On My Own — Tammy Wynette — Epic

WHK — CLEVELAND

You'll Lose A Good Thing — Freddy Fender — ABC/Dot
The Call — Anne Murray — Cap.
Satisfied Mind — Bob Luman — Epic
Till I Kissed You — Connie Smith — Col.

WJJD — CHICAGO

'Til The Rivers All Run Dry — Don Williams — ABC/Dot
I'm Sorry Charlie — Joni Lee — MCA
Motels And Memories — T.G. Sheppard — Melodyland
Faster Horses — Tom T. Hall — Mercury
Broken Lady — Larry Gatlin — Monument

KLAC — LOS ANGELES

Another Morning — Jim Ed Brown — RCA
I'm So Lonesome I Could Cry — Terry Bradshaw — Mercury
You'll Lose A Good Thing — Freddy Fender — ABC/Dot
'Til I Can Make It On My Own — Tammy Wynette — Epic

The Prisoner's Song/Back In The Saddle Again — Sonny James — Col.

8 To 3 — Sometimes — Bill Anderson & Mary Lou Turner
15 To 9 — Don't Believe My Heart Can Stand Another You — Tanya Tucker
22 To 12 — Goodhearted Woman — Waylon & Willie
24 To 14 — Remember Me — Willie Nelson
21 To 16 — Somebody Loves You — Crystal Gayle

WIVK — KNOXVILLE

'Til I Can Make It On My Own — Tammy Wynette — Epic
You'll Lose A Good Thing — Freddy Fender — ABC/Dot
Find Yourself Another Puppet — Brenda Lee — MCA
Drinking My Baby — Eddie Rabbitt — Elektra
All The Kings Horses — Lynn Anderson — MCA
The Door I Used To Close — Roy Head — ABC/Dot
I'm So Lonesome I Could Cry — Terry Bradshaw — Mercury
Don't Boogie Woogie — Jerry Lee Lewis — Mercury
You Could Know As Much About A Stranger — Gene Watson — Capitol
Thunderstorms — Cal Smith — MCA

WVOJ — JACKSONVILLE

I Just Got A Feeling — LaCosta — Capitol
Drinking My Baby — Eddie Rabbitt — Elektra
You'll Lose A Good Thing — Freddy Fender — ABC/Dot
The Door I Used To Close — Roy Head — ABC/Dot
(Til) I Kissed You — Connie Smith — Columbia
I'm So Lonesome I Could Cry — Terry Bradshaw — Mercury
Queen Of The Starlight Ballroom — David Wills — Epic
Strawberry Cake — Johnny Cash — Columbia
You Could Know As Much About A Stranger — Gene Watson — Capitol
All The Kings Horses — Lynn Anderson — MCA
Thunderstorms — Cal Smith — MCA
Take Me — Ernie Payne — Melodyland
I Love You Because — Jim Reeves — RCA
The Devil In Your Kisses — Mel Street — GRT
Don't Boogie Woogie — Jerry Lee Lewis — Mercury
A Satisfied Mind — Bob Luman — Epic

KYAL — DALLAS

The Hunger — Tompall — MGM
Show Me Where — Ruby Falls — 50 States
Feeling Kinda Lonely — Robert Allen Jenkins — MGM
Queen Of The Starlight Ballroom — David Wills — Epic
The Battle — George Jones — Epic

WMC — MEMPHIS

I Love You Because — Jim Reeves — RCA
'Til I Can Make It On My Own — Tammy Wynette — Epic
You'll Lose A Good Thing — Freddy Fender — ABC/Dot
Paloma Blanca — George Baker Selection — Warner Bros.

WBAM — MONTGOMERY

Find Yourself Another Puppet — Brenda Lee — MCA
Thunderstorms — Cal Smith — MCA

continued on pg. 37

country radio

Bob Catron at **WIVK** Knoxville says "Somebody Hold Me Until She Passes By" is the hottest tune in his listening area.

WAME radio 1480 has installed a 23-channel cb base station in its control room. The air personality on duty now has a direct link with all cb'ers in the Charlotte area. The base station will constantly monitor channel 14 in order that the deejay can relay traffic information to all of WAME's listeners. WAME program manager **Ed Robinson** says "If you are driving and have road or weather information which you feel may be important, give the "top dog" a shout." We'll be monitoring channel 14.

Country **WITL** in Lansing, Michigan is running a **Winners Week** promotion which is a telephone call-in contest. When they were giving away an album a minute, they got a call from the phone company telling them they jammed their switching system, completely knocking out one exchange and starting on the

second one when the call-in ended. The phone company later advised it would take a minimum of 15,000 calls to knock out one exchange.

The new afternoon drive man at **WITL** in Lansing is **Tommy Wrayton**, who has the 3:00-7:00 p.m. time slot. The new weekend air personality is **Donna Lee Wells**.

Johnny Lee has just taped the Country Crossroads radio show to promote his new ABC release "Sometimes" . . . **Ed Sharp**, operations manager of country **KIKN**, Corpus Christi, reports that according to the latest rating service (Pulse, Oct.-Nov.) they are overall #1 in total adults 25+. They are programming what they call Country Startime, daily between 10-11 a.m. In this hour they feature a particular artist with background information and as many of his or her hit songs as possible. They have found it extremely difficult to obtain bio-information so they say "Help" on bio or give-away . . . **Greg Thomas** is now program director of "Valley Country" station **KUPY** in Puyallup, Washington.

juanita jones



RAY'S WAY — Ray Stevens is shown trying out some new material on Jonathan Fricke, general manager of Warner Bros. Nashville operation. Stevens has been signed to Warner Bros. and is currently working on his debut album for the label in his Nashville studio. From the look on Jonathan's face, we can expect Ray's new songs to keep up the zany tradition which started in the early sixties with tunes like "Gitarzan," "Ahab The Arab" and the unforgettable "Jeremiah Peabody's Polyunsaturated Quick Dissolving Fast Acting Pleasant Tasting Green and Purple Pills."

Donna Fargo; In Films, On Record

LOS ANGELES — Warner Bros. Records and Warner Bros. Pictures are putting a near-lock on country-pop artist Donna Fargo's working hours in the coming years:

WB Records, has signed her to a long-term contract.

Warner Bros. Picture division is concluding a non-exclusive, though multi-

project, multi-media agreement with the star for her services as an actress as well as a composer-singer.

The record signing highlights the company's recent breakthrough in Nashville, along with other activities which include the addition of the label's first country a&r director who will head up the new, expanded offices in Music City.

additions to country playlists fr 36

KLAK — DENVER

Satisfied Wind — Bob Luman — Epic
Texas — Charlie Daniels — Buddah
I'm So Lonesome I Could Cry — Terry Bradshaw — Mercury
You Are The Song — Freddie Hart — Cap.
Till The Rivers All Run Dry — Don Williams — ABC/Dot
You'll Lose A Good Thing — Freddy Fender — ABC/Dot
Thunderstorms — Cal Smith — MCA
I Just Got A Feeling — La Costa — Cap.
19 To 11 — Somebody Loves You — Crystal Gayle
25 To 15 — Standing Room Only — Barbara Mandrell
29 To 16 — Remember Me — Willie Nelson
37 To 17 — Motels And Memories — T.G. Sheppard
36 To 18 — If I Had It To Do All Over Again — Roy Clark
39 To 19 — Roots Of My Raising — Merle Haggard
40 To 20 — Drinking My Baby — Eddie Rabbitt

KFDI — WICHITA

You Could Know As Much About A Stranger — Gene Watson — Cap.
Drinking My Baby — Eddie Rabbitt — Elektra
Till I Can Make It On My Own — Tammy Wynette — Epic
Thunderstorms — Cal Smith — MCA
I Ain't Got Nobody — Del Reeves — UA
49 To 39 — Sweet Sensuous Feelings — Sue Richards

WITL — LANSING

Devil In Your Kisses — Mel Street — GRT
The Battle — George Jones — Epic
Till I Can Make It On My Own — Tammy Wynette — Epic
Thunderstorm — Cal Smith — MCA
Satisfied Mind — Bob Luman — Epic
All The King's Horses — Lynn Anderson — Col
Strawberry Cake — Johnny Cash — Col



SURROUNDED by the important men in her life, RCA country songstress Dottie is shown at the doorway to Top Billing, Inc., Nashville-based talent agency which has signed the young star to an exclusive representation contract.

Pictured l. to r.: Happy Shahan, Dottie's personal manager who was the first to bring the Texas native to the attention of music executives; Tandy C. Rice, Jr. president of Top Billing; RCA record producer Roy Dea.

Executives On The Move fr 12

Flood Appointed To Promotion Post At Dot — Chuck Flood has been named to the Nashville staff of Dot Records as progressive country promotion manager. In his new position, Flood will work on special projects to merchandise and develop the Dot roster, and will also work towards improving artist relations with those entertainers who are inclined to the progressive country style. Flood was formerly head of promotions for Warner Bros. country division.

Lipman Ups Sylvi Brown — Macey Lipman, president of Macey Lipman marketing announced, effective immediately, the appointment of Sylvi Brown as marketing coordinator for his independent firm. Brown's duties include working in all phases of the marketing, promotion, and sales campaigns, coordinating with the various departments of the record companies, radio stations and retail stores to aid and support the particular record or artist involved.

Melvin Heilicher's Regional Sales Mgr. — Sid Melvin named regional sales manager, Heilicher Brothers/J. L. Marsh divisions in the mid-south region. He will be based in Memphis. Melvin was formerly with Handleman Company, Musical Isles Of America and president of Memphis rack jobber, Recording Vending Inc.

Bloom To Amherst Promotion — Maury Bloom has joined the promotion staff of Amherst Records, and will work with national promotion director Richard Sargent from the company's Buffalo office, coordinating airplay on Amherst and DJM product. Bloom was previously on the promotion staff of MCA.

Walker Bang Mgr. — Mike Walker named general manager of Bang Records, working out of Atlanta. He was previously head of operations, national accounts manager with GRC Records after he left Capitol Records in 1973. He will work on Bang's new Paul Davis LP and an album by Peabo Bryson on Bang's new Bullet label.

Petralia Indie — Joe Petralia is back doing independent promotion work in the Washington, Baltimore, Philadelphia, New York, New Jersey, Connecticut, Boston and Providence areas. At present he represents Ivan Mogull Music, and Vito Samela of Artists of America Records. He is based at 2343 Crescent St., Astoria, N.Y. 11105 (212) 626-2497.

Sweet: Label Change Helped The Image

NEW YORK — The Sweet first came to public attention in the U.S. a few years ago as one third of the Bell Records claim on the top three singles. "Little Willie" was a hit, an unusual combination of the styles known as bubblegum and heavymetal. And from then on, it looked as if the Sweet were destined to join the ranks of the one-hit wonders, at least in the U.S. market.

Now the Sweet, who consist of Steve Priest, bass; Mick Tucker, drums; Andy Scott, lead guitar; and Brian Connolly, keyboards, are once again topping the charts with two top ten singles "Ballroom Blitz" and "Fox On The Run," and a consistently selling album, "Desolation Boulevard." They have embarked on their first major U.S. tour, and spoke to **Cash Box** while in New York recently between dates.

Asked why they thought that they could have scored so strongly with "Little Willie," and then be absent from the U.S. charts for so long, they attributed it mostly to the change of record companies from Bell to Capitol. "The old company was not behind us, not into us. We didn't know but a few people there, and the one person who was behind us left. Also at the time we didn't have a U.S. manager. We just bided our time until we found the right record company, the right management, and that time is now." The group now is managed by Ed Leffler and they have a new, self-produced album, "Give Us A Wink," set for release. "Capitol is interested in building a group," said Leffler. "When negotiations were going on with Capitol, there was a rift between the group and their producer/writers Nicky Chinn and Mike Chapman. The material that interested Capitol was mostly written and produced by Chinn and Chapman, but when the break came between the group and the producers, Capitol expressed its faith in the group. They did that by signing a contract."

As for the rift between the Sweet and Chinn and Chapman, who produced "Lit-

tle Willie" as well as all of their early English hits, the band says it was a mutual feeling, that "we had had enough and they had had enough." They felt that Chinn and Chapman were keeping them from doing anything on their own, from experimenting in the studio. "The split was really made a certainty when we had a miss, a single called "Turn It Down," which was turned down by the BBC, by everyone."

When **Cash Box** spoke with the group, they had completed three dates of their 42-concert tour. They found that the U.S. audiences so far have seemed to want to hear the familiar material, the "exciting" rock and roll songs. "Europe's had all the excitement, they want progression. But we are an excitement band, it's just a matter of picking the right numbers, we're always changing the show."

Asked if they planned to remain a "singles group" they said "We are progressing. What we're doing now on stage is no big clever thing, but compared to, say, "Ballroom Blitz," yes, it's different. In the U.K., it's all AM. But the only thing you do when cutting a single there is listen to it through a small speaker to see how it will sound on radio or TV. But we write commercially anyway. Pete Townshend used to say, back in the early days of the Who, that if you go over three minutes on a single things get a bit touchy, but if you use more than three chords, you get called up before the committee." They added that they have a "really good lineup of singles for '76, already in the can."

"We wouldn't have chosen "Ballroom Blitz," as our first single for Capitol. They wanted "Fox On The Run" first, but realized that if "Ballroom" made it, "Fox" was the perfect follow-up, and that if it didn't, then they had another good shot with Fox."

Asked about the next album after "Give Us A Wink," they said "You're asking us a question we haven't even asked ourselves yet. There's no stepping backwards, though."

Atlantic Out With Five LPs

NEW YORK — Atlantic/Atco Records has just released five new albums, headlined by the third album from Bad Company, "Run With The Pack," on Swan Song Records. The release also includes "Savage Eye," the second album by the Pretty Things via Swan Song; the live LP, "Doldinger Jubilee '75" with Passport and guests including Les McCann and Buddy Guy; the debut of Dutch instrumental group Finch, "Glory Of The Inner Force"; and "Baby Face," the LP debut of the Wing and a Prayer Fife and Drum Corps (on Wing and a Prayer Records).

Marketing, merchandising, advertising, and promotion priorities have been set via sales kits circulated to all WEA Corp. sales managers, marketing coordinators and promotion department staff. Merchandising tools have been allocated to the 19 WEA sales offices as point-of-purchase, in-store marketing aids.

Lipton, Blaine Form The Music People

LOS ANGELES — Michael Lipton and Elliot Blaine have formed a new corporation, The Music People, Inc. The new company will be opening two one-stops in the San Francisco area, and has purchased certain assets of Musical Isle of America which has discontinued its one-stop operations in the San Francisco area.

Lipton's career spans more than twenty years as a distributor, rack jobber and marketing executive. He began his career with Cosnat Distributing and has spent the last ten years with United Artists Records in a variety of posts including vice president of marketing, president of UDC, senior vice president of United Artists Records, and most recently as president of Musical Isle of America.

The Music People, Inc. will operate a one-stop location in San Francisco at 467 Sixth Street, and will open a new one-stop location in Oakland at 1025 W. MacArthur Boulevard, on Feb. 2, 1976.

WLAC fr 25

when we get the chance to turn them on to WLAC, whether it be through contest promotions or playing basketball with the other media for charities, these types of things that get our jocks in the limelight, our call letters in the limelight and get us in the mind of the listeners that we want to pick up on."

Station image is not only music and personalities, it's the programmers behind these people and sounds. "Radio still comes down to gut feeling ... we listen, we change with the times and try our utmost to make it work to keep us number one. All the research in the world and all the greatest jocks in the world have gone into radio stations and have blown it. Why? It comes back down to experience, gut feeling and expertise in the business. You make mistakes but like everything else, you learn from them."

Image is an important factor, maybe the most important factor for radio stations and their respective programmers. To repeat ... "work for an image that will strengthen the station and promote yourself and all other personalities. Be aware of what your audience likes and dislikes and reflect a positive warm, human image. That's what it is all about ... image."

Image and this type of attitude from a programming standpoint just goes to show why WLAC is such a highly rated station in Nashville.

Edgar Leslie Dies

NEW YORK — Edgar Leslie, lyricist and former board member of the American Society of Composers, Authors and Publishers, died at Doctors Hospital (22) at the age of 90. Leslie was a charter member of ASCAP when it was founded in 1914 and collaborated with Irving Berlin, Walter Donaldson, James Monaco, Harry Warren and Joe Burke and Fred Ahlert, on such time-honored standards as "For Me And My Gal," "Get Out And Get Under," "Oh What A Pal Was Mary," "Among My Souvenirs," "Moon Over Miami," "Little Gypsy Tearoom" and "We Must Be Vigilant."

deCoteaux Reflects About deCoteaux fr 28

duce I see each artist as an individual. I try to keep everything else out of mind. I direct myself at their concept and creative ability — what they can do and what they can't do. I listen to their previous stuff and research it. I break it down and see if anything is missing.

"Making hit records to me is a game of luck. All Tony and I can do is the best we can with the product and then give it to the record company. I just keep myself in the area of creativity and production. The thing I try to add to all my records is tension. Even in ballads. When I listen to records I listen for the tension and where it breaks down. I work under the assumption that the tune is good, the artist is great, the arranging is great. I pride myself that I can do all things.

"Besides producing, there are many other things I'm into. I have a lot of ideas written down. Right now I think I'm ahead of my time. But maybe soon I will get into it. I just love music. I take each record one at a time. I particularly enjoy the Spinners. I have always been floored by the group even when they were at Motown and were relatively unknown. I also like Sister Sledge very much. I'm very fond of what Barry Manilow does. I feel anybody is capable of having a hit record. That's one of the things I enjoy about working with so many groups. I always feel we can have a hit together, and that's the thrill — to be able to create a hit.

"One interesting thing that I have noticed is the good music coming from Europe. It shows good imagination. They are doing a great job because it's not their music. I don't think I could do their music. If I did German music here I think it would probably sound horrible. I work constantly because I love music. I enjoy each new project because it is a challenge and I'm just a guy that's tryin' to make a livin'."

jess levitt

Midler Named Hasty Pudding Woman Of Year

LOS ANGELES — The Hasty Pudding theatrical club of Harvard University will bestow Bette Midler with its annual "Woman Of The Year" award on Feb. 17 in Cambridge, Mass.

Ms. Midler will be honored in a parade culminating at Harvard Square, followed by an award presentation and a preview of the new Hasty Pudding show, the club's 128th original satire production.

Bette Midler is the 26th annual woman of the year honored by the Hasty Pudding Club. Valerie Harper was honored in 1975, Faye Dunaway in 1974 and Liza Minnelli in 1973. Others include Carol Channing, Shirley MacLaine, Carol Burnett and Katherine Hepburn.

The award is given as a tribute to outstanding women of the theatre who best show "great artistic skill and feminine qualities." Ms. Midler is currently on a national concert tour. She will be starring at the Orpheum Theatre in Boston Feb. 20-24 and will arrive in that city early to be present for the award ceremonies, show and press receipt.

Pickwick Dividend

WOODBURY, N.Y. — Pickwick International Inc. has declared a quarterly cash dividend of \$.08 a share payable to shareholders March 19, 1976.

Corrections

"Just You And I," the new single by Melissa Manchester, was produced by Vini Poncia for Richard Perry Productions, not by Perry himself.

Due to a printer's error, the following LPs did not receive bullets last week: "Helen Reddy's Greatest Hits," Ohio Players' "Rattlesnake" and Bette Midler's "Songs For The New Depression." Two singles, Paul Simon's "50 Ways To Leave Your Lover" and Jonathan Cain's "Till It's Time To Say Goodbye" also should have had bullets.

Look, we tried.
You took
the group on
that 8-city
promo tour ...
big press
kits ... buying
tickets at
all the gigs
... big ads.
The works.

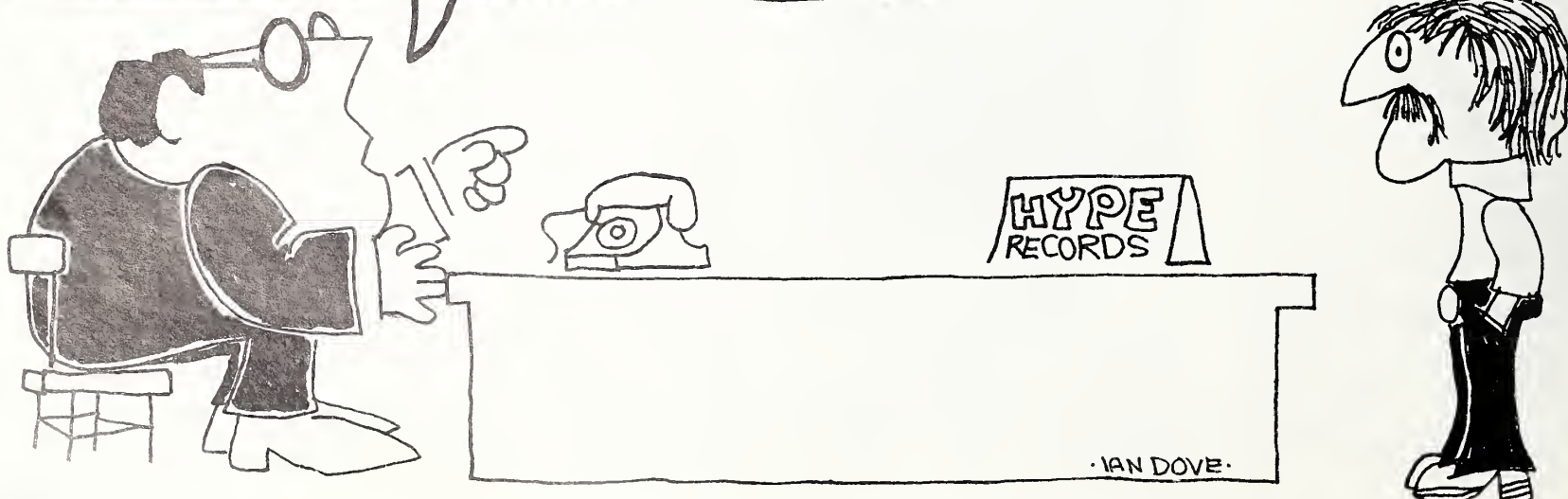
Radio spots
... deejay
parties ...
billboard on
the Strip
... you were
on the road
with them for
five weeks,
really
hustling.

And the group
didn't make it.
It happens.

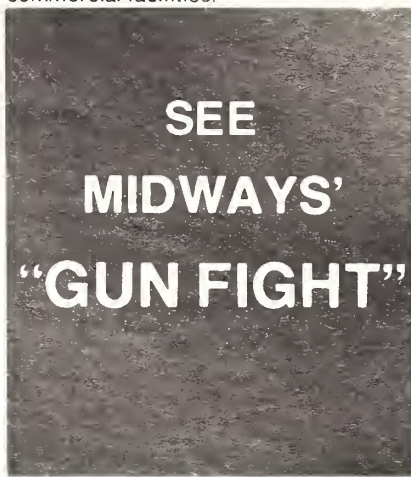
There's one
consolation
though ...

YOUR
expense
account was
just declared

GOLD!



servicing plants, sports stadiums and arenas, office buildings utilities and transportation bases, health care facilities, colleges, elementary and high schools, government agencies and other commercial facilities.



ICMOA To Host 5-Day Music & Games School

CHICAGO — The Illinois Coin Machine Operators Association is sponsoring a 5-day service school the week of February 23-27 at the Elmhurst Holiday Inn, which is located just outside the city limits. The site was chosen for its accessibility to principal tollways and expressways for the convenience of operators and service personnel from the states of Michigan, Indiana and Wisconsin who are being invited to attend.

Daily classes will run from 8:30 a.m. to 12:30 p.m., with luncheon provided by ICMOA. Afternoon sessions will be conducted from 1:30-5:30 p.m. and there will be four evening sessions held on Monday through Thursday between the hours of 6:30 and 10:00 p.m.

In order to round out a complete music and games curriculum, ICMOA enlisted the cooperation of the three major phonograph manufacturers, Rock-Ola, Rowe and Seeburg, to participate in the school. Each will have a representative conducting the respective phonograph classes.

Among the games factories who had confirmed their participation, as of presstime, were Atari, Bally, ChiCoin, Electra, Gottlieb, Midway and Williams; with some additional confirmations pending. Kurz Kasch will also host a session.

ICMOA has secured the services of Bob Rondeau, whose expertise is well known in the trade, to coordinate the entire program.

Evanston Legalizes Pinball Units

CHICAGO — The City Council of suburban Evanston recently passed an ordinance to legalize pinball machines, with the provision that the units be licensed and prohibited for play by anyone "under 14 years of age unless accompanied by a parent or legal guardian."

As stipulated in the ordinance, pingames and other coin-operated amusement devices will require an annual \$100 fee from each proprietor, who will be limited to the ownership of six such machines.

Record Crowd Expected At SCCOA Conv. 2/6-8

COLUMBIA, S.C. — The annual meeting of the South Carolina Coin Operators Association, which draws a very heavy attendance from within its membership ranks each year, as well as a very significant guest attendance from all levels of the industry, will be held February 6-8 at the Carolina Inn in Columbia. About 272 attended last year's meeting and association president Helen Sykes expects to equal or top that figure this year, based on advance requests and the enlistment of 26 new members over the past twelve months.

Convention's agenda will be highlighted by a board meeting on Saturday and a general membership session on Sunday. Guest speakers at the latter will be MOA president Ted Nichols and executive vice president Fred Granger, who'll be attending with their wives. An estimated 27 exhibits (with the possibility of additions before opening day) will comprise the elaborate equipment display which will be an outstanding feature throughout the run of the convention. Ms. Sykes indicated that a diversified array of music, games, video equipment et al will be shown. Running true to form, SCCOA has arranged a very entertaining bill for the annual banquet and floor show, to be headlined by Ronnie Dove and his revue.

Tullio Succeeds Van Vlack As CEO Of Interstate United

CHICAGO — Interstate United Corporation has announced that its board of directors has "accepted with regret" the resignation of Wagner Van Vlack, 58, as chairman and chief executive officer. The board reported Van Vlack tendered his resignation "due to health considerations that make it impossible to continue on a full-time basis." The board immediately elected Van Vlack honorary chairman and said in that capacity he will act as a consultant to the company and will continue as a member of the board.

A spokesman for the board of the nationwide professional food management company said, "At this time we wish to express profound appreciation for Van Vlack's many years of service."

The board announced the election of president Peter A. Tullio, 51, to succeed Van Vlack as chief executive officer.

Tullio joined Interstate United in 1959

as director of purchasing. He was named vice president-purchasing in 1965, executive vice president and member of the board in 1972, and president-chief operating officer in November 1973. He is active in many civic organizations and industry associations. He is a trustee of the Culinary Institute of America and the National Jewish Hospital of Denver. He has been named Man of the Year by the Catering Executive Club of America and as Man of the Year for the Food Service Industry for the State of Israel Bond Drive. Tullio is a member of the National Restaurant Association, the National Automatic Merchandising Association, the National Association of Purchasing Agents and the Illinois Chamber of Commerce.

Interstate United is one of the largest professional food management organizations with sales in excess of \$260 million.

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Cleveland Coin Expands Space, Product Line

CLEVELAND — Shortly after moving into new 40,000 sq. ft. facilities in Cleveland, Mr. Ronald A. Gold, president of Cleveland Coin International, the Seeburg distributing firm, announced

that distributorship agreements had been entered into with Chicago Coin, Allied Leisure, Brunswick Corporation, Electra Games and Ramtek. With its many other major lines, Cleveland Coin

now offers total product and service capabilities in both its vending and games divisions, according to Gold.

On November 17, complete logic board repair departments opened in the firm's Cleveland and Columbus offices. Also in line with a product expansion program, a complete home recreation division has been created to capitalize on the ever growing popularity of equipment for home use.

Robert Griffith, formerly of Martin & Snyder of Ohio, Inc., has been appointed sales manager of the new Cleveland plant. Other recent appointments include that of Ed Beckman as comptroller of the Columbus branch and Mike Tletski to a similar position in Cleveland.

Williams School At Struve



CHICAGO — Among the first games service schools conducted in the new year by Williams Electronics Inc., engineer Leonard Nakielny was a Jan. 22 session at Struve Dist. Co. of Salt Lake City. As depicted in the accompa-



nying photos, area ops and service people attended in full force and were anxious to observe and participate in Nakielny's informative presentation. That's Leonard (center) in photo #2 reviewing the pinball machine mechanism. The school was hosted by Stan Larson.

COA Confirms Meeting Date

FAYETTEVILLE, N.C. — The North Carolina Coin Operators Association, Inc., after recently hosting the most widely attended state convention since the group's revitalization four years ago, confirmed the dates of Aug. 27-29 for its 1976 annual meeting at the Sheraton Motel in Charlotte.

Prior to this date, the group will hold a full membership spring session, Feb. 29, in Winston-Salem with NCCOA attorney Sneed High in attendance to cover any legal or legislative matters on the agenda.

mailing by newly elected president Milton Hobbs, the NCCOA is in sound financial condition and currently enjoying a membership of around seventy.

Hobbs is presently concentrating his efforts on a program to aid members in the servicing of equipment. What he has proposed is an exchange of service hints within the NCCOA ranks for ultimate compilation and distribution to the entire membership. Members are being asked to contribute their personal hints on methods used to extend cabinetry life, shortcuts on service, tools and supplies, and any other suggestions in the area of preserving and servicing equipment.

As indicated in a recent membership

Rosenfield Joins New Way Sales Co.

CHICAGO — Bill Rosenfield has joined the New Way Sales Company of Toronto, Ontario, in the capacity of international sales manager, according to company president Jerry Janda. Rosenfield will be responsible for domestic and foreign sales market development and expansion. He will also assist Janda in the formulation and implementation of customer relations and customer service programs, as well as in the determination



of company policies in areas of management.

Rosenfield, formerly director of general sales for another leading U.S. distribution company, brings 21 years of coin machine industry experience to his post.

Upon his appointment, Rosenfield stated: "I'm very impressed with the development of the coin machine business in Canada and am happy to be part of it. I look forward to meeting the Canadian operators and to contribute whatever I can toward our mutual growth and success."

New Way Sales Company is the exclusive distributor for Rock-Ola in Toronto, Ontario, Canada.

New Site For MOA Notre Dame Seminar

CHICAGO — A new site, the O'Hare Hilton, has been selected for the annual MOA regional seminar, April 30-May 1, which was originally scheduled to be held at Notre Dame University.

The relocation of this important industry was necessitated by the lack of sufficient room accommodations at the Morris Inn, where seminar participants were housed in previous years. The Morris Inn is located on the university campus.

The seminar notably attracts a good sized attendance and it is expected that the O'Hare Hilton, because of its proximity to O'Hare airport, will include an even larger turnout from a wider territorial area of the country.

Notre Dame University faculty members who will conduct the various sessions are Dr. John R. Malone, Dr. William P. (Bill) Sexton, Dr. Salvatore (Sal) Bella with Dr. Gerry Sequin as conference coordinator. Each has taken part in previous seminars.

"The O'Hare Hilton is a new hotel which offers excellent accommodations and meeting room facilities," said MOA's executive vice president Fred Granger, "and it is just across the street from the airport, making it very accessible for the people who will be flying into Chicago for the seminar." Granger said that numerous advance applications were accepted during the MOA convention and indicated that the seminar would attract a considerably larger attendance this year.

ICC Debuts 'Spitfire'

SANTA CLARA, CA — Innovative Coin Corp. (formerly Nationally Entertainment Co.) announced a new two player video game called "Spitfire."

According to Dick Januzzi, president of ICC, "Spitfire" features electronic innovations never before offered to coin-op distributors and their operators."

Features like a 23 inch screen as opposed to the usual 19 inch screen and a micro processor with 68 chips. The board comes with a six month guarantee



and Januzzi boasts of a less than 1% board failure rate.

Actual dimensions of the unit are 54½" high, 25½" deep and 28½" wide. ICC claims that by using the micro processor CPU (Central Processing Unit) the unit in turn, allows for a clearer, more attractive cabinet.

Januzzi also stated that "Spitfire" is the lowest priced fighter game on the market today with a microprocessor."

Innovative Coin Corp. is located at 1755 Comstock St., Santa Clara, Calif. 95050.

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CHICAGO CHATTER

Main topic of discussion in local coin circles these past weeks has been the ATE London convention. It appears there'll be a record U.S. representation this year, on both the manufacturing and distributing levels. As further evidence of this show's widening appeal, an increasing number of manufacturers scheduled the premier of new product expressly for exposure at ATE. The show concluded its three day run last Thursday (29).

COMING SOON from Fascination Ltd. in suburban Elk Grove is a brand new video cocktail table called "700 Handicap," which was introduced at the ATE, according to the firm's **Bob Wick**. Game offers pool, soccer and 1 or 2 player hockey (against the house) and is being scheduled for domestic delivery in about two weeks. Watch for it!

PINBALL MACHINES are selling like crazy at Empire Dist. Inc. As **Arnie Goldberg** observed, the expanding flipper market has created a tremendous demand for just about every new piece in stock, and a dire shortage of used pins. He also noted that video games are remaining steady, with some doing exceptionally well. Empire currently staffs six video technicians, all highly qualified, and all supplementing their training by attending advance study courses, night classes and various industry sessions to enhance their technological knowledge. . . . Incidentally, the recent Rock-Ola 464 showing at Empire was a big success, both in terms of attendance and orders for the new model!

A CONTINGENT FROM Brunswick Corp., headed by **Bob Nixon**, **Hank Hayes** and **Larry Smith**, joined the firm's international sales manager **Otto Steinharter** at the ATE convention. Brunswick debuted two new video games and a 6' English billiard table at the show. Firm is currently setting up for its participation in the NSGA sporting goods show in McCormick Place Feb. 5-8.

IAAPA HAS CONFIRMED the dates of Sept. 17, 18 and 19 for its 1976 Summer Meeting, to be held at the Hershey Motor Lodge and Convention Center in Hershey, Pa. A board of directors meeting has also been scheduled for the 17th.

DATELINE GRAND PRAIRIE, TEXAS — home of Dynamo Corp., where a brand new, 1976 foosball table is being readied for delivery in the near future. **Bob Stuart**, sales manager, said Dynamo is accelerating its efforts in the area of pool table production and that the firm's research and development staff has many interesting projects on the planning board. Dynamo was represented at the ATE convention and will be displaying home and coin-operated pool table and foosball models at the NSGA show in Chicago.

BUSINESS IS VERY GOOD at H.Z. Vending and Sales in Omaha — and that's the word from **Hymie Zorinsky!** As a matter of fact, if present conditions continue to prevail, 1976 will develop into a really super sales year out there. Hymie's recent showing of the Rock-Ola 464 phonograph drew a heavy attendance at the new H.Z. showroom and, as the frosting on the cake, his initial shipment was sold out immediately — with orders to spare! Gamewise, Hymie's done fantastically well with the Gottlieb "Spirit of 76" 4-player and he's looking forward to receiving the factory's soon to be released 2-player.

TALKED TO CDI'S PAUL JACOBS just prior to his departure for London, with the firm's **Ken Anderson** and **Avron Gensburg** to participate in the ATE convention, and learned that the factory has scheduled full production on the popular "Demolition Derby." Unit's being sample shipped to distributors and Paul said initial feedback has been terrific. He added that the CDI 2-player pingame "Hollywood" is developing into one of their most successful pins to date — and the trade can expect the release of a 4-player follow-up called "Cinema" in the near future.

MILWAUKEE MENTIONS

Sign seen on the side of a brightly colored mini-bus over the weekend, "I Buy Old Coin-Operated Amusement Equipment." Looks as if everyone is looking for a piece of the action as far as the oldies but goodies go. Several recent newspaper and magazine articles have certainly sent the collectors out in droves, but it appears to be a good way of getting older pieces of equipment off your hands.

ON WEDNESDAY NIGHT, Jan. 21, 40 children from a local Green Bay Sunday school class spent an amusing evening courtesy of Empire Dist. **Bob Rondeau** told us that the games at Empire's offices were set on free play and the children were allowed to play all of them from 7-8:30 p.m. Needless to say, everyone had a great time (much like being locked in a candy store overnight)! Empire has sponsored several of these evenings in the past — it gives the kids a chance to have some fun for free, and Bob and everyone at Empire feel pretty good about it too! Bob and his wife Bev, spent Thurs. & Fri., Jan. 22-23, at the Holiday Inn in Elmhurst, Ill. finalizing plans for the week long service school Bob is helping organize for the ICMOA. He's done such a fine job in putting together other service schools, we're sure this one is headed for success!

THE SHOWING OF THE NEW Rock-Ola Model 464 was the reason for a get together at Hastings Dist. on Fri., Jan. 23. According to **Jack Hastings**, the new Rock-Ola phonograph drew quite a crowd of operators together for the event, and evoked many comments on the good looks of the new machine. Understand too, that much good food and beverage was consumed at the same time. Jack mentioned that several orders for the new model were elicited that day, and judging from operator comments, this new Rock-Ola is going to be a very strong seller.

STATE ASSOCIATION CALENDAR

1976

- | | |
|---|--|
| February 6-8; South Carolina Coin Ops. Assn., annual conv., Carolina Inn, Columbia | May 7-8; Ohio Music & Amusement Assn., annual conv., Carrousel Inn, Columbus |
| March 19-20-21; Music Operators of Michigan, annual conv., Weber's Inn, Ann Arbor | May 14-15-16; Music and Amusement Assn. (New York), annual conv., Stevensville Country Club, Swan Lake |
| April 9-10-11; Wisconsin Music Merch. Assn., spring conv., Scotsland Resort, Oconomowoc | 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 |

EASTERN FLASHES

As we go to press the annual ATE convention (1/27-29) is just about wrapping up at Alexandria Palace in London so, by the time this column makes print the large contingent attending from this area will have returned to home base. The show was expected to be a big one and we hope to have more specific details in a future issue. . . .

Marty Shumsky of UBI remained stateside while **Scott Daddis** covered the ATE. At present, pool tables are very much in the fore at UBI, as Marty was quick to mention — adding that the firm is in the midst of what will be the best sales month in its ten year history! He said the recently introduced "Adjustapiece" coin drawer, which accepts nickels, dimes and quarters (in increments of 75¢) allowing operators to vend up to 75¢ by a simple flick of a switch, is being widely praised by ops for its efficiency and simplicity of operation! . . . Sorry to learn of the death of coinbiz pioneer **Ed Berg** of Runyon, who succumbed while vacationing in Florida. The Runyon facilities were closed on the day of his funeral. . . . As of this morning (3) American Shuffleboard's **Nick Melone**, **Sol Lipkin**, **Lou Gilbert** and **Dick Delfino** were checking into the Sheraton-Chicago Hotel in the Windy City for their participation in the NSGA sporting goods show, which runs Feb. 5-8 at McCormick Place. American will be displaying a complete line of recreational games — and anticipating the usual heavy traffic at their exhibit! . . . U.S. Billiards is receiving excellent arcade and street location reports on its "Jai Alai" and "Aero Jet" hockey, which have been in such consistently big demand. And we hear from **Len Schneller** that the new "Shark" cocktail table has tested out as a "phenomenal" earner. Model now features a swimmer in place of the dot which had designated the swimmer, and Len's own on the spot observations have supported the fantastic collection reports he's been receiving! Incidentally, with pool table sales booming at U.S. Billiards, Len's been on the move quite a bit explaining a very profitable pricing concept. Give him a call and he'll be happy to elaborate!

UPPER MID-WEST MUSINGS

David Schroeder, Mitchell, So. Dakota, in the cities over the week-end and getting on with his business early Monday morning and on his way home with a truck load of equipment the next day. Bob Lucking in town buying parts, records and a few new machines. . . . The Gordon Runnbergs and their two daughters drove to Florida for two weeks and had a wonderful vacation. Only trouble, it was not long enough. . . . Mr. & Mrs. Al Lippman, Minot, are leaving next week for a 10 day vacation in Hawaii, and they are very excited about the trip. . . . Mr. & Mrs. Archie Meltz, Minneapolis, just returned from a trip to Richmond, Virginia, where they visited their daughter and family. . . . Mr. & Mrs. Jim Stansfield Sr. are driving to Florida for a long vacation and will be stopping off in Nashville for a few days to take in the Ole Opry before continuing their trip. . . . Mr. & Mrs. Stan Hennes are driving to Ft. Meyers, Florida for two weeks. They have friends there which should make it a very nice vacation. . . . Mr. & Mrs. Bob Berquist in the cities for the day on a buying and shopping trip for Judy, who loves to do her shopping at Southdale Plaza. . . . There has been plenty of blizzard and below zero weather around this part of the country, also country roads still closed because of snow, which hasn't helped the op's business any. With all the cockeyed weather operators haven't been complaining too much. Business has still been pretty good. . . . Mr. & Mrs. Jim Donatell, Spooner, in the cities for the day, also Phil Sande from Dickinson, No. Dakota, Newell Sevrenson, Aneta, N.D., Jack Godfrey, Frank Phillips, Winona, and Hal Williamson. . . . Mr. & Mrs. Don Wagner, Detroit Lakes, in town for a couple of days making the rounds. . . . Harold Theisen is on the mend and getting around pretty good with crutches. Broke his ankle last week, slipping on the ice getting out of his car. . . . Mr. & Mrs. Ed. Smith in town as was Dar Holsman from Big Fork. . . . David Lieberman and Harold Okinow and their wives left this week for the Hawaii sunshine.

CALIFORNIA CLIPPINGS

Chris Loumakis of Pico Indoor Sports is pleased to announce the firm's most recent expansion. As of Feb. 1, 1976, Pico will be opening the most comprehensive video logic/monitor repair department in southern California. This department will employ an experienced and skilled staff as well as the finest test equipment available. Chris says, "It is my intention to offer southern California operators the finest and fastest service available at the lowest possible cost. The minimum logic or monitor repair will be \$29.95 (all our work will be warranted). It will also be our objective to provide same day service on all boards and monitors."

Milton S. Greenman of Sega is currently in London for the Amusement Trade Exhibition. Mr. and Mrs. Al Bettelman of C.A. Robinson & Co. are also in London for the International Coin Show. They will be coming back to Los Angeles via southern France (Monte Carlo). From present reports, Leah and Al are having a smashing good time and are liking what they see at the coin show.

Back home, Hank Tronick, sales manager for C.A. Robinson, reports that business is surpassing all expectations with Bally's Bow & Arrow and Midway's Gun Fight leading the procession of so many great games which grace the market today.

Visiting with Hank recently was Mort Levinson of National Coin in Chicago. Mort was reluctant to leave beautiful balmy Los Angeles for Chicago, and his host hated to see him go.

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EVERYWHERE

Another recent visitor of note was Sol Esfeld of American Discount Corp. in Seattle, Wash. Sol says he's never seen the business this good in all his years in coin machine financing.

Mike Hall, amicable and popular service manager of C.A. Robinson & Co., is leaving for Chicago to attend the Midway Service School on Feb. 12-13. He will be accompanied by his lovely wife, Wanda.

Reception of Chicago Coin's Demolition Derby has been phenomenal and we're hoping this shipment will take care of many of the orders now on hand.

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50 SEEBURG 100 selection wall boxes \$5.00 each, 50 Seeburg 160 selection wall boxes \$37.50 each, 10,000 used 45 rpm records 15¢ each. CENTRAL MUSIC CO., P.O. Box 284, 407 E. Ave., D. Killeen, Texas 76541.

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Make sure your check is enclosed

London

Fred Marks, formerly managing director of Philips Records and more recently with Walt Disney, has joined Pye Records as international director replacing Nick Hampton who is now with DJM. As the title implies, Marks will be responsible for the overseas companies of Pye and will be involved with the acquisition of new product.

United Artists group Dr. Feelgood has two concerts at the Odeon Hammersmith in January prior to its first American visit to take part in the United Artists convention at the end of the month. Their current album is "Malpractice."

Harold Shampian launched his newly-formed Champagne Entertainments at MIDEM with an initial artists-and-songwriter roster including neo-rock group Harlow — named after the town in which they were born — and artist/songwriter John-Jon. Denis Taylor has joined the company as producer and will be responsible for all the company's disk material.

Magnet Records has added a new name to its artist roster which already contains such hit makers as Alvin Stardust, and Peter Shelley, as Love Bite makes its debut, "Killer Jaws," aimed at the vast discotheque market. The single is, of course, inspired by the worldwide success of the movie "Jaws." Following their initial success with "There's A Whole Lot Of Loving," Magnet artists Guys 'n Dolls revive the Dusty Springfield smash of the '60s "You Don't Have To Say You Love Me."

Quickies: **James Brown** U.K. and European tour canceled . . . Looks like U.K. success for **Mac and Katie Kissoon** with "I'm Just Dreaming" on State . . . U.A. issued the Peter Townsend number, "Acid Queen" by **Tina Turner** taken from her album of the same name

Set June For 5th Annual Tokyo Music Festival

TOKYO — The Fifth Annual Tokyo Music Festival will be held this June under the auspices of the Tokyo Music Association. The festival will be broken into two sections. The domestic portion will be held June 20 at The Nakano Sun Plaza Hall; the world event is to be held June 27 at the Imperial Theatre.

Over 200 singers from 21 countries took part in last year's festival and still more artists are expected to participate this year in competition for the "Golden Canary" and "Silver Canary" (Young Star Prize) which will be awarded. The golden prize will go to three songs released between Dec. 1, 1975 and May 31, 1976. The winner of the silver prize will be selected from the younger singers this year, both domestic and foreign.

Harrold Fires-Up Polydor Canada With 10-Pt. Peptalk

'1976 Must Be The Year Of Cancon Polydor'

TORONTO — Tim Harrold, president of Polydor's Canadian operation, came out swinging at his first get-together with the label's sales and promotion staff. Harrold has made some changes to streamline the operation which boasts "central warehousing that works."

It was no secret that Harrold was looking for the company to shape up in 1976 as he laid bare his ten-point objectives. "We want to strengthen our position in the market by achieving the maximum potential sales possible for all those

Cyril Shane Bags Rep Rights To Vulcan Publishing Firms

LONDON — Publisher Cyril Shane has concluded a deal to represent Vulcan Records' publishing companies Meter Music and Tukuma Music. Negotiations were conducted between Stephen Shane, on behalf of the Shane Organization and Junior Lincoln, Bob Gilbert and Webster Shrowder of Vulcan. This is Shane's first venture into the reggae field. Shane has also finalized a joint publishing company with Des O'Connor to be known as Kingsize Songs Ltd. Des has written and recorded the first number in the new catalog which is "So Close" also contained on his latest Pye album "With Feelings." A number of cover versions are also being lined up. Shane also has the new Peters and Lee single on Phonogram entitled "Hey Mr. Music Man," an English version of a Ger-

man composition. They also have the re-release of Amen Corner's big hit "If Paradise Is Half as Nice" on the Nems label and Al Wilson's U.S. hit "Show And Tell" on Bell. Stephen Shane has produced a new single by Nicky North entitled "Baby Blue" which is out on EMI.

CBS Meet fr. 9

consecutive days were the first quarter album releases for the Columbia and Epic/Custom labels, as well as the upcoming singles releases. The presentations were produced by Arnold Levine, vice president, advertising/sales promotion material, CBS Records, and his staff, with direction from Don Dempsey, vice president merchandising, Columbia record, and Bruce Harris, director, merchandising, Epic/Custom labels, and their staffs. The upcoming singles releases were previewed by Stan Monteiro, vice president, national promotion, Columbia Records, Bob Sherwood, director, singles promotion, Columbia Records, and Jim Jeffries, director, national promotion Epic/Custom labels.

The performance during the four evenings of music featured both artists new to the CBS family and established acts.

The initial evening of entertainment was highlighted by Willie Nelson, performing and introducing artists from his own Lone Star Productions on the Columbia label. A surprise appearance was made by Tammy Wynette, Moe Bandy, Marty Robbins, Charlie McCoy, Katy Moffatt and Mundo Earwood also played.

The three evenings of progressive, pop r&b, and jazz music featured such recent signings as Doctor Feelgood, Soul Children, B.T. Express, Bonnie Koloc, Return To Forever, Anthony White, Small Wonder and Mother's Finest plus Michael Murphey, the Flying Burrito Brothers and Flo and Eddie.

The week took on an added dimension because a large number of CBS Records' artists took time out from their schedules to attend meetings and shows. Visitors included Chicago, Minnie Riperton, Earth, Wind and Fire, Ted Nugent, Neil Diamond, Donovan, Loggins and Messina, Doc Sevrinsen, Boz Scaggs, Johnny Nash, Billy Joel, Lee Ritenour, Tom Jans, Lisa Hartman and Journey.

A number of awards were presented during the week. At the country show, Segelstein and Lundvall surprised Willie Nelson with a gold record for his Columbia LP, "Red Headed Stranger." On Saturday, Maurice White of Earth, Wind and Fire received two platinum albums for "Gratitude" and "That's The Way Of The World." Billy Joel was given a gold record for "Piano Man." Perhaps the most stunning presentation occurred Saturday evening when a raised curtain revealed a display of 99 platinum albums denoting the achievement of platinum for each of the nine Chicago albums on the Columbia label. The platinum albums were presented to each member of the group who, along with James William Guercio, the group's producer, and Larry Fitzgerald, the group's manager, made a surprise visit to the CBS Records meetings.

Responsible for the coordination and staging of the artists' performances was Sam Hood, director of artist development assisted by Jock McLean, manager, artist services. Coordinating arrangements for the beginning of the year meetings was Roz Blanch, director of merchandising administration and planning, CBS Records.



BRONZE IS BEAUTIFUL, TOO — Pictured, (l to r) are members of Osibisa (standing): Mac Tontoh, Chris Brobby (Osibisa's manager), Selwyn Turnbull (Bronze Records), Mary Wright (WEA promotions), Kofi Ayivor, Del Richardson; (sitting): Teddy Osei, Sol Amarfo and Kiki Gyan. The occasion is a press reception hosted by WEA (Bronze licensees in New Zealand), to launch the group's first Bronze LP, "Welcome Home" in Australia and New Zealand, where Osibisa has been making its third tour. Gerry Bron (the group's producer) and Lilian Bron of Bron, are currently negotiating for U.S. and Canadian distribution of the album.

'Happy As A Sandbag' The London Show To See

Decca Soundtrack Features '40s Nostalgia

LONDON — For an evening of sheer fun and entertainment, "Happy As A Sandbag" is the show to see in London at the moment. A musical by Ken Lee, "Happy As A Sandbag" takes a nostalgic look at the '40s with songs and music of that era. Churchillian speeches, Hitler's hysterical ramblings and wartime cockney humor plus a look back at such music hall veterans as Max Miller and George Formby are woven into a musical which opens

with "Chattanooga Choo Choo" and The Glen Miller Orchestra and keeps up a frenetic pace all the way through to the end. Decca has the soundtrack album which contains such nostalgic oldies as "This Is The Army, Mr. Jones"; "You Stepped Out Of A Dream"; "Room 504"; "We'll Meet Again," and more. Producers Roger Clifford and Peter Fetterman plan to take the show off-Broadway later in the year.

artists available to us," he told his people, continuing with "like it or not we are all measured by whether the figures come out in the black at the end of the year. Profitless prosperity is not enough."

Harrold also pointed up his demands insofar as domestic product is concerned: "We are a Canadian operation and as such have a special task to develop local artists and to showcase their talents to the world. 1976 must be the year when we demonstrate what Cancon means at Polydor."

On marketing, Harrold reminded his staff that it has to "achieve the full sales potential for each sound configuration we market." On employee attitude: "We must sell all types of music with equal conviction and drive. Personal likes and dislikes must not cloud our enthusiasm."

Other objectives covered included competition, how the record industry is competing for "leisure dollars," and how K-Tel has showed record companies how to market records. Harrold touched on the importance of customer relations, and beyond. "We cannot consider a record or tape really sold until it reaches the general public," following the ancient law of the sea — never count your money until it's in your hand.

In summing up his top 10, Harrold told his sales and promo staff: "We must strive to be professional in all that we tackle. Each of us is an ambassador representing Polydor. We all contribute and must feel committed to achieve success in 1976."

Tom Jones Big In South Africa

JOHANNESBURG — A reported 75,000 people have purchased tickets for the first nine days of Tom Jones' concerts in Johannesburg, South Africa, where the artist will appear at the Colesseum Theatre. The concert is purportedly one of the largest to feature a white performer of magnitude before a multi-racial audience.

In addition to the Colesseum, Jones will perform at the Playhouse in Durban and at the Three Arts Theatre in Cape-town.

Tour promoters Alec Magua and Yango John have spent \$25,000 to revamp the Colesseum for Jones' engagement.

Great Britain

TW	LW	
1	1	Bohemian Rhapsody — Queen — EMI — Feldman
2	15	Glass of Champagne — Sailor — CBS — Chappell
3	18	Mama Mia — Abba — Epic — Bocu
4	3	Let's Twist Again/The Twist — Chubby Checker — London — Carlin
5	14	Wide Eyed And Legless — Andy Fairweather-Low — A&M Rondo
6	—	In Duice Jubilo/On Horseback — Mike Oldfield — Virgin — Virgin
7	12	Art For Art's Sake — 10 cc — Mercury — St. Annes
8	20	King Of The Cops — Billy Howard — Penny Farthing — Burlington
9	6	Golden Years — David Bowie — RCA — EMI
10	3	Trail Of The Lonesome Pine — Laurel & Hardy — U.A. — F.D.&H.
11	5	Happy To Be On An Island — Demis Roussos — Philips — EMI
12	—	Itchycoo Park — Small Faces — Immediate — U.A.
13	8	Can I Take You Home — Drifters — Bell — Cookaway/B. Mason
14	16	If I Could — David Essex — CBS — April/Rock On
15	—	Let The Music Play — Barry White — 20th Century — A. Schroeder
16	7	You Sexy Thing — Hot Chocolate — Rak — Chocolate/Rak
17	4	I Believe In Father Christmas — Greg Lake — Manticore — Manticore
18	9	It's Gonna Be A Cold Cold Christmas — Dana — GTO — TicToc/Cookaway
19	—	Love Machine — Miracles — Tamla Motown — Jobete London
20	19	Do The Bus Stop — Fatback Band — Polydor — Burlington

TOP TWENTY LPs

- 1 A Night At The Opera — Queen — EMI
- 2 40 Greatest Hits — Perry Como — K-Tel
- 3 24 Original Hits — Drifters — Atlantic
- 4 Wouldn't You Like It — Bay City Rollers — Bell
- 5 Make The Party Last — James Last — Polydor
- 6 Ommadawn — Mike Oldfield — Virgin
- 7 The Best Of The Stylistics — Avco
- 8 40 Golden Greats — Jim Reeves — Arcade
- 9 Favourites — Peters And Lee — Philips
- 10 Atlantic Crossing — Rod Stewart — Warner Bros.
- 11 All The Fun Of The Fair — David Essex — CBS
- 12 All Around My Hat — Steeleye Span — Chrysalis
- 13 Get Right Intae Him — Billy Connolly — Polydor
- 14 Rolled Gold — Rolling Stones — Decca
- 15 Still Crazy After All These Years — Paul Simon — CBS
- 16 40 Super Greats — Various — K-Tel
- 17 Shaved Fish — John Lennon — Apple
- 18 Wish You Were Here — Pink Floyd — Harvest
- 19 Disco Hits 75 — Various — Arcade
- 20 Elvis Presley's Greatest Hits — Arcade

Germany

TOP TWENTY LPs

- 1 Lady Bump — Penny McLean — Jupiter
- 2 Wenn Du Denkst Du Denkst — Juliane Werding — Hansa
- 3 Morning Sky — George Baker Selection — WEA
- 4 Mamma Mia — Abba — Polydor
- 5 I'm On Fire — 5000 Volts — CBS
- 6 Dolannes Melodie — Paul De Senneville & Oliver Toussaint — Telefunken
- 7 Fly Robin Fly — Silver Convention — Ariola
- 8 Ein Fremdes Madchen — Bernd Cluver — Hansa
- 9 Komm Unter Meine Decke — Gunter Gabriel — Ariola
- 10 Der Letzte Tanz — Christian Anders — EMI
- 11 Sailing — Rod Stewart — WEA
- 12 Josie — Peter Maffay — Telefunken
- 13 Kiss Me Miss Your Baby — Brotherhood Of Man — Ariola
- 14 Disco Polka — Frank Zander — Hansa
- 15 Moviestar — Harpo — EMI
- 16 Shangri La — Costa Cordalis — CBS
- 17 Money Honey — Bay City Rollers — Bell
- 18 Disco Bump — R.B. & Company — BASF
- 19 Umarmst Du Mich — Tina York — CBS
- 20 New York Groove — Hello — Bell

Argentina

TW	LW	
1	1	Cara De Tramposo — Korn — Cacho Castana — Polydor
2	3	Volvere — Pamsco — Diego Verdaguer, Nini Rosso — Music Hall
3	5	Cuando Quieras Donde Quieras — MAI — Dyango — EMI
4	14	Escuchame — Pamsco — Tony Ronald — Music Hall
5	13	Rompan Todo — Fermata — Los Shakers — EMI
6	10	Baby — Relay — Tigre — RCA
7	17	Por Amor Se Da La Vida A Veces — Edifon — Daniel Toro — Microfon
8	4	Dice La Gente Ojos Que No Ven — Clanort — Katunga — RCA
9	12	Y Te Vas — Jose Luis Perales — Microfon
10	9	Perdoname He Sido Una Tonta — Relay — Tormenta — RCA
11	15	En La Soledad De Mi Departamento — MAI — Luciana — EMI
12	—	Dialogo — Melograf — Al Bano/Romina Power — CBS
13	—	Oye Preciosa — Korn — Johnny Halliday — Philips
14	2	Corazon Corazon — Edami — Julio Iglesias — CBS
15	—	Porque Tienes Miedo De Amar — Relay — Pomada — RCA
16	11	Generacion — Pamsco — Anarchic System — Music Hall
17	—	Chico Y El Hombre — Sammy Davis Jr. — Microfon
18	—	Brindo Por Tu Cumpelanos — Edifon — Aldo Monges — Microfon

Japan

TW	LW	
1	6	Oyoge Tayiyakikun — Masato Shimon — Canyon — Pub: Fuji Music
2	1	Oretachino Tabi — Masatoshi Nakamura — Columbia — Pub: NTV Music
3	3	Anohini Kayeritayi — Yumi Arayi — Express/Toshiba — Pub: Alpher Music
4	5	Shiroyi Yakusoku — Momoe Yamaguchi — CBS-Sony — Pub: Tokyo Music
5	2	Sentimental — Hiromi Iwazaki — Victor — Pub: NTV Music
6	4	Memayi — Keyi Ogura — Polydor — Pub: Kitty Music
7	8	Nagoriyuki — Iruka — Panamu/Crown — Pub: Crown MP
9	7	Katamuyita Michishirube — Akira Fuse — King — Pub: Watanabe Music
10	9	Yureteru Watashi — Junko Sakurada — Victor — Pub: Sun Music
11	20	Momen No Hand Ker Chief — Hiromi Oota — CBS-Sony
12	15	That's The Way — KC & Sunshine Band — RVC — Sub Pub: Victor Music
13	10	Shikuramen No Kaori — Akira Fuse — King — Pub: Watanabe Music
14	12	Aozora Hitorikiri — Yoosuyi Inouye — For Life — Pub: Nakayoshi Group
15	14	Heart No Ace Ga Detekonayi — Candies — CBS-Sony — Pub: Watanabe Music
16	19	Otootoyo — Yasuko Nayitoo — Columbia — Pub: JCM
17	17	Aiga Subete — Stylistics — Abco/Victor — Sub Pub: Victor Music
18	—	Saturday Night — Bay City Rollers — Arista/CBS-Sony
19	—	Muenzaka — Grape — Elektra/Warner-Pioneer — Pub: Bird Kikaku, NTV Music, JCM
20	—	Fuyunohino Kayerimichi — Agnes Chan — Warner-Pioneer — Pub: Watanabe Music

TOP TEN LPs

- 1 Akira Fuse Best Album — Katamuyita Michishirube — King
- 2 Cobalt Hour — Yumi Arayi — Toshiba
- 3 Hookoo — Keyi Ogura — Polydor
- 4 Romantic Concert — Hiromi Iwazaki — Victor
- 5 Yumeoibito — Keyi Ogura — Polydor
- 6 Misurimu — Yumi Arayi — Toshiba
- 7 For Ever — Kaguyahime — Crown
- 8 Paul Mauriat/Greatest Hit Reflection — Phonogram
- 9 Good Pages — Yoosuyi Inouye — Polydor
- 10 Ikutsukano Bamen — Kenji Sawada — Polydor

Canada

- 1 General Hand Grenade — Trooper — Legend
 - 2 Anna Marie — Susan Jacks — Casino
 - 3 Down To The Line — Bachman-Turner Overdrive — Mercury
 - 4 Growing Up — Dan Hill — GRT
 - 5 Cowboys To Girls — Sweet Blindness — Quality
 - 6 Loving You Baby — Wednesday — Skyline
 - 7 Make Me Your Baby — Suzanne Stevens — Capitol
 - 8 Roll You Over — Marty Simon — Island
 - 9 Get Out Of The Kitchen — Shawn Jackson — RCA
 - 10 You Got Me Dancin' — Airlift — RCA
- TOP TEN LPs

- 1 Gordon Lightfoot — Gord's Gold — Reprise
- 2 Hagood Hardy — The Homecoming — Attic
- 3 Bachman-Turner Overdrive — Four Wheel Drive — Mercury
- 4 roder Whittaker — Greatest Hits — RCA
- 5 Murray McLauchlan — Only The Silence Remains — True North
- 6 Bruce Cockburn — Joy Will Find A Way — True North
- 7 Dan Hill — GRT
- 8 The Band — Northern Lights Southern Cross — Capitol
- 9 Bachman-Turner Overdrive — Head On — Mercury
- 10 Beau Dommage — Capitol

Italy

TW	LW	
1	1	La Tartaruga — B. Lauzi — Numero 1 — Num. 1/Suv. Zerb.
2	2	Profondo Rosso — Goblin — Cinevox — Bixio
3	3	Lilly — A. Venditti — IT — RCA
4	5	Il Maestro Di Violino — D. Modugno — Carosello — Curci
5	4	The Hustle — Van McCoy — Avco — Ricordi
6	10	Gamma — E. Simonetti Orchestra
7	—	M'Innamorai — Giardino Dei Semplici — CBS — Fantasia
8	9	Bella Dentro — P. Frescura — RCA — RCA
9	7	Tre Campane — Schola Cantorum
10	—	Tu Ca Nun Chiagne — Giardino Dei Semplici — CBS

TOP TEN LPs

- 1 Wish You Were Here — Pink Floyd — EMI
- 2 Lilly — A. Venditti — IT
- 3 Rimmel — F. De Gregori — RCA
- 4 Profondo Rosso — Goblin — Cinevox
- 5 Mina Canta Lucio — Mina — PDU
- 6 Disco Baby — Van McCoy — Avco
- 7 XII Raccolta — F. Papetti — Durium
- 8 Sabato Pomeriggio — C. Baglioni — RCA
- 9 L'Alba — R. Coccante — RCA
- 10 Extra Texture — G. Harrison — Apple

CASH BOX TOP 100 ALBUMS

Rank	Album Title	Artist	Label	Chart Position
1	DESIRE	BOB DYLAN	(Columbia PC 33893)	4
2	STILL CRAZY AFTER ALL THESE YEARS	PAUL SIMON	(Columbia PC 33540)	3
3	GRATITUDE	EARTH, WIND & FIRE	(Col. PG 33694)	1
4	CHICAGO'S GREATEST HITS		(Columbia PC 33900)	2
5	HELEN REDDY'S GREATEST HITS		(Capitol ST 11467)	5
6	HISTORY — AMERICA'S GREATEST HITS	AMERICA	(Warner Bros BS 2894)	6
7	TRYIN' TO GET THE FEELING	BARRY MANILOW	(Arista 4060)	7
8	WINDSONG	JOHN DENVER	(RCA APL 1-1183)	8
9	ALIVE	KISS	(Casablanca NBLP 7020)	9
10	M.U. THE BEST OF JETHRO TULL		(Chrysalis CHR 1074)	28
11	ROCK OF THE WESTIES	ELTON JOHN	(MCA 2163)	10
12	THE HISSING OF SUMMER LAWNS	JONI MITCHELL	(Asylum 7E-1051)	11
13	BLACK BEAR ROAD	C W McCall	(MGM 5008)	16
14	HEAD ON	BACHMAN-TURNER OVERDRIVE	(Mercury SRM 11067)	15
15	KC AND THE SUNSHINE BAND		(T K 603)	12
16	FACE THE MUSIC	ELECTRIC LIGHT ORCHESTRA	(UA LA 546-G)	22
17	A NIGHT AT THE OPERA	QUEEN	(Elektra 7E-1053)	18
18	BAY CITY ROLLERS		(Arista AL 4049)	14
19	FAMILY REUNION	THE O JAYS	(Phila. Int'l PZ 33807)	19
20	RUFUS FEATURING CHAKA KHAN	RUFUS	(ABC ABCD 909)	21
21	FLEETWOOD MAC		(Warner Bros MS 2225)	24
22	LOVE TO LOVE YOU BABY	DONNA SUMMER	(Oasis OCLP 500)	20
23	AFTERTONES	JANIS IAN	(Columbia PC 33919)	45
24	RED OCTOPUS	JEFFERSON STARSHIP	(Grunt BFL 1-099) (Dist. RCA)	13
25	BREAKAWAY	ART GARFUNKEL	(Columbia PC 33700)	23
26	WAKE UP EVERYBODY	HAROLD MELVIN & THE BLUENOTES	(Phila. Int'l PZ 33808)	27
27	TOYS IN THE ATTIC	AEROSMITH	(Columbia PC 33479)	36
28	THE BEST OF CARLY SIMON		(Elektra 7E-1048)	17
29	THOROUGHbred	CAROLE KING	(Ode SP 77034)	—
30	SPINNERS LIVE		(Atlantic SD 2-910)	31
31	WHO I AM	DAVID RUFFIN	(Motown M6-849S1)	32
32	TIMES OF YOUR LIFE	PAUL ANKA	(UA LA 569G)	34
33	ONE OF THESE NIGHTS	EAGLES	(Asylum 7E-1039)	35
34	NUMBERS	CAT STEVENS	(A&M SP 4555)	30
35	ERIC CARMEN		(Arista AL 4057)	46
36	THE WHO BY NUMBERS	THE WHO	(MCA 2161)	26
37	WISH YOU WERE HERE	PINK FLOYD	(Columbia PC 33453)	33
38	SEALS & CROFTS' GREATEST HITS		(Warner Bros BS 2886)	37
39	CITY OF ANGELS	THE MIRACLES	(Tamla T6-339S1)	39
40	THE HUNGRY YEARS	NEIL SEDAKA	(MCA/Rocket PIG 2157)	40
41	MAIN COURSE	BEE GEES	(RSO SO 4807)	44
42	HONEY	THE OHIO PLAYERS	(Mercury SRM 1-1038)	38
43	SONGS FOR THE NEW DEPRESSION	BETTE MIDLER	(Atlantic SD 18155)	67
44	NATIVE SONS	LOGGINS & MESSINA	(Columbia PC 33578)	72
45	FRAMPTON COMES LIVE		(A&M SP 3703)	81
46	LIVE	STEPHEN STILLS	(Atlantic SD 18156)	52
47	NORTHERN LIGHTS — SOUTHERN CROSS	THE BAND	(Capitol ST 11440)	29
48	STORY	THE FOUR SEASONS	(Private Stock PS 7000)	43
49	DESOLATION BLVD.	SWEET	(Capitol ST 11395)	49
50	MOVIN' ON	COMMODORES	(Motown M6-848S1)	47
51	THE DREAM WEAVER	GARY WRIGHT	(Warner Bros BS 2868)	71
52	SWANS AGAINST THE SUN	MICHAEL MURPHEY	(Epic PE 33851)	57
53	HORSES	PATTI SMITH	(Arista AL 4060)	56
54	LOVE WILL KEEP US TOGETHER	THE CAPTAIN & TENNILLE	(A&M 3505)	50
55	JOHN DENVER'S GREATEST HITS		(RCA CPL 1-0374)	55
56	RATTLESNAKE	OHIO PLAYERS	(Westbound W211)	62
57	HOT CHOCOLATE		(Big Tree BT 89512)	60
58	CRISIS? WHAT CRISIS?	SUPERTRAMP	(A&M 4560)	59
59	RHINESTONE COWBOY	GLEN CAMPBELL	(Capitol 11430)	57
60	ELTON JOHN'S GREATEST HITS		(MCA 2128)	61
61	SIREN	ROXY MUSIC	(Atco 36-127)	42
62	FOOL FOR THE CITY	FOGHAT	(Bearsville 6959)	74
63	NEW YORK CONNECTION	TOM SCOTT	(Ode SP 77033)	69
64	MAHOGANY	ORIGINAL SOUNDTRACK FEATURING DIANA ROSS	(Motown M6-858S1)	25
65	ZUMA	NEIL YOUNG	(Warner Bros. MS 2242)	41
66	HOUSE PARTY	THE TEMPTATIONS	(Gordy G6-973S1)	54
67	ELITE HOTEL	EMMYLOU HARRIS	(Warner Bros. MS 2236)	86
68	PRISONER IN DISGUISE	LINDA RONSTADT	(Asylum 7E 1045)	70
69	BEGINNINGS	STEVE HOWE	(Atlantic SD 18154)	58
70	GORD'S GOLD	GORDON LIGHTFOOT	(Warner Bros. BS 2237)	48
71	HAIR OF THE DOG	NAZARETH	(A&M SP 4511)	90
72	SCHOOL BOYS IN DISGRACE	THE KINKS	(RCA LPL 15102)	64
73	MASQUE	KANSAS	(Kirshner PZ 33806) (Dist. Epic)	82
74	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY	ELTON JOHN	(MCA 2142)	68
75	BORN TO DIE	GRAND FUNK RAILROAD	(Capitol ST 11482)	89
76	THE ROAD GOES ON FOREVER	THE ALLMAN BROTHERS BAND	(Capricorn 2CP 0164)	65
77	STATION TO STATION	DAVID BOWIE	(RCA APL 11327)	—
78	CITY LIFE	THE BLACKBYRDS	(Fantasy F9490)	78
79	BORN TO RUN	BRUCE SPRINGSTEEN	(Columbia PC 33795)	77
80	BARRY WHITE'S GREATEST HITS		(20th Century 493)	76
81	PHOTOGRAPHS AND MEMORIES, HIS GREATEST HITS	JIM CROCE	(ABC ABCD 835)	97
82	BEFORE THE NEXT TEARDROP FALLS	FREDDY FENDER	(ABC/Dot 2020)	93
83	CLEARLY LOVE	OLIVIA NEWTON-JOHN	(MCA 2148)	80
84	FANDANGO	ZZ TOP	(London PS 656)	91
85	INSEPARABLE	NATALIE COLE	(Capitol 11429)	88
86	FISH OUT OF WATER	CHRIS SQUIRE	(Atlantic SD 18159)	137
87	PLACES AND SPACES	DONALD BYRD	(Blue Note BNLA 549-G) (Dist. U A)	73
88	IF THE SHOE FITS	PURE PRAIRIE LEAGUE	(RCA APL 11247)	—
89	CONEY ISLAND BABY	LOU REED	(RCA APL 1-0915)	—
90	YOU GOTTA WASH YOUR ASS	REDD FOX	(Atlantic SD 18157)	101
91	SKY HIGH	JIGSAW	(Chelsea CHL 509)	84
92	SAVE ME	SILVER CONVENTION	(Midland Int'l. BKL 11-1129) (Dist. RCA)	53
93	SEDAKA'S BACK	NEIL SEDAKA	(Rocket 463) (Dist. MCA)	96
94	TEASER	TOMMY BOLIN	(Nemperor NE 436)	103
95	THE SALSOUL ORCHESTRA		(Salsoul SZS 5501)	107
96	INSIDE	KENNY RANKIN	(Little David LD 1009)	106
97	FROM EVERY STAGE	JOAN BAEZ	(A&M SP 3704)	—
98	DISCO CONNECTION	ISAAC HAYES MOVEMENT	(Hot Buttered Soul ABCD 923)	127
99	BLAST FROM YOUR PAST	RINGO STARR	(Apple SW 3422)	63
100	FALLIN' IN LOVE	HAMILTON, JOE FRANK & REYNOLDS	(Playboy PB 407)	123

cashbox top albums/101 to 200

101	LET'S DO IT AGAIN THE STAPLE SINGERS (Capitol CU 5005)	95	135	ENDLESS SUMMER BEACH BOYS (Capitol ST 11307)	130	168	WHY CAN'T WE BE FRIENDS WAR (United Artists LA 441-G)	161
102	STRUTTIN' MY STUFF ELVIN BISHOP (Capricorn CP 0165)	119	136	BETWEEN THE LINES JANIS IAN (Columbia PC 33394)	139	169	THE HOMECOMING HAGOOD HARDY (Capitol ST 11468)	172
103	FEELS SO GOOD GROVER WASHINGTON JR. (Kudu KU 24S1)	75	137	AN EVENING WITH JOHN DENVER (RCA CPL 2-0764)	135	170	SHOWCASE THE SYLVERS (Capitol ST 11465)	194
104	WIND ON THE WATER DAVID CROSBY/GRAHAM NASH (ABC ABCD 902)	83	138	YOU ARETHA FRANKLIN (Atlantic SD 18151)	104	171	THE CHIEFTAINS (Island ILPS 9334)	182
105	FRANKIE VALLI GOLD (Private Stock PS 2001)	102	139	JOURNEY TO LOVE STANLEY CLARKE (Nemperor NE 433)	121	172	SHAME ON THE WORLD THE MAIN INGREDIENT (RCA APL 1-1003)	169
106	WHO LOVES YOU THE FOUR SEASONS (Warner Bros./Curb BS 2900)	66	140	RELEASE HENRY GROSS (Lifesong LS 6002)	—	173	MUSIC FROM THE SOUNDTRACK OF BARRY LYNDON (Warner Bros. BS 2903)	178
107	EQUINOX STYX (A&M SP 4559)	117	141	DANCE YOUR TROUBLES AWAY ARCHIE BELL & THE DRELLS (TSOP PZ 33844)	152	174	TRACK OF THE CAT DIONNE WARWICK (Warner Bros. BS 2893)	174
108	LET THE MUSIC PLAY BARRY WHITE (20th Century T502)	—	142	LED ZEPPELIN IV (Atlantic SD 7208)	150	175	PARIS (Capitol ST 11464)	—
109	MUSIC MAESTRO PLEASE LOVE UNLIMITED ORCHESTRA (20th Century T480)	113	143	AROUND THE WORLD LIVE IN CONCERT THE OSMONDS (MGM M3 JB-5012)	148	176	SANDMAN NILSSON (RCA APL 11031)	—
110	THE FACES I'VE BEEN JIM CROCE (Lifesong LS 900)	85	144	THE VERY BEST OF RAY STEVENS (Barnaby BR 6018)	145	177	LOOK INTO THE FUTURE JOURNEY (Columbia PC 33904)	—
111	COME TASTE THE BAND DEEP PURPLE (Warner Bros. PR 2895)	98	145	MORRIS ALBERT (RCA APL 1-1018)	132	178	THE OUTLAWS WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER and TOMPALL GLASER (RCA APL 11321)	—
112	HE'S A FRIEND EDDIE KENDRICKS (Tamla T6 343S1)	129	146	TOUCH JOHN KLEMMER (ABC ABCD 922)	147	179	MYSTIC VOYAGE ROY AYERS UBIQUITY (Polydor 6057)	193
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115	THE BEST OF GLADYS KNIGHT AND THE PIPS (Buddah BDS 5653)	—	149	TOGETHER ANNE MURRAY (Capitol ST 11443)	142	182	RUSTY WIER (20th Century T495)	188
116	BACK HOME AGAIN JOHN DENVER (RCA CPL 1-0548)	108	150	SEARCHIN' FOR A RAINBOW MARSHALL TUCKER (Capricorn CP 1031)	136	183	TAPESTRY CAROLE KING (Ode 77099) (Dist: A&M)	187
117	CAT STEVENS' GREATEST HITS (A&M 4519)	112	151	GET YOUR WINGS AEROSMITH (Columbia PC 32847)	177	184	DAVID COURTNEY'S FIRST DAY (United Artists UALA 655G)	—
118	AN EVENING WITH WALLY LONDO FEATURING BILL SLASZO GEORGE CARLIN (Little David LD 1008)	92	152	DAN HILL (20th Century T500)	153	185	JESSI JESSI COLTER (Capitol ST 11477)	—
119	AEROSMITH (Columbia PC 32005)	156	153	BARRY MANILOW I (Arista 4007)	125	186	FIREBIRD TOMITA (RCA APL 11312)	—
120	SIMON & GARFUNKEL'S GREATEST HITS (Col. PC 31350)	94	154	FINGER LICKIN' GOOD DENNIS COFFEY (Westbound W212)	155	187	MIDNIGHT LIGHTNING JIMI HENDRIX (Warner Bros. MS 2229)	140
121	DAWN'S GREATEST HITS TONY ORLANDO & DAWN (Arista AL 4045)	115	155	BEAST FROM THE EAST MANDRILL (United Artists UA LA 577-G)	167	188	SUNBURST FINISH BE-BOP DELUXE (Capitol ST 11478)	—
122	RED HEADED STRANGER WILLIE NELSON (Columbia KC 33482)	99	156	BAD LUCK ATLANTA DISCO BAND (Ariola America ST 10004)	171	189	BOHANNON (Dakar DK 76917)	190
123	ATLANTIC CROSSING ROD STEWART (Warner Bros. BS 2875)	114	157	OMMADAWN MIKE OLDFIELD (Virgin PZ 33913)	154	190	MR. JAWS DICKIE GOODMAN (Cash DR 6000)	141
124	DIAMONDS & RUST JOAN BAEZ (A&M SP 4527)	100	158	PRESSURE SENSITIVE RONNIE LAWS (Blue Note BN-UA 452-G)	144	191	MOTHERSHIP CONNECTION PARLIAMENT (Casablanca NBLP 7022)	198
125	PHILADELPHIA FREEDOM MFSB (Phila Int'l. PZ 33845)	79	159	THE BUTTERFLY BALL & THE GRASSHOPPER FEAST ROGER GLOVER & GUESTS (UK UKL 56800) (Dist: Phonogram)	164	192	RAISING HELL THE FATBACK BAND (Event EV 6905) (Dist: Polydor)	196
126	OUR DAY WILL COME FRANKIE VALLI (Private Stock PD 2006)	109	160	FEELINGS JOHNNY MATHIS (Columbia PC 33887)	120	193	FUNKY KINGSTON TOOTS AND THE MAYTALS (Island ILPS 9330)	157
127	VENUS AND MARS WINGS (Capitol SMAS 11419)	128	161	IS IT SOMETHING I SAID RICHARD PRYOR (Warner Bros. MS 2227)	118	194	KICKIN' MIGHTY CLOUDS OF JOY (ABC ABCD 899)	—
128	THE HEAT IS ON THE ISLEY BROTHERS (T-Neck PZ 33536)	110	162	FLEETWOOD MAC IN CHICAGO (SIRE Sash 3715/2)	163	195	LIVE MUTHA BLACK OAK ARKANSAS (Atco SD 36-128)	197
129	TED NUGENT (Epic PE 33692)	131	163	SHAVED FISH JOHN LENNON (Apple SW 3421)	126	196	DRAMA V THE DRAMATICS (ABC ABCD 916)	184
130	SAFETY ZONE BOBBY WOMACK (United Artists LA 544G)	134	164	WHO'S TO BLESS AND WHO'S TO BLAME KRIS KRISTOFFERSON (Monument PZ 33379)	151	197	TROPEA JOHN TROPEA (Marlin 2200) (Dist. TK)	—
131	CRACK THE SKY (Lifesong LS 6000)	133	165	BRASS CONSTRUCTION (UA LA 545-G)	179	198	AMERICAN GRAFFITI, Vol. III VARIOUS ARTISTS (MCA 28008)	—
132	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE (Columbia PC 33280)	138	166	IT'S ONLY LOVE RITA COOLIDGE (A&M SP 4531)	159	199	CONFESSIN' THE BLUES ESTHER PHILLIPS (Atlantic SD 1680)	—
133	CAPTURED ANGEL DAN FOGELBERG (Full Moon/Epic PE 33499)	122	167	REFLECTIONS JERRY GARCIA (Round RX LA565-G/RX-107) (Dist: UA)	—	200	HOT SHOT JUNIOR WALKER & THE ALL STARS (Soul S6-745S1) (Dist: Motown)	—
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