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ART AND RECORDINGS DEPT.

ERIC CARMEN/2ND CAREER HAPPINESS

*Rack's Share Of Business
Cut To 40% — Shift To Retail*

*NEC's 16th Confab:
Virtual 'Smorgasbord'*

*Brunswick Trial Ends
With Four Convicted*

CBS, WCI Record Divisions Analyzed

*New Carly Simon LP
May Lead To Some Gigs*

*Harvey Cooper Named
Senior VP, Mkt. At 20th*

*Breaking New Acts:
Key To The Future (Ed)*

"Disco Lady" is just shy of that mark right now, less than a month after its release. That makes it one of the fastest-selling singles in Columbia Records' history. It's in the top ten in almost every major market, and hitting the number one spot on many R&B stations.

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Eargasm
including:
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Running Out Of Lies



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cash box editorial

Breaking New Acts — Key To The Future

One record executive recently responded to the question of "How's business?" by saying, "we had our best quarter ever, our best year in history, gold records galore, but we didn't break any new artists." It is that 'but' that might come back to haunt the house of hits if action isn't taken now.

The record industry is a business that nurtures optimism and lives off the successful alliance of dedicated professionalism and talent, but the renewal of that talent should be the full-time obligation of those who sell it. Fortunately, there is a growing awareness of the need to develop new talent, not just in music, but in all areas of entertainment. Large industries continue growing by developing new products. They spend untold millions of dollars (taken from successful ventures) to research and develop these products. The record industry should do the same — perhaps even more than it is currently doing.

Ariola America president Jay Lasker stated, "If you're going to break new acts, you have to build enough profit into your established artists to give you the money to spend on developing new talent." **Cash Box** feels Lasker's point is well taken. The public has gotten used to an incredible variety of musical genius and it won't be satisfied unless it is given someone new to worship and idolize. The record industry must prepare for tomorrow's demand now, by encouraging and supporting talent everywhere.

With radio playlists writing their own sequel to "The Incredible Shrinking Man," record labels have to work harder than ever to break new talent. The temptation on the part of radio to pass over a new act and play 'only the hits' is understandable, but shouldn't be accepted with a shrug of the shoulders. Ask any established artist about his or her first break and you'll find out it was won at great sacrifice. Significantly, all of today's superstars adamantly support the quest for new talent, a fact evidenced by the number of personal proteges these stars help develop.

Cash Box has always promoted new talent aggressively, and we feel very strongly that the music industry can only grow and prosper by total dedication to the cause. Lasker put the issue in perspective: "The climate is such that you can't possibly break as many new acts as you did five years ago, but there's always going to be an opportunity for a company with fresh ideas and enthusiasm. It's harder, but it's still there. Talent is the key."

Indeed, talent is the key. More than ever, the record industry needs that fresh outlook and enthusiasm Lasker describes. Tomorrow's superstars hang in the balance.



**NUMBER ONE
SINGLE OF THE WEEK**
LOVE MACHINE
THE MIRACLES — Tamla
Writers: W. Moore, W. Griffin
Pub: Jobete, Grimora/ASCAP



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

CASHBOX TOP 100 SINGLES

March 6, 1976

		3/6	2/28			3/6	2/28			3/6	2/28
1	LOVE MACHINE Miracles (Tamla 54262)	2	5	34	INSEPARABLE Natalie Cole (Capitol 4193)	39	44	66	BREAKING UP IS HARD TO DO Neil Sedaka (Rocket PIG 40500)	33	24
2	ALL BY MYSELF Eric Carmen (Arista AS 0165)	3	4	35	ONLY LOVE IS REAL Carole King (Ode 66119-S)	43	53	67	FOPP Ohio Players (Mercury 73775)	82	—
3	THEME FROM S.W.A.T. Rhythm Heritage (ABC 12135)	1	2	36	BABY FACE Wing & A Prayer Five & Drums Corps (Wing & A Prayer HS 103) (Dist: Atlantic)	37	38	68	SING A SONG Earth, Wind & Fire (Columbia 3-10251)	47	34
4	50 WAYS TO LEAVE YOUR LOVER Paul Simon (Columbia 3-10270)	4	1	37	TRACKS OF MY TEARS Linda Ronstadt (Asylum 45295-A)	25	25	69	WE CAN'T HIDE IT ANYMORE Larry Santos (Casablanca MB 844)	80	91
5	TAKE IT TO THE LIMIT Eagles (Asylum 45293-A)	5	7	38	ACTION Sweet (Capitol P4220)	53	69	70	UNION MAN Cate Brothers (Asylum E45294-A)	78	89
6	LONELY NIGHT (ANGEL FACE) Captain & Tennille (A&M 1782-S)	7	13	39	VENUS Frankie Avalon (DeLite 1578)	44	48	71	BREAKAWAY Art Garfunkel (Columbia 3-10273)	40	39
7	DREAM WEAVER Gary Wright (Warner Bros. WBS 8167)	8	16	40	LOVE ROLLERCOASTER The Ohio Players (Mercury 436)	35	29	72	RENEGADE Michael Murphey (Epic 8-50184)	42	45
8	DECEMBER 1963 (OH WHAT A NIGHT) Four Seasons (Warner Bros./Curb WBS 8168)	14	17	41	WAKE UP EVERYBODY (PART I) Harold Melvin & The Blue Notes (Phila. Int'l ZS 8-3579)	30	15	73	IF ONLY YOU BELIEVE (JESUS FOR TONIGHT) Michel Polnareff (Atlantic 3314)	84	94
9	FANNY (BE TENDER WITH MY LOVE) Bee Gees (RSO SO 519)	10	12	42	CONVOY C.W. McCall (MGM M 14839)	38	32	74	SOMEWHERE IN THE NIGHT Helen Reddy (Capitol P4192)	31	20
10	LOVE HURTS Nazareth (A&M 1671)	12	14	43	YOU'LL LOSE A GOOD THING Freddie Fender (ABC/Dot DOA 17607)	51	57	75	SHANNON Henry Gross (Lifesong 45002)	—	—
11	SWEET THING Rufus featuring Chaka Khan (ABC 12149)	15	18	44	HOLD BACK THE NIGHT Trammps (Buddah BDA 507)	45	47	76	FOOLED AROUND AND FELL IN LOVE Elvin Bishop (Capricorn CPS 0252)	—	—
12	DREAM ON Aerosmith (Columbia 3-10278)	16	19	45	THERE'S A KIND OF HUSH (ALL OVER THE WORLD) Carpenters (A&M 1800-S)	74	—	77	STRANGE MAGIC Electric Light Orchestra (UA XW770-Y)	—	—
13	GROW SOME FUNK OF YOUR OWN Elton John (MCA 40505)	9	10	46	GOOD HEARTED WOMAN Waylon Jennings & Willie Nelson (RCA 10529)	55	68	78	NURSERY RHYMES (PART I) People's Choice (TSOP ZS 8-4773)	85	86
14	MONEY HONEY Bay City Rollers (Arista AS 0170)	18	23	47	I HEARD IT THROUGH THE GRAPEVINE Creedence Clearwater Revival (Fantasy F759-A-M)	49	52	79	THE JAM Graham Central Station (W.B. WBS 8175)	86	88
15	I LOVE TO LOVE YOU BABY Donna Summer (Oasis 401)	6	3	48	'TIL IT'S TIME TO SAY GOODBYE Jonathan Cain (October OCT 1001-AS)	48	51	80	THE GAME IS OVER (WHAT'S THE MATTER WITH YOU) Brown Sugar (Capitol P4198)	89	100
16	GOLDEN YEARS David Bowie (RCA JH 10441)	19	21	49	LOVE FIRE Jigsaw (Chelsea CH 3037)	60	72	81	SCOTCH ON THE ROCKS The Band Of The Black Watch (PS 45055)	83	87
17	SQUEEZE BOX The Who (MCA 40475)	11	11	50	BANAPPLE GAS Cat Stevens (A&M 1785)	52	54	82	LIVING FOR THE WEEKEND O'Jays (Phila. Int'l ZS8 3587-3)	—	—
18	I FEEL LIKE A BULLET (IN THE GUN OF ROBERT FORD) Elton John (MCA 40505)	22	27	51	TANGERINE Sal Soul Orchestra (Sal Soul 2004)	56	62	83	MOZAMBIQUE Bob Dylan (Columbia 3-10298)	—	—
19	ONLY 16 Dr. Hook (Capitol 4171)	27	31	52	JUST YOU AND I Melissa Manchester (Arista 0168)	59	71	84	SARA SMILE Hall & Oates (RCA JH 10530)	95	97
20	THE WHITE KNIGHT Cledus Maggard & The Citizens Band (Mercury 73751)	21	22	53	THE HOMECOMING Hagood Hardy (Capitol 4156)	50	49	85	COLORADO CALL Shad O'Shea (Private Stock 45071)	87	—
21	BOHEMIAN RHAPSODY Queen (Elektra E-45297)	24	28	54	LET YOUR LOVE FLOW Bellamy Brothers (Warner Bros./Curb 8169)	63	75	86	HE'S A FRIEND Eddie Kendricks (Tamla T54266)	90	92
22	SLOW RIDE Foghat (Bearsville BSS 0306)	23	26	55	IN FRANCE THEY KISS ON MAIN STREET Joni Mitchell (Asylum E45298-A)	57	61	87	JANUARY Pilot (EMI P4202)	88	90
23	JUNKFOOD JUNKIE Larry Groce (Warner Bros./Curb 8165)	26	30	56	KEEP HOLDIN' ON Temptations (Gordy G7146-F)	61	70	88	MISTY BLUE Dorothy Moore (Malaco M 1029) (Dist: TK)	—	—
24	CUPID Tony Orlando & Dawn (Elektra E45302-A)	28	35	57	I DO, I DO, I DO, I DO, I DO, I DO Abba (Atlantic 3310)	68	80	89	GIVE ME AN INCH GIRL Robert Palmer (Island IS 049A)	91	95
25	LOVE IS THE DRUG Roxy Music (Atco 7042)	29	33	58	HIT THE ROAD JACK Stampeders (Quality QA 501)	65	77	90	LOCOMOTIVE BREATH Jethro Tull (Chrysalis CRS 2110)	93	96
26	RIGHT BACK WHERE WE STARTED Maxine Nightingale (United Artists XW 752)	32	50	59	LOOKING FOR SPACE John Denver (RCA JH 10586)	71	—	91	THE CALL Anne Murray (Capitol P4207)	94	—
27	DISCO LADY Johnnie Taylor (Columbia 3-10281)	41	60	60	LORELEI Styx (A&M 1786-S)	69	81	92	TEXAS Charlie Daniels Band (Kama Sutra KA 607)	92	93
28	EVIL WOMAN Electric Light Orchestra (UA XW 729-Y)	13	9	61	HIGHFLY John Miles (London 5N-20084)	70	79	93	RHIANNON Fleetwood Mac (Reprise RPS 1345)	—	—
29	YOU SEXY THING Hot Chocolate (Big Tree BT 16047)	17	6	62	WITHOUT YOUR LOVE (MR. JORDAN) Charlie Ross (Big Tree BT 16056)	72	84	94	SHE'S A DISCO QUEEN Oliver Sain (Abet 9463)	96	—
30	DEEP PURPLE Donny & Marie Osmond (MGM M 14840)	36	46	63	TAKE IT LIKE A MAN Bachman-Turner Overdrive (Mercury 73766)	64	65	95	YOU ARE BEAUTIFUL Stylists (Avco AV 4664)	100	—
31	BOOGIE FEVER The Sylvers (Capitol 4179)	46	58	64	SHOW ME THE WAY Peter Frampton (A&M 1795)	75	—	96	EH! CUMPARI Gaylord & Holiday (Prodigal P0622F)	99	—
32	SWEET LOVE Commodores (Motown M 1381FA)	34	37	65	NEW ORLEANS Staple Singers (Curton CMS 0113)	73	83	97	LOVE ME TONIGHT Head East (A&M 1784)	98	—
33	I WRITE THE SONGS Barry Manilow (Arista AS 0157)	20	8					98	(CALL ME) THE TRAVELING MAN Masqueraders (Hot Buttered Soul ABC 12157)	97	—
								99	LET'S GROOVE Archie Bell & The Drells (TSOP ZS8-4775)	—	—
								100	HAPPY MUSIC Blackbyrds (Fantasy F-762-A-S)	—	—

ALPHABETIZED TOP 100 (INCLUDING PUBLISHERS AND LICENSEES)

Action (Sweet/WB — ASCAP)	38	Good Hearted (Baron/Willie Nelson — BMI)	46	Lonely Night (Angel Face/Kirshner — BMI)	6	Slow Ride (Knee Trembler — ASCAP)	22
All By Myself (CAM-USA — BMI)	2	Grow Some Funk (Big Pig/Leeds/ Yellow Dog — ASCAP)	13	Looking For Space (Cherry Lane — ASCAP)	59	Somewhere In (Almo/Irving — ASCAP)	74
Baby Face (WB Music — ASCAP)	36	Happy Music (Elgy — BMI)	100	Lorelei (Almo/Stylian — ASCAP)	60	Squeeze Box (Towser — BMI)	17
Banapple Gas (Ashtar B.V. — BMI)	50	He's A Friend (Stone Diamond/ Mighty Three — BMI)	86	Love Fire (Coral Rock/American Dream/ Belsize — ASCAP)	49	Strange Magic (Unart/Jet — BMI)	77
Bohemian (B. Feldman/T/AS Trident — ASCAP)	21	High Fly (Burlington — ASCAP)	61	Love Hurts (House of Bryant — BMI)	10	Sweet Love (Jobete/Commodores — ASCAP)	32
Boogie Fever (Terren Vibes/ Bullpen — ASCAP/BMI)	31	Hit The Road Jack (Tangerine — BMI)	58	Love Is The Drug (TRC-Cheshire — BMI)	25	Sweet Thing (American B-casting — ASCAP)	11
Breaking Away (Almo/Caledonian Steam — BMI)	71	Hold Back (Golden Fleece/Mured — BMI)	44	Love Machine (Jobete/Grimora — ASCAP)	1	Take It To The Limit (Benchmark/ Top Soil — BMI)	63
Breaking Up / Screen Gems-Col — BMI)	66	I Do, I Do (Countless — BMI)	57	Love Me Tonight (Zuckschank/Irving — BMI)	97	Take It To The Limit (Benchmark/ Kicking Bear — ASCAP)	5
(Call Me) The Traveling (Incense — BMI)	98	I Feel Like A Bullet (Big Pig/Leeds — ASCAP)	18	Love Rollercoaster (Ohio Players/ Unichappell — BMI)	40	Tangerine (Famous — ASCAP)	51
Colorado Call (Counterpoint — BMI)	85	If Only (Oxygen/W.B./Maya — ASCAP)	73	Love Rollercoaster (Ohio Players/ Unichappell — BMI)	40	Texas (Kama Sutra/Rada Dara — BMI)	92
Convo (American Gramophone — SESAC)	42	I Heard It Through (Stone Agate — BMI)	47	Love Rollercoaster (Ohio Players/ Unichappell — BMI)	40	The Call (Beechwood — BMI)	91
Cupid (Kags — BMI)	24	I Love To (Sunday/Cafe Americana — ASCAP)	15	Money Honey (Hudson Bay — BMI)	14	The Game Is (Bout Time/Missle — BMI)	80
December '63 (Seasons/Jobete — ASCAP)	8	In France They Kiss (Crazy Cow — BMI)	55	Mozambique (Ram's Horn — ASCAP)	83	The Homecoming (ATV — BMI)	53
Deep Purple (Robbins — ASCAP)	30	Inseparable (Jay's Ent./Chappell — ASCAP)	34	New Orleans (Warner/Tamerlane — BMI)	65	The Jam (Nineteen Eighty Five — BMI)	79
Disco Lady (Groovesville — BMI/ Conquistador — ASCAP)	27	I Write The Songs (Artists/Sunbury — ASCAP)	33	Nursery Rhymes (Mighty Three — BMI)	78	Theme From S.W.A.T. (Spellgold — BMI)	3
Dream On (Frank Connolly/Baksel — BMI)	12	January (Al Gallico — BMI)	87	Only Love Is Real (Colgems — ASCAP)	35	There's A Kind Of Hush (Glenwood — ASCAP)	45
Dream Weaver (Warner Bros — ASCAP)	7	Junkfood (Peaceable Kingdom — ASCAP)	23	Only 16 (Kags — BMI)	19	The White Knight (Unichappell — BMI)	20
Eh! Cumpari (Public Domain)	96	Just You And I (Rumanian Pickleworks/ Screen Gems Col./N.Y. Times — BMI)	52	Renegade (Mystery — BMI)	72	Til It's Time (Blue Lick — BMI)	48
Evil Woman (Unart/Jet — BMI)	28	Keep Holdin' On (Stone Diamond/ Gold Forever — BMI)	56	Renegade (Mystery — BMI)	72	Tracks Of My Tears (Jobete — ASCAP)	37
Fanny (Be Tender) (Casserole — BMI)	9	Let's Groove (Mighty Three — BMI)	99	Rhiannon (Rockhopper — ASCAP)	93	Union Man (Flat River — BMI)	70
50 Ways To Leave (Paul Simon — BMI)	4	Let's Groove (Mighty Three — BMI)	99	Right Back Where (ATV Universal — BMI)	26	Venus (Kirshner/Welbeck — ASCAP)	39
Fooled Around (Crabshaw — ASCAP)	76	Let Your Love Flow (Loaves & Fishes — BMI)	54	Sara Smile (Unichappell — BMI)	84	Wake Up Everybody (Mighty Three — BMI)	41
Fopp (Play One — BMI)	67	Living For The Weekend (Mighty Three — BMI)	82	Scotch On The Rocks (Peer Int'l — BMI)	81	We Can't Hide (Groovesville — BMI)	69
Give Me An Inch Girl (Ackee — ASCAP)	89	Locomotive Breath (Ian Anderson — ASCAP)	90	Shannon (Blendingwell — ASCAP)	75	Without Your Love (Music of the Time — ASCAP)	62
Golden Years (Bewlay — BMI/ Chrysalis/MainMan — ASCAP)	16			She's A Disco (Excellorc/Saico — BMI)	94	You Are Beautiful (Avco Embassy — ASCAP)	95
				Show Me The Way (Almo/Fram-Dee — ASCAP)	64	You'll Lose A Good Thing (Crazy Cajun — BMI)	43
				Sing A Song (Saqqife — BMI)	68	You Sexy Thing (Finchley — ASCAP)	29

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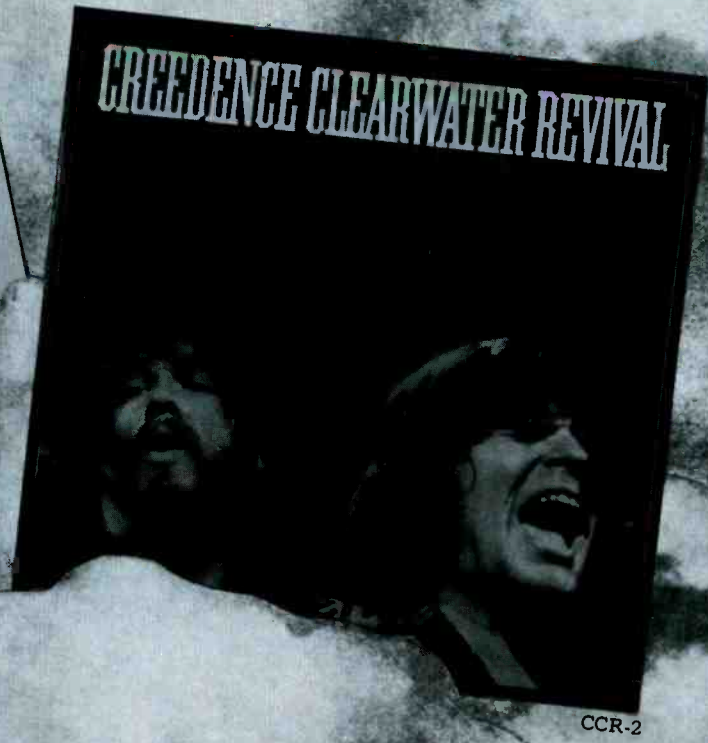


Produced by JIMMY IENNER



CREEDENCE CLEARWATER REVIVAL

REVIVAL



CHRONICLE is:

144 **BILLBOARD**

135 **CASHBOX**

111 **RECORD WORLD**

CHRONICLE is a double album collection of the 20 greatest hits of Creedence Clearwater Revival recorded during their remarkable career from 1967 to 1972, and presented in chronological sequence. Of these 20 songs, 15 were in the Top Ten in chart listings, and 8 were certified gold. CCR's **current hit single**, "I HEARD IT THROUGH THE GRAPEVINE" is also included.

- | | | |
|----------------------|------------------------|----------------------------------|
| Susie Q | Down on the Corner | Lookin' Out My Back Door |
| I Put a Spell on You | Fortunate Son | Long As I Can See the Light |
| Proud Mary | Travelin' Band | I Heard It Through the Grapevine |
| Bad Moon Rising | Who'll Stop the Rain | Have You Ever Seen the Rain? |
| Lodi | Up Around the Bend | Hey Tonight |
| Green River | Run Through the Jungle | Sweet Hitch-Hiker |
| Commotion | | Someday Never Comes |



20th Taps Cooper For Senior Veep, Marketing Post

LOS ANGELES — Two weeks ago, Russ Regan re-signed a long term (4 year) pact with Twentieth Century Fox Film Corp. to continue as president of Twentieth Century Records. Last week Regan announced that Harvey Cooper has joined the label as senior vice-president, marketing (a newly created position).

Cooper entered the industry with Jay Kay Distributors in his hometown of Detroit in 1960 as a local promotion man. Soon he was hired by RCA to join their midwest branch as midwest regional promotion director, based in Detroit. For the next ten years, he was involved in the promotion of performers including Elvis Presley, Jose Feliciano, The Jefferson Airplane, Eddie Arnold and John Denver.

continued on pg. 43

Rack Jobber's Share Of Business Halved To 40% — Shift To Retailing Confirmed

by Gary Cohen

NEW YORK — The rack jobber's share of the record business, formerly estimated at 60-80% of the industry, has shrunk to only 40% of the record business, according to data on market shares made available exclusively to **Cash Box**. The rack jobber's market share has shrunk by approximately five percent in each of the past three years, swinging over to the retailer side.

These figures confirm an industry belief that the racks have lost a considerable amount (in terms of market share) in the past couple of years. They also seem to confirm the trend to, and sales explosion at, the full line retail record store level, as reported by **Cash Box** (Jan. 10 & 17).

The statistics were made available by

two major record companies with branch operations. One manufacturer specifically requested that he remain anonymous; the other made clear the "sensitivity" of the issue, and requested **Cash Box** not use his name in print. But their figures, derived independently, match each other.

From 60 to 40

"From a consumer standpoint," explained one executive, "the business is now 60% retailer and 40% rack jobber. Three years ago, it was exactly the opposite." The marketing specialist added "the trend is towards full line retail record stores. The industry wants it and is moving in that direction." Yet he does not want to see the fall of the rack jobber. "We don't want to lose the rack jobber. We need the exposure and need to be in as many locations as possible. We want the full line retailer but we also want the rack jobber. They're both important to the business."

But what was meant by "from a consumer standpoint?" "There are so many hybrid accounts, involved in retailing and rack jobbing and one stopping, it's hard to classify them. You've got Heilicher, with his Musiclands and leased departments and with his rack locations. How do you classify him? You can't classify him on the basis of how you sell him, because it would all be listed under rack jobber business. So we can't measure it from a sales standpoint. The only way to accurately measure their sales is from the other way around, where the records ultimately wind up at the retail level. And from what we've been able to determine, it's 60% retail,

40% rack jobber."

40-40-20

The other executive also confessed an interest in classifying his sales, but similarly admitted difficulties in classifying them on the basis of how they were sold. "We went into each of our branches and tried to get that information and it was difficult to get. But we did determine that at the end of 1975, the breakdown was 40% rack jobber, 40% retail, and 20% one stop. A year ago when we did a breakdown, it was 45% rack, 35% retail and 20% one stop." What about two years ago? "We didn't compile figures then, but I believe there would be another swing of 5%, 50-30-20. The one-stops have pretty well held at the same level. The swing has been from rack jobber to retailer." The executive agreed that the one stop sales could be combined with the retail sales; records that are sold through one stops are usually sold through full line retail outlets and not in racked locations (the exception being singles sales to operators).

Info Sources

Where did their information come from and how accurate do they feel it is? "When it gets to anyone who wears more than one hat," stated one, "we have to depend on what the account tells us. So the information is necessarily going to be inaccurate. We have a pretty good idea what J.L. Marsh is doing because Amos (Heilicher) is a public company and you can get the information from his statements. But with Stark Records and their Camelot stores or a Peaches with their racks and one stop, you have to try

continued on pg. 14

NEC's 16th 'Smorgasbord' Opens With Davis Keynote

by Rebecca Moore

WASHINGTON, D.C. — Some people call it a zoo. With a lion sleeping on the exhibit hall floor, and Bill Baird's marionettes dancing in the Sheraton Park Ballroom, it just might be. One delegate to the National Entertainment Conference's (NEC) 16th annual convention, opening this past week, described it this way: "It's like a boat show or car show, only they're selling people."

Smorgasbord

Whatever you call it, this year's NEC Convention is providing a smorgasbord of talent in mind-boggling proportions.

Three hundred exhibitors, thirty three showcase acts, eighteen roving artists, five theatre groups, and more, are assembled here to show and hopefully sell their wares to the college campus programming market.

Although rock music still dominates the campus consciousness, classical music and jazz, as well as other cultural performances are growing more popular. "Music is moving in all directions," said Clive Davis, president of Arista records, keynoting the opening session. Davis' presence was one indication that rock, or

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New Carly Simon LP Due: Some Gigs Contemplated

by David Budge

LOS ANGELES — "Anticipation," one of Carly Simon's biggest career hits, aptly describes the feeling of the community of music on the eve of her next album release for Elektra Records. Her ability to blend cogent, provocative lyrics with neatly turned musical phrases and moods has provided the base for her popularity, yet she steadfastly refuses to allow herself to stagnate creatively and views each album as a stepping stone to the next.

In an interview with **Cash Box**, Carly explained how she views her new LP in perspective with the previous two efforts, "Hotcakes" and "Playing Possum": "The time that I was pregnant was the happiest time of my life. It lifted me very high. 'Hotcakes,' I think reflected the euphoria I felt then. I was aglow. My feet were solidly on the ground and I was very centered.

"The album after that, 'Playing Possum' was much more of a body album. I got into my unpregnant state and felt free physically. I was much more mobile. This album is different from either of the previous two because it's more concerned with conflict."

Conflict has never scared Carly and she, like few other writers, has the ability to deal with it directly, often achieving resolution through musical confrontation. "Within me there's a singer-mother conflict I'm very aware of," she said. "I'd love to raise my child full time, but I also know I'll never stop getting deeper and deeper into music. Some people need to write. My songs solve problems. I don't

have the motive to write songs that don't answer questions. I love to be able to write simple songs, too, as long as they deal with solving problems."

One of the issues Carly deals with on the new album is presented in "Fair-weather Father," a song not so much aimed at husband James Taylor as at fathers in general who have difficulty seeing their wives as anything but stereotypes. "It's true that we're mothers to our children, but we're also women

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MOTOWN THANKS CASH BOX WITH GOLD — A gold record for Diana Ross' hit single, "Theme From Mahogany (Do You Know Where You're Going To)" was presented by Motown Records to **Cash Box** publisher George Albert in recognition of the song's million-selling status and its recent number-one chart position. Presenting the record were (l-r): Miller London, national sales manager; Mike Lushka, vp sales; Albert; and Paul L. Johnson, vp promotion.

Four Guilty, Two Acquitted In Brunswick Exec. Trial

NEW YORK — Four executives of Brunswick Record Corp. were found guilty of conspiracy and mail fraud at the federal district court in Newark, N.J. last Thursday, Feb. 26. Convicted were Nat Tarnopol, aged 44 years, president of Brunswick; Peter Garris, 44, vice president in charge of sales; Lee Shap, 44, production manager; and Irving Wiegand, 65, accountant.

Two defendants were found innocent on all counts of the indictment: Melvin Moore, 58, Brunswick national director of promotion; and Carl Davis, 40, vice president of a&r and head of Brunswick's

Chicago office.

The jury had been in deliberation for a period of three days, returning the verdict around 4:40 p.m. During that time, Judge Frederick Lacey had them sequestered, and on at least one occasion they had questioned the court on the complicated legal matters involved.

All four convicted were found guilty of conspiracy under count one, which carries a maximum penalty of five years imprisonment and a \$10,000 fine. Substantive mail fraud, of which Tarnopol and Garris were found guilty on 22 counts, Weigand and Shap on 23, carries a maximum penalty of five years and a \$1,000 fine for each count. This totals to maximum sentences of over 100 years and fines over \$30,000 for the convicted.

All four dependents are held under \$10,000 bail. A motion to increase bail for Tarnopol was made by assistant U.S. attorney Thomas Greelish, who stated, "The facts are that he (Tarnopol) received in excess of \$100,000 in cash that may well have been secreted away. He faces a substantial sentence." The motion was denied.

The defendants convicted were involved by evidence in dealing records for cash, which the government viewed as an attempt to defraud the IRS; and writer, publishers and artists denied due royalties by non-invoiced sales. While charges of payola were involved in the case, the verdict reflects a reluctance on the jury's part to include payola in the overall conspiracy. Sentencing is set for April 12.

It seems likely that the seven-week case will be appealed. Going in to de-

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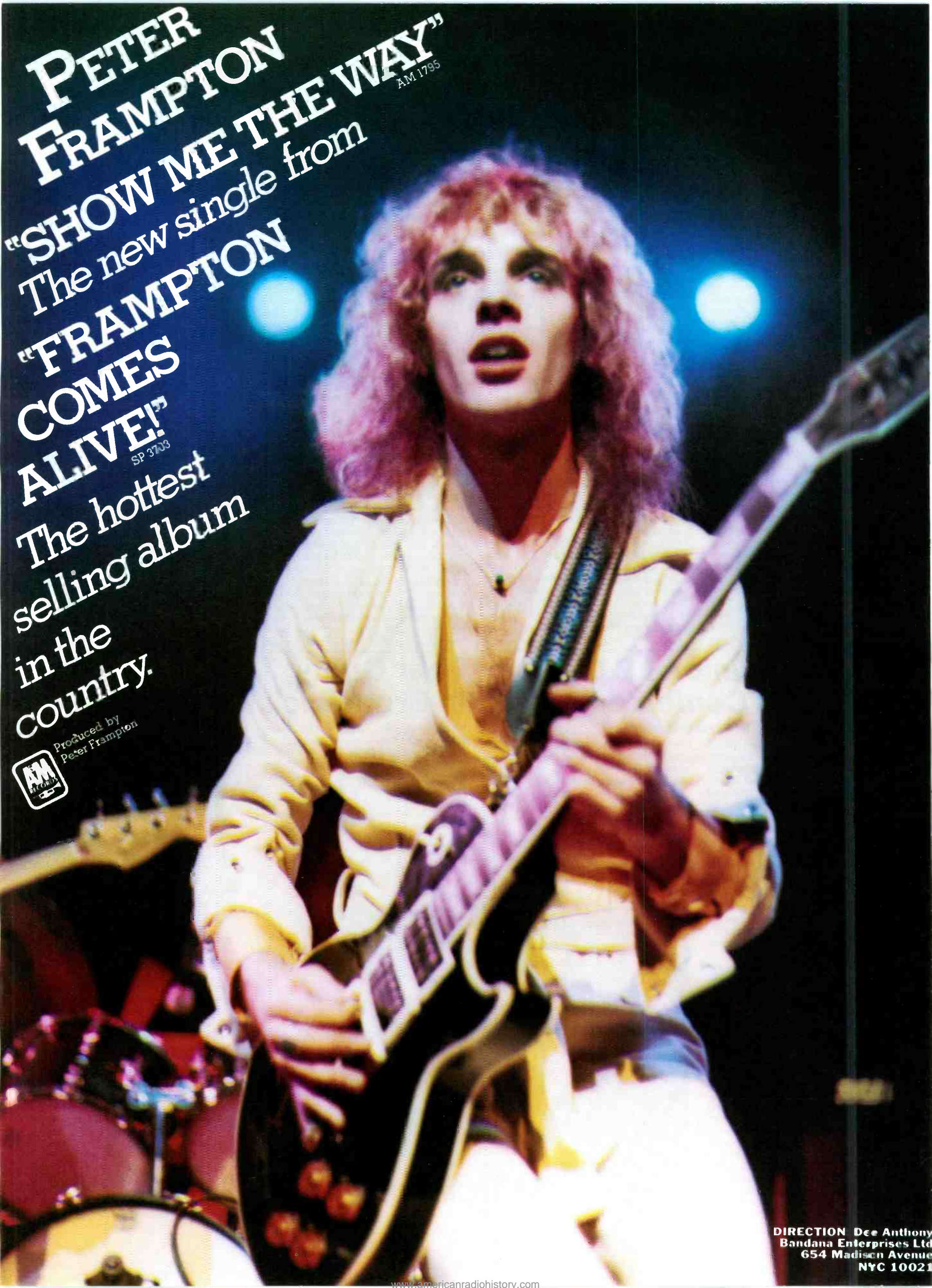
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1974-1975 Sales Earnings Comparison

	Record Division Sales			Record Division Earnings		
	1975	1974	Diff.	1975	1974	Diff.
CBS Inc.	484.3	420.4	+63.9	56.3	44.8	+11.5
Warner Communications Inc.	313.8	291.7	+22.1	50.0	46.7	+3.3

	Overall Company Sales			Overall Company Earnings		
	1975	1974	Diff.	1975	1974	Diff.
CBS Inc.	1938.9	1752.3	+186.6	249.4	220.2	+29.2
Warner Communications Inc.	669.8	720.0	-50.2	87.3	89.6	-2.3

All figures expressed in millions of dollars before income taxes. Record divisions include domestic and international record divisions and music publishing. Source: company reports

Record Division Sales as a % of overall sales	1975	1974
CBS Inc.	25%	24%
Warner Communications Inc.	47%	41%

Record Division Earnings as a % of overall earnings	1975	1974
CBS Inc.	23%	20%
Warner Communications Inc.	57%	52%

Pre-tax margins (profit percentage) on record division sales	1975	1974
CBS Inc.	11.6%	10.6%
Warner Communications	15.9%	16.0%

Comparisons based on figures from company reports

CBS & WEA Groups Control Almost 30% Of CB Charts

FRONT COVER



Eric Carmen is considered to be a triple threat by his record company, Arista Records. That is, he has appealed to AM and FM as well as in person.

In person he is currently supplementing his chart situation traveling with a seven piece band to show everybody that he is not just a Raspberry (his former group).

As a solo artist he locked in with producer Jimmy Ienner, who has a strong track record, and together they came out with Arista's "All By Himself" album plus the chart single, "Starbound."

Ienner and Carmen are currently in the studio whenever Carmen gets time off from his touring to produce the next Carmen album — hopefully in May.

by Gary Cohen & Howard Lowell

NEW YORK — The Warner-Elektra-Atlantic group of companies has averaged 22% of the pop charts over the past three years and 27% overall, while the Columbia-Epic-Custom group has averaged 14% of the pop charts and 24% overall, according to a study of **Cash Box** charts from the first week of March from this year and each of the past two years. Combined, the WEA and CBS groups received 442 out of 1,580 positions on all charts, or an average of 28%. (The chart breakdowns appear in the three graphs on the right).

Both WEA and Columbia are dominant forces in the pop field, with WEA much stronger than CBS. And while CBS trumpeted their having the top four records on the album chart last month, the WEA group had five out of the top seven two years ago. In singles, Warners has shown considerable growth, and has gone from 16 to 20 to 24 singles. Columbia's main singles growth on the pop charts stems from r&b crossover and custom label

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Warner Comm. Sales, Earnings Set Records

NEW YORK — Revenues from records, tapes and music publishing led the way in the fourth quarter and total year figures for Warner Communications Inc. Sales in the music division were up \$12 million in the fourth quarter, \$22 million for the entire year; income was up \$4 million in the fourth quarter, representing the \$4 million increase in that division for the year. Overall revenue from all divisions was up \$3 million, from \$174 to \$177 million, in the fourth quarter. For the full year, sales dropped \$51 million, primarily due to a \$73 mil-

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Warner Comm. To Acquire Shares

NEW YORK — Warner Communications has announced plans to purchase up to 1 million shares of their Series C Convertible Preferred Stock, at a price of \$6 a share. There are 4,811,733 shares outstanding, traded on the American Stock Exchange.

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CBS & WCI Record Divisions Analyzed For 3 Year Period

by Gary Cohen

NEW YORK — The two largest U.S. based record manufacturers, the record divisions of CBS Inc. and Warner Communications Inc. (WCI), have now both released their sales and earnings reports for 1975. CBS two weeks ago (**Cash Box**, Feb. 21) and now WCI. To enable the industry to better compare the relative size, sales and earnings of these two giant operations, **Cash Box** has assembled a table of relevant data, based on their published reports. In addition to a sales and earnings comparison, by record division and total company sales, additional percentages are included: what percentage of a company's overall sales are done by the record division, what percentage of income, and the "margin" — what percentage of the sales is income.

Divisions

The sales figures released by the labels are for their record divisions. For CBS, that includes domestic and international record groups, the music publishing operation and the record pressing

division. The record and tape clubs and retail stores are not included, but are part of the CBS/Columbia group. WCI's record division, according to a spokesman, includes their three domestic labels, WEA International, WEA Corp. (the WEA branch distribution operation) and Warner Bros. Music, the publishing arm.

The Columbia record division is now larger than the Warner record division by \$170.5 million; last year it was only \$128.7 million larger. The CBS Record division showed an increase in sales of close to \$64 million last year, three times greater than the \$22 million increase shown by Warners. CBS gets 25% of their total sales from their record division, and 23% of their income. Warners is getting 47% of their sales, and 57% of their income from records.

Earnings

But while the CBS record division had sales of \$484 million, \$170 million more than WCI's record division, they obtained

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Representative WEA Group/CBS Group Chart Comparison — 1976

	WEA Group		CBS Group		WEA & CBS Combined Total
	# on chart	% of chart	# on chart	% of chart	
Top 100 Singles	24	24.0%	11	11.0%	35
Top 200 Albums	43	21.5%	34	17.0%	77
(Pop chart subtotals)	67	22.3%	45	15.0%	37.3%
R&B Singles	9	9.0%	10	10.0%	19
R&B Albums	4	8.0%	7	14.0%	11
Country Singles	7	7.0%	18	18.0%	25
Country Albums	2	4.0%	3	6.0%	5
Overall Chart totals	89	14.8%	83	13.8%	172/600 or 28.6%

Source: **Cash Box** charts, March 7, 1976

Representative WEA Group/CBS Group Chart Comparison — 1975

	WEA Group		CBS Group		WEA & CBS Combined Total
	# on chart	% of chart	# on chart	% of chart	
Top 100 Singles	20	20.0%	8	8.0%	28
Top 175 Albums	41	23.4%	21	12.0%	62
(Pop chart subtotals)	61	22.1%	29	10.5%	32.7%
R&B Singles	12	17.1%	4	5.7%	16
Country Singles	4	5.3%	10	13.3%	14
Country Albums	1	2.2%	6	13.3%	7
Overall Chart Totals	78	16.8%	49	10.5%	127/465 or 27.3%

Source: **Cash Box** charts, March 8, 1975

Representative WEA Group/CBS Group Chart Comparison — 1974

	WEA Group		CBS Group		WEA & CBS Combined Total
	# on chart	% of chart	# on chart	% of chart	
Top 100 Singles	16	16.0%	18	18.0%	34
Top 17 Albums	45	25.7%	28	16.0%	73
(Pop chart subtotals)	61	22.2%	46	16.4%	38.9%
R&B Singles	4	5.7%	10	14.2%	14
Country Singles	4	5.3%	11	14.7%	15
Country Albums	1	2.2%	6	13.3%	7
Overall Chart Totals	70	15.1%	73	15.7%	143/465 or 30.7%

Source: **Cash Box** charts, March 9, 1974
Compiled by **CB** Market Research Dept.

UA Claims 'Fastest Start Ever' In 1976

LOS ANGELES — According to Al Teller, president of United Artists Records, and Dan Alvino, vp of sales, the company is off to its fastest start ever, with extensive airplay and strong sales reported for many United Artists pop, soul and country acts, and for Blue Note progressive soul music.

Teller noted that many of UA's independent distributors have reported that UA is very hot. Teller expressed appreciation for the efforts of UA's independent distributors.

Significantly Ahead

Alvino told **Cash Box**, "We are significantly ahead of 1975, though I can't give you specific figures till the end of the quarter." Alvino attributed the bright UA sales picture to "the emergence of Electric Light Orchestra as both an album and singles success, the resurgence of Bobby Womack, the continuing strength of Donald Byrd, and the debut of Brass Construction."

Alvino stated that country & western sales were good and that the Blue Note catalog was an example of the continued strength of UA catalog sales in general. "Our catalog sales have been huge," Alvino said. "We had an excellent January and even better February. We're already beyond our quota for March with some hot product yet to be released."

Alvino and Teller stressed the diversification of UA product pointing to nine LPs on the trade charts covering progressive, country, jazz, r&b and pop areas.

Court Dismisses Big Seven Suit Against Lennon

NEW YORK — A District Court in New York has dismissed a suit by Big Seven Music and Adam VIII Ltd., claiming rights to a John Lennon rock and roll album "Roots," which Adam VIII began to distribute, and then withdrew from sale. Morris Levy, president of Big Seven and Adam VIII, had claimed Lennon made a verbal contract with him for distribution by mail order and through retail centers, of Lennon's album of rock and roll classics. But the judge in the case, Thomas P. Griesa, ruled that no contract had been made, and Levy had no mail order rights to the album.

Kiss Forms Film Prod. Co.

HOLLYWOOD — The Kiss Entertainment Corporation has formed their own film production company and are interested in producing "The Roar Of The Greasepaint, The Smell Of The Crowd," owned by Leslie Bricusse and Anthony Newley.

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Executives On The Move

Dowd and Mardin Renew As Atlantic Producers/V-Ps — Tom Dowd and Arif Mardin have renewed their contracts as producers and vice-presidents of Atlantic Records. Under new terms of their agreements, Dowd and Mardin will produce artists for Atlantic (and its affiliate labels), and they will also be free to produce artists on other labels within the Warner Communications group — Warner/Reprise Records (and its affiliate labels) and Elektra/Asylum Records. Since receiving their first album production credit jointly in 1966, on the Young Rascals debut Atlantic album, they have pro-



Dowd



Mardin



Barri



Stein

duced more than 150 LPs and 200 singles between them, and earned a combined total of more than 40 RIAA gold records. They have also worked together, with producer Jerry Wexler, on nearly every one of Aretha Franklin's nearly 20 albums for Atlantic. Dowd's career with Atlantic dates from the late '40's as a session engineer and supervisor on the first Atlantic recordings in New York City. He was asked to join the label permanently in 1954, and in 1960, he designed the Atlantic Recording Studios at 60th St. and Broadway. Arif Mardin began with Atlantic in 1963 (as an assistant to then v-p Nesuhi Ertegun) in charge of archive work that included editing, mixing and arranging of the label's early jazz and r&b catalog.

Steve Barri Joins Warner Bros. As Producer — Producer Steve Barri has joined the a&r staff of Warner Bros. Records. In his capacity as staff producer, Barri will work with Lenny Waronker, vice president, director of a&r, and will be responsible for producing Warners artists and acquiring talent for the label as well.

Barri comes to Warners after more than a decade at ABC-Dunhill. Active in the label since its inception, Barri had been vice president in charge of a&r since 1967. Barri has already undertaken his initial project with Warners, production of new sessions with Reprise artist John Sebastian.

Burt Stein Named Director, National Album Promotion — Burt Stein has been named



Alter



Greenberg



Roy



Walton

to the newly-created post of director, national album promotion at Elektra/Asylum Records. In his new position, Stein will develop and coordinate long-range promotion campaigns for E/A's album releases. Since joining Elektra Records early in 1973 as regional promotion representative, Stein has based his operations in Chicago and Cleveland, continuing in that capacity for Elektra/Asylum Records. Prior to joining the company, he was a local promotion representative in the WEA branch. He will be based in L.A.

Linda Alter Joins Bang As National Promotion Director — Linda Alter has joined Bang Records as national promotion director. She will headquarter in Atlanta. Alter began her music industry career at Poplar Tunes in Memphis, one of the largest one-stop operations in the mid-South, where she was the buyer for 10 years. In July, 1974, she relocated to Los Angeles to become national promotion director of Shelter Records. When Shelter released its promotion staff as part of a massive reorganization of the label in November, 1975, Alter joined Twentieth Century Records as national field coordinator of marketing and sales.

ATV Music Appoints Sol Greenberg V-P, G-M — ATV Music has set four appointments in a move to expand its Granite Records operation. The announcement was made by Sam Trust, president of ATV's western hemisphere operations. Effective immediately, Sol Greenberg, who has been associated with the label the past year, has been appointed vice president and general manager. In his new capacity, Greenberg has



Peacock



Heathfield



Walker



Paas

simultaneously set Del Roy as director of national promotion, Michael T. Walton as director of marketing and sales and Eloise Peacock as director of administration.

UA Announces Promo Appointments — United Artists Records has added four members to its promotion staff, due to company growth. James Heathfield has been named northeast regional promotion representative. Robert Walker has been named midwest regional promotion representative, (covering the Minneapolis, St. Louis and Kansas City areas) Walter Paas has been named midwest regional promotion representative for Chicago, Detroit and Milwaukee, and Jack Ashton has been named west coast regional promotion representative.

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CBS Records Reveals Singles Marketing Report

NEW YORK — CBS Records has released the results of a market research study on the current state of the singles market.

The report was researched in 11 cities, with 1,000 buyers, white and black, queried in accounts serviced directly and through subdistributors.

The six main points discerned from the study were these: 1. Singles buyers know what they want. The report showed that 85% of the buyers' purchases were planned. 2. Singles buyers are not concerned with price increases. 75% of the sampling bought as many or more singles than last year. 3. 70% of the sampling complained that they often could not find the singles they wanted in stock. And 40% said that the stores would not order singles for them. 4. The vast majority of singles buyers depend on radio to learn about the singles they want. Eight of ten said they learn about their purchases from this source. 5. Further, 65% of the sampling said that they must hear a record for 3-4 weeks on the radio before they will go out to buy it. 60% said that "I want to hear a lot more singles on radio so I know what is available."

All Platinum Sets Chess Revitalization

NEW YORK — A new single by Solomon Burke, "Never Stop Loving You," will be the initial release on the Chess label, to be distributed by All Platinum Records. The Burke record, taken from his new album "Going Back To My Roots" is the first step in a new program of recording and revitalization for Chess Records artists now underway at All Platinum.

The company's plans for the label include the acquisition of new artists for Chess, release of new material by the label's current roster, and a series of jazz and blues reissues.

Current Chess artists preparing fresh material for the label include Etta James, Jack McDuff and Chuck Berry. The catalog material of these artists will also be made available via reissues. The first blues anthologies are set for April release and include double pack LPs from the late bluesman Howlin' Wolf and the contemporary artist Muddy Waters. Jazz reissues include double LPs from Ramsey Lewis and Ahmad Jamal, as well as John Klemmer's Cadet LPs.

Screen Gems Acquires Cat Stevens' Songs

NEW YORK — Screen Gems-Columbia Music has acquired the worldwide publishing rights to the songs contained in Cat Stevens current album, "Numbers," as well as those in his next three albums. The agreement was negotiated by Irwin Z. Robinson, vice president and general manager of Screen Gems, and Barry Krost of B.K.M. Inc., Stevens' manager.

Pan Am Set For Musexpo '76

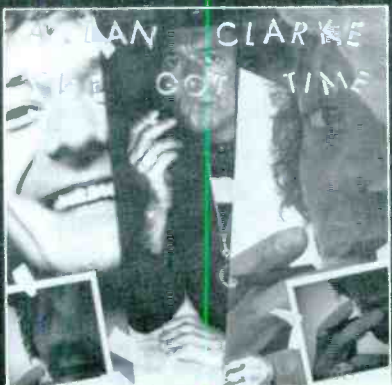
NEW YORK — Pan American World Airways has been named the official airline of Musexpo '76 for Europe.

Officials of Musexpo '76 and Pan Am are currently working out the details of special group rates and tour packages for transportation to New Orleans from various points in Europe and for flights in the U.S. to key music centers either before or after Musexpo '76.

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7E-1036



EAGLES
Their Greatest Hits
7E-1052



TONY ORLANDO & DAWN
To Be With You
7E-1C49



SERGIO MENDES & BRASIL '77
Homecoming
7E-1059

Four Aces On Elektra/Asylum Records & Tapes.

Changes In Consumer Tastes Caused Jobber % Drop

NEW YORK — If the rack jobber represents 40% of the record business, and not the 80% previously believed, how is the record industry affected? If nothing else, it answers a number of philosophy and merchandising questions and puts them into perspective. First, it explains why some companies, with MCA in the forefront, are considering various pricing moves to aid the rack jobber. Perhaps, they feel, with a wider spread between rack jobber and retail prices, the rack jobber will become more competitive. At the same time, the 5% yearly shift to retailing in the last few years confirms the dynamic growth of the retailer, and simultaneously confirms the rack's difficulties. On the other hand, if the rack jobber is only 40% of the record business, which is less than half of the total business, and far less than the 60-80% share usually tossed around by the rack jobbers and their spokesmen, the jobbers' internal bargaining position in the industry has been weakened. That also explains why the 60-80% figures will continue to be bandied about in some quarters, instead of the more realistic 40%.

Problems

The jobber himself, now in some difficulty, is more a victim of changes in consumer tastes and price competition from others in the marketplace, problems and situations not of his own doing, then of direct actions or inactions on his part.

Jobbers were at their peak in the late '60s, when most album sales were done in the top 100 titles, unit sales of singles were strong and at least marginally profitable, depth of catalogue was not required (indeed many groups and acts had no catalogue to speak of as of yet), while price competition from full line retailers was minimal. Today, in every case, the opposite is true. Where huge quantities of albums had been sold on the top 25-50 albums, today there are a handful of artists that have super-huge albums occasionally. The album business is far more spread out today. Singles, meanwhile, have become a hit and miss item. There is little money to be made with them because they are handled so often and are not subject to the same strict inventory management that applies to albums and tapes, with out of stocks and overstocks common. Then come the returns — as high as 50%.

And since consumer tastes are wider today, depth of catalogue is required. The rack jobber, by his nature, is usually limited to x amount of feet. Whether he can only stock the top 200 titles on a wire

rack, or 4000 different titles, it is often not enough to satisfy the consumer's needs. A full line retail record store, often with 25,000-50,000 titles, is better situated in today's market to satisfy the consumer's needs and wants. Finally, the jobber has been hurt by the continued proliferation of retail record stores, and strong price competition from the retailers who are fighting it out in the marketplace. So the jobber and his accounts find themselves in the middle of "price wars" they didn't start, didn't want, but were forced to respond to.

Complexity

The issues are highly complex and will not be easily resolved. While the manufacturers don't want to see the jobbers go out of business, they don't want to help the rack jobber at the expense of the retailer. The equilibrium between the two sides has been lost, or at least disturbed. So when rack jobbers report some of their accounts are considering dropping their record departments, a move the industry obviously does not want to see, there is concern on all sides. How this concern manifests itself remains to be seen.

Abkco Industries Suffers 1st Qtr. Loss: Blames Litigation

NEW YORK — Abkco Industries announced first quarter revenues, for the quarter ending Dec. 31, of 1,816,608 and a loss of 140,679 or ten cents a share. This compares to revenues of \$2,381,498 and a profit of \$60,326 or four cents a share in the corresponding period of 1974. In the quarter, Abkco incurred legal expenses of \$275,506 in litigation with the Apple Companies, from whom they have not received commissions from Feb. 28, 1973.

Rack Jobbers' Domination Of Industry Halved

to get a feel, or some idea." The executive, a highly respected member of the distribution community with many years of experience, believes the statistics are correct as rough estimates of market share. But because they are not totally accurate, and are based on "a feel" rather than actual facts, "... I'd prefer not to be quoted. We're not dealing with numbers where we can go into our own books and get answers. But there has been a growth of retail and a shrinkage of rack jobbing over the past few years."

Breakdowns

One of the problems in surveying and analyzing market share stems from moves by companies involved in only one part of the business to diversify. There are fewer pure anything left in the industry — pure retailers, pure rack jobbers or even pure indy distributors. Of the country's top 20 largest accounts, more than half are involved in at least two parts of the retail rack jobber one stop complex, and four of the top six — Heilicher, Handleman, ABC and Transcontinent — are also involved in independent distribution. And since all of these accounts are sold as rack jobbers by the branch operations, there is an obvious difficulty for the manufacturer in attempting to classify these accounts.

Perhaps 80% of all records sold are sold at a subdistributor price to accounts that are involved in rack jobbing, in addition to their involvement in retailing or one stopping. But the jobber's actual share of the market has shrunk to 40%, according to these latest figures.

Acceptance

Whether the industry realizes this and begins crediting the jobber with only 40% of the business, instead of the previously believed 80%, should prove interesting.

CBS, WEA: 30% Of CB Charts

successes: out of seven gold records last year, only one was pop-oriented, and only one was on the Columbia label proper.

R&B

In r&b, Atlantic has been the dominant force for the WEA group. For 1975, Atlantic had eight of the twelve r&b singles on the analyzed chart. Elektra has not made much of an attempt at r&b, at least not until now and while Warners has been making inroads in the past few years. Columbia's custom label groups have contributed much to the CBS success in r&b. While there were declines for CBS in r&b in 1975 with the loss of the Stax group, the hot Philadelphia Intl. division has made up for the loss. And even though CBS picked up Herbie Hancock, Earth, Wind & Fire and Labelle from Warner Bros., WB must be credited with at least signing and developing them before they achieved success with CBS.

Country

In country Columbia maintains a steady 3-1 advantage over WEA in singles, but they may not for long. Elektra has made strong inroads into the country market (they presently have five singles on the country chart) after a previous Atlantic effort to get into country did not work out as expected. CBS, meanwhile, has 18% of this week's country singles chart, yet only 6% of the country album chart.

Notwithstanding their individual shortcomings, the CBS and WEA organizations control a hefty chunk of the market. But there is still plenty of room for others.

CBS, WCI Record Div. Analysis

just over \$6 million more in earnings. In fact, during 1974, WCI's record division earned close to \$2 million more than CBS', on \$128 million less in sales. In other words, WCI's record operation is far more profitable on a percentage basis than is CBS. There is speculation this is so because Warners is more heavily involved in music publishing than CBS, an area that is somewhat more profitable than records.

Margins are the most important item of all, to Wall Street analysts, stockholders and corporation executives. And the margins are key to a company's success. The reason why Warner Co. is able to practically match CBS' income, on \$128 million less in sales, is because they make more profit on each dollar of sales. Columbia made 11.6 cents per dollar in

continued on pg. 16



SPINNERS' L.A. GALA — Atlantic artists the Spinners were the guests of honor recently at a gala carnival party in Los Angeles celebrating their 20th anniversary in show business. The party was hosted by Atlantic chairman Ahmet Ertegun at the Crystal Room of the Beverly Hills Hotel, and the affair was highlighted by the group's cutting of an elaborate multi-tiered cake and accepting of special commemorative gold record plaques from the label. Two nights later, the Spinners played a sold-out concert date at the L.A. Forum. Shown above are: top left (l to r): Maurice King, Billy Henderson, Henry Fambrough, Atlantic Records chairman Ahmet Ertegun, producer Thom Bell, Bobbie Smith, Atlantic president Jerry Greenberg, Philippe Wynn, Pervis Jackson and Spinners' manager Buddy Allen. Top right: Atlantic senior vp Henry Allen, Ahmet Ertegun, Pervis Jackson, Aretha Franklin, Henry Fambrough, Bobbie Smith, Philippe Wynn and, above, Billy Henderson. Bottom left: Philippe Wynn, Thom Bell, David Banks, Soul Train's Don Cornelius and Gene Page. Bottom right: Alice Cooper and guest, Atlantic west coast general manager Bob Greenberg, Philippe Wynn and Redd Foxx. The Spinners, recently toasted in a **Cash Box** Special issue (Jan. 31), drew a host of close friends and well wishers to the Beverly Hills soiree. Music luminaries such as Dave Mason, G.C. Cameron and Lamont Dozier heartily praised the 20th anniversary celebrants for their determination and dedication not only to good music, but also to mankind. The establishment of the Spinners Scholarship Fund aptly testifies to their deep community involvement.

Do You
Wanna
Do A
Thing?

WCI Sales

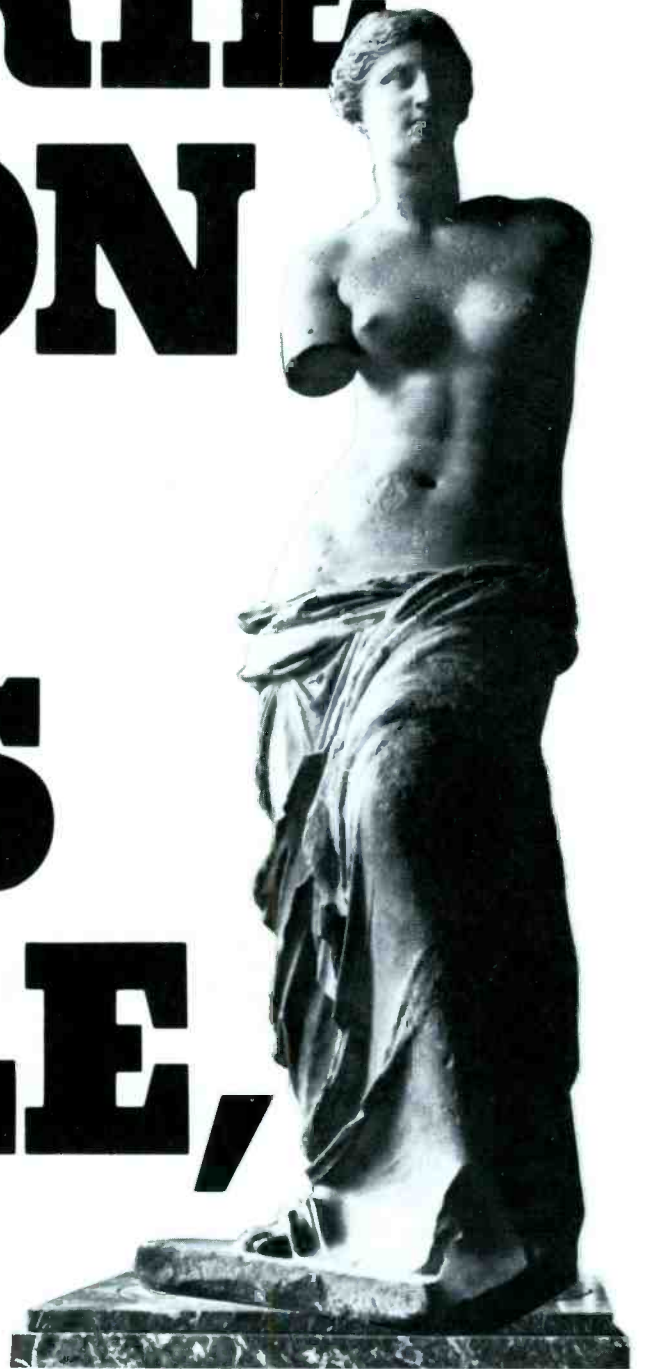
lion dropoff in revenues from film rentals.

Overall, the record and music division contributed \$92,364,000 in 4th quarter sales, up from \$80,539,000 in sales in the fourth quarter of 1974. Total year sales for the record & publishing division was \$313,787,000, up from \$291,653,000. Total sales for all divisions rose to \$177,967,000 from \$174,939,000 in the quarter. Total year sales dropped from \$720,076,000 to \$669,774,000 in 1975. Earnings per share rose to \$2.84 a share from \$2.32.

Records

In commenting on the results, WCI chairman Steven J. Ross said "all segments of our recorded music division — domestic records, international records and music publishing — set new highs in both revenues and pretax income in 1975."

FRANKIE AVALON MADE VENUS HUSTLE,



& she's a hit single & L.P.

DEP-1578

DEP-2020

FRANKIE AVALON PUTS A STAR IN THE LITTLE GIRL'S EYE WITH HIS NEW HUSTLE HIT SINGLE DEP-1578 & LP DEP-2020 ON DELITE RECORDS.

Produced by Billy Terrell For Mr. "V" Productions

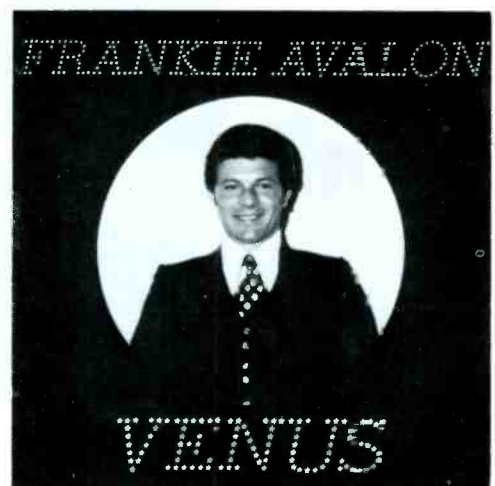
Goodbye to those rock 'n rollin' beach movies, and make way for Frankie's new way with today's discosound. From the title track of "Venus", that's going to keep you dancing, to the feeling expressed in "Somewhere Over Arizona" or "Where I Leave Off (And You Begin)", this album is the new Avalon that's made a whole new wave of fans for Frankie.

Don't get beached on this hit. Call our west coast beachboys Phil Willen at 213-764-5050 or Jim Benci at 213-273-3565, and in the big apple it's Ted Eddy at 516-364-2900.

Hustle up the charts with Venus. She's an armful!

DeLITE
RECORDS

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Coming Soon

ASCAP Membership Meet: Fair Copyright Bill Sought

LOS ANGELES — ASCAP president Stanley Adams has called for a fairer copyright law and remarked recently at the west coast membership meeting in Los Angeles, "when we go to Congress, we do not go as fat cats seeking still more cream, we go rather as creators of music the public wants to hear — music others use to attract audiences or patrons. The users reap far greater rewards than we do and that is the message we have tried to convey throughout the long struggle for a new and better copyright law."

Adams pointed out both the strong and weak points of the new bill passed by the senate overwhelmingly 97-0 on Feb. 19. And the ASCAP executive called for a new fight when the House receives the bill for debate. "We hope the Mathias provision favoring public broadcasters will be deleted... we hope the House will raise the mechanical fee from 2½¢ to 3¢ and in view of our overwhelming victories on the term and jukebox points, we believe the final law will be favorable on both points."

Ohio Becomes 38th Anti-Piracy State

COLUMBUS, OHIO — Ohio is the 38th state to pass an anti-piracy law, as Ohio Governor James A. Rhodes signed Bill 159, which imposes penalties on those convicted of manufacturing, advertising or selling unauthorized duplications of sound recordings. Under the law, those convicted of unauthorized duplication can receive a jail sentence of up to one year and a fine of up to \$1,000. Those convicted of selling can be jailed up to 90 days and fined up to \$750.

Piracy

In other piracy news, Jerome Mackey, a noted judo expert, was convicted along with two others in Brooklyn, N.Y., on multiple counts of mail fraud. Mackey offered investors, who put up \$10,000 each, a distributorship of 8-track tapes, many of which turned out to be pirated recordings. Mackey and William Nelson, one of the other defendants, will serve six months in jail and then will be placed on probation for 4½ years.

In Bismarck, N.D., Midwest Distributing and three of its principals were fined in Federal Court after being charged with violating Copyright law by producing and selling infringed copies of copyrighted recordings. 25,000 tapes seized by the FBI and surrendered by the men involved were ordered destroyed.

Also covered in the address by Adams was another point that ASCAP hopes to see resolved: new fee agreements with the three major radio networks. Establishment of the ASCAP Foundation to receive gifts and bequests, from which the proceeds will be used to further the cause of music in a variety of ways, and a mention of collections of licensing fees in the symphonic and concert fields going over the half-million dollar mark for the calendar year 1975 were also covered.

Revenues

The treasurer's report for calendar 1975 revealed ASCAP figures as follows: from licensees (including symphonic and concert): \$71,781,000; from interest on investments: \$3,505,000; from membership dues: \$374,000; total domestic receipts: \$75,660,000.

Total salaries and expenses amounted to \$17,477,000 which left a balance available for distribution of \$58,183,000. During the year 1975, ASCAP distributed to its members and set aside for foreign societies a total of \$58,586,000 which was broken down in four quarters of the year.

Also included in the receipts is \$4,400,000 representing fees and interest thereon received from the CBS and NBC radio networks during the period Feb. 1964 to Nov. 1975. Then two foreign distributions were made, one in July and one in December to various countries representing monies due members in those countries.

Tomita Making Concert Debut

NEW YORK — Isao Tomita, the Japanese musician known for his electronically created albums of classical music, will make his first stage appearances anywhere when he launches a European concert tour Mar. 9 in Munich, Germany. The artist will bring his synthesizer music to stages in Germany, Holland and Great Britain.

Sharing the tour, with equal billing on the continent, will be British group Renaissance.

Tomita will create music from his three chart-making albums using an eight-track tape console and mixing unit, Moog piano and the Pink Floyd quadraphonic public address system. Keyboard artist John Tout of Renaissance will join him with solo piano parts in "Daphnis And Chloe," "Pictures At An Exhibition" and "The Firebird." During the concerts, Tomita, through interpreters, will explain his techniques of building sounds.

Kiss: Overnight Sensation Or Classic Success Story

by Nick Nichols

LOS ANGELES — Everyone in the music business knows that there's no such thing as an "overnight sensation," right? Wrong.

A tenacious, four-man army called Kiss recently invaded Los Angeles armed with a total devastation approach to blitz-rock that has prompted destruction devotees to hail them as "the greatest thing to happen to heavy metal since the Marshall amp."

'Kiss Is Casablanca'

How did they do it? One cannot ex-



Elton cavorts with Kiss

plain the success of the Kabuki-like rockers without mentioning Casablanca Records in the same breath, as Kiss and Casablanca are synonymous terms. Casablanca president Neil Bogart told **Cash Box**, "Kiss was the first group we signed. When we signed them, we affirmed that Kiss was Casablanca. We put everything we had into it. We undertook what has become one of the most exciting promotions of my career." Of the pains involved with starting a new company, Bogart said, "Sure it was tough to try to establish our company and break a new group at the same time. But we believed in Kiss, so we just crossed our fingers and hoped the money would hold out."

Though faith in performers is a noble sentiment and a necessary ingredient in any successful campaign, Casablanca reinforced this intrinsic feeling with an intensive promotional effort which included contests, give-aways, advertising, fan clubs, tee shirts and all the rest. The result of the promotion was the development of a cult-like following comprised of dedicated fans who do more to promote the image of a group than any record company ever could.

Growing Pains

Larry Harris, vice president of Casablanca, recounted some of the harrowing

moments which occurred during the company's formative stages. "After we left Warner Brothers, it became very scary. For the first six months we were going out of business every other day; things were just really frightening. We found ourselves under tremendous pressure, we didn't have the Warner Brothers staff anymore. We really didn't want them, though — we didn't want to have anyone to answer to."

Harris told **CB** that Casablanca's main thrust in the early days was the Kiss promotion, that no new projects could be embarked upon until Kiss paid off. He said, "All energies at that time were directed toward Kiss. We were constantly working out promotions, different methods of breaking the group and various ways of getting them booked into different towns." He added, "We were spending more on advertising alone than the group was bringing in."

The situation is a little different today, however, Harris beamed. "Fortunately all that's changed. The boys are making quite a bit now. In fact, in some areas we don't even have to advertise a Kiss show; the tickets are sold out the minute they go on sale."

Such was the case at their recent Forum engagement. According to Bogart, the show was sold out 30 minutes after the box office opened. Consequently another night was added to the engagement and it sold out as well.

Kiss Explodes

Reflecting on the trials and tribulations of breaking Kiss, Harris commented, "Nobody would believe us at first. I recall the group's first gig back in New York — we had to promise the promoter that we'd cover any losses he might sustain. We wound up selling out two shows." He continued, "After we released the 'Alive' LP, the cult-following grew to enormous proportions. All of the promotion, advertising and exposure finally came to a head and just exploded beyond anyone's comprehension. None of us thought it would blow wide open the way it did."

The popularity of the group has grown to such a degree that Harris confidently stated, "I don't think we'll have any trouble shipping the new album gold." Bogart added, "I think it will go platinum within four or five weeks of release."

New Directions

Can such a success be sustained on showmanship alone? "Emphatically not," said Bogart. "Any group must grow and change to survive. Kiss notwithstanding, and they are expanding their musical horizons to meet this challenge. On the forthcoming album they have taken new musical directions in an effort to tell the

continued on pg. 36

CBS, WCI Analysis fr 14

1975, up from 10.6 in 1974. Warners made a shade under \$16 in 1975, and \$16 on the nose in 1974, or almost a nickel more on each dollar than CBS. One or two percent, or a penny or two, may not seem like a lot in itself. But if CBS could raise its percentage by one percent, they would raise their income from record division sales by close to \$5 million.

Combined

Jointly, their sales and earnings are more impressive. Their combined sales were slightly under \$800 million in 1975, while earnings were over \$100 million.

(For a report on their separate and individual chart success, see separate story.)

Do You
Wanna
Do A
Thing?



PERFECT EVENING — Minnie Riperton's recent debut at Las Vegas' Riviera Hotel turned out to be quite a success. The show was a total sell-out and at a surprise reception following the show, Minnie was greeted by a number of friends and associates. Pictured above at the reception are (l to r): John Baruck, Frontline Management; Ron Alexenberg, vp & gm, Epic Records; Minnie Riperton; Irving Azoff, Frontline Management; and Steve Popovich, vp a&r, Epic Records.

McCall Does It Again.

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Roadies: Teamwork Essential To Success Of Any Group

by Marc Shapiro

LOS ANGELES — "You've got to get along. You have to have technical skills. You have to be strong. You don't drop a girl off. You send her home in a taxi."

Carl Moritz's recitation was not a series of outtakes from the boy scout oath. It was, however, a concise summation of the professional code by which some of the overlooked members of the music industry work. Carl Moritz is a roadie.

Misunderstood Profession

A most misunderstood profession to be sure. The mere mention conjures up visions of musclebound strongmen lugging Marshall amps through an endless series of one night stands. But, according to Moritz, it's much more than that. It's also an experience and an education.

Moritz, who has roadied for Loggins and Messina during the past three years, remarked that teamwork ranked most important to the running of a road crew.

"You've got to keep everything running smoothly and you've got to know the rules. You don't last long on a road crew if you don't follow the rules. A roadies attitude is also important. You're in constant contact with a group of people twenty-four hours a day and so you've just got to get along."

Moritz smiled as he recounted the more laborious details of the roadie trade.

"During the course of the show everybody has specific jobs to do. But you've always got to be prepared for the unexpected things that happen. A guitar string may break or a monitor may go out. You've got to be able to react fast in those situations."

After the show it's a matter of tearing down the stage and packing up the equipment and getting it to the next town. Sometimes, if you're lucky, you manage to get a few hours sleep. Sometimes you don't.

Moritz admitted that aches and pains are prevalent. There's a lot of hernias. The hearing goes after a while. Weight loss and not always the best of food, but there are compensations.

New Experience

"Every day on the road is a new experience. You make your own life on the road and you last as long as you like it," Moritz said.

Life on the road isn't always a bed of roses. They don't all roadie for the super-groups and they don't all travel in the Starship. Ms. Rochell Linker, roadie and jack of all trades for the Jimmie Speer's Band, knows all about it.

"It's really a lot of tedious work. Lugging the amps. Driving the equipment van to the next gig. Making sure all the equipment is in working order."

Linker echoed the aforementioned

necessities of skill, attitude and responsibility as prime factors in a roadie's life before plunging headlong in to a slew of things you pick up when your act hasn't reached star status.

"The status thing with a big group also works with the roadies. Roadies sometimes get to thinking that they're stars too. This can sometimes lead to problems; especially when a second-billed act is trying to get a soundcheck. There's usually not many problems between crews themselves but, once in a while, the road managers will get a bit uptight. It's in situations like these that you learn patience," Linker said.

"You also learn how to be aggressive. Second-billed and lesser known acts pretty much have to fight for everything they get and that extends to the road crews. On the other hand you've got to learn to say no or people will walk all over you."

Reasonable Money

Linker stated that the roadie's wage usually depends on the status of the band and the amount of record company support it's receiving. She quoted two hundred a week and/or fifty dollars a gig as about the norm in lesser roadie situations.

Being that rarity (there just aren't many lady roadies in the business) Rochell Linker has come to know the advantages

and disadvantages with particular emphasis on how to put the former to work for her.

"Being a female, it was a matter of constantly having to prove myself. I had to convince people in the business that I could do the job. But it works the other way too. Situations arise where you can get things for the group and crew by turning on the old charm. And being a lady keeps you away from a lot of problems."

Rochell laughed. "I mean when was the last time you heard of a lady roadie getting punched in the mouth?"

Important Job

Bob Lefevre was adamant in describing the importance of the roadie.

"Man, the road crew is almost as important as the band itself. Without the road crew the band could not function."

Lefevre, who began as roadie for the Eddie Boy band before moving up to handling the group's business affairs, cited the closeness between road crew and band as an important working factor.

"We all travel together and, as a result have become a tightly knit family. This is important when you're roadie because the money and the conditions aren't always the greatest. But above all you've got to be competent and professional in your work," Lefevre said.

Between tales of the road ("That band

didn't give us anything approaching time for a soundcheck") and a bit of righteous boasting of the crew's skills ("Our crew can tear down a stage in an hour and a half or less") Lefevre found cause to dispel the image of the composite roadie as all brawn and no brain.

"Size isn't a necessary requirement. A working knowledge of electronics is. You should be fast in comprehending a situation and correcting it."

"A good road crew also has that sense of pushing just a bit more than necessary. Like if you're second on the bill and there's a chance of getting a decent soundcheck if you drive all night and get to the gig early. A good crew will push for something like that. Our crew is that way."

Eric Barrett

Eric Barrett is a good example of a roadie that has successfully come up through the ranks. From driving a truck and doubling as security guard for The Jimi Hendrix Experience to tour manager for the well-oiled David Bowie machine, Barrett has seen roadie life from both sides and correlates Bowie's operation accordingly.

Said Barrett: "All members of the present crew are highly skilled and can take over for somebody else in an emergency. It's a very precision operation being handled on all levels by pro-

continued on pg. 43



Do You
Wanna
Do A
Thing?

The Leprechaun
responsible for this
joyous recording event
is Chick Corea.



"The Leprechaun" is Chick Corea's new concept album. On it, he proves himself master of many musical forms. You will be enchanted.

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"The Leprechaun"

The Album: PD 6062/8 Track: 8F 6062/Cassette: CF 6062

This week it's **101** in Cashbox

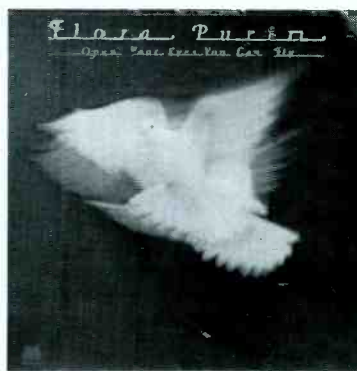
This week it's **124** in Billboard

This week it's **93** in Record World

pop picks

THE SOUND IN YOUR MIND — Willie Nelson — Columbia KC 34092 — Producer: Willie Nelson — List: 6.98

The continuing saga of progressive country and western music falls full bloom on "The Sound In Your Mind" by Willie Nelson. Uptempo and introspective moments fare equally well via Nelson's clean sounding vocals and a roots oriented instrumental backing that makes points through simplicity. FM and country stations are sure things while easy listening might also want to give this a try. Top listens include "That Lucky Old Sun," "I'd Have To Be Crazy" and "Funny How Time Slips Away."



OPEN YOUR EYES YOU CAN FLY — Flora Purim — Milestone M-9065 — Producer: Orrin Keepnews — List: 6.98

Flightly jazz progressions and a futuristic approach to vocal presentation highlight the first in quite a while from Flora Purim. "Open Your Eyes You Can Fly." Music running at tangents forms the backdrop from which Ms. Purim's soaring voice can freely flow. The balance of the two elements makes for total comprehension as well as for an entertaining listen. Top cuts include "Open Your Eyes You Can Fly," "San Francisco River" and "Ina's Song."

SILK DEGREES — Boz Scaggs — Columbia PC 33920 — Producer: Joe Wissert — List: 6.98

An interesting mixture of pop and soul forms the musical counterpoint on "Silk Degrees" by Boz Scaggs. Add to this a vocal delivery that is one of the purest approaches to white soul in a long time; and you've got an album that works on all counts. Very smooth but, happily, not slick. AM for the rockers while FM should do them all. Top cuts include "What Do You Want The Girl To Do," "We're All Alone," "What Can I Say" and "Love Me Tomorrow."



AT THE SOUND OF THE BELL — Pavlov's Dog — Columbia PC 33964 — Producer: Murray Krugman and Sandy Pearlman — List: 6.98

David Surkamp's trilling vocals and polished instrumental passages are the telling points on "At The Sound Of The Bell" by Pavlov's Dog. Light, pop elements are the springboard this time out as the band lays down a constantly appealing and listenable series of songs. There's a sense of majesty in each song that adds substance without becoming overbearing in the more up passages. AM, FM and easy listening shots here. Top cuts include "Valquerie," "She Came Shining" and "She Breaks Like A Morning Sky."

FULL OF FIRE — Al Green — Hi SHL 32097 — Producers: Willie Mitchell, Al Green — List: 6.98

If you try to pinpoint Al Green's sales success this decade, you'll inevitably mention his consistent string of hit singles. This LP is no exception, with the title track already in the books as an r&b smash. Green's last LP was his best to date and the blend of material on this offering will doubtless be considered as an improvement on that — at least by diehard fans. Another fine Willie Mitchell collaboration of vocal eloquence and studio mastery.



LOVE AND UNDERSTANDING — Kool And The Gang — DeLite DEP 2018 — Producer: KG Productions — List: 6.98

Kool and The Gang continue to explore the various levels of soul and funk on "Love And Understanding." Subtle rhythmic moves and an equal sense of majestic and primitive make this an album of movability and listenability as well. Mellow moments and driving numbers share like fates at the hands of slick production values. Soul and jazz oriented stations should get fat off these cuts. Top cuts include "Do It Right Now," "Universal Sound" and a classic rendition of "Hollywood Swinging."

THE BEST OF — Leonard Cohen — Columbia PC 34077 — List: 6.98

The storytelling abilities of Leonard Cohen go beyond the expectedness of folk music representation. There's a quiet fire and believable emotion to each song. The best of these traits are present on this retrospective package as Cohen's gritty lyrical delivery and simple instrumentation turn simple passages into something special. FM and easy listening chances here. Top listens include "Last Year's Man," "Bird On The Wire" and the now classic "Suzanne."



LIVE — Poco — Epic PE 33336 — Producer: Poco and Mark Hartman — List: 6.98

The true test of any band is how the music comes together in a live setting. In the case of Poco's "Live" it does. The clear crisscrossing of country and rock influences comes through in a crisp manner as vocals and instrumentals, via a polished clean production, get their entertaining points across. There's a wealth of FM and country material here with reissue AM possibilities. Top cuts include "A Good Feelin' To Know," "Fool's Gold" and "Ride The Country."

YOU CAN SING ON THE LEFT OR BARK ON THE RIGHT — Dirk Hamilton — ABC ABCD 920 — Producer: Gary Katz — List: 6.98

Dirk Hamilton is a mover in many musical circles, all of which show up on "You Can Sing On The Left Or Bark On The Right." Waves of blues, folk, pop and a subtle loose strain of jazz form a light easy sound that is further moved by Hamilton's gruff vocal shadings. AM, FM and an outside chance at easy listening stations are up for this album's wares. Top listens include "Wasn't That One Night Good," "The Sweet Forever," "I Got To Feelin'" and the plaintive strains of "Little Big Time Man."



TOTAL EXPLOSION — Syl Johnson — Hi SHL 32096 — Producer: Willie Mitchell — List: 6.98

Some of the rawer elements of soul and funk make their presence felt on "Total Explosion" by Syl Johnson. Johnson's moving range falsetto is the perfect vehicle for some down to it vocal deliveries while a hard, basic instrumental backing adds fuel to this funky fire. Soul and a chance of pop adds loom large in this album's future. Top listens include "I Only Have Love," "Watch What You Do To Me" and a mover in "Take Me To The River."

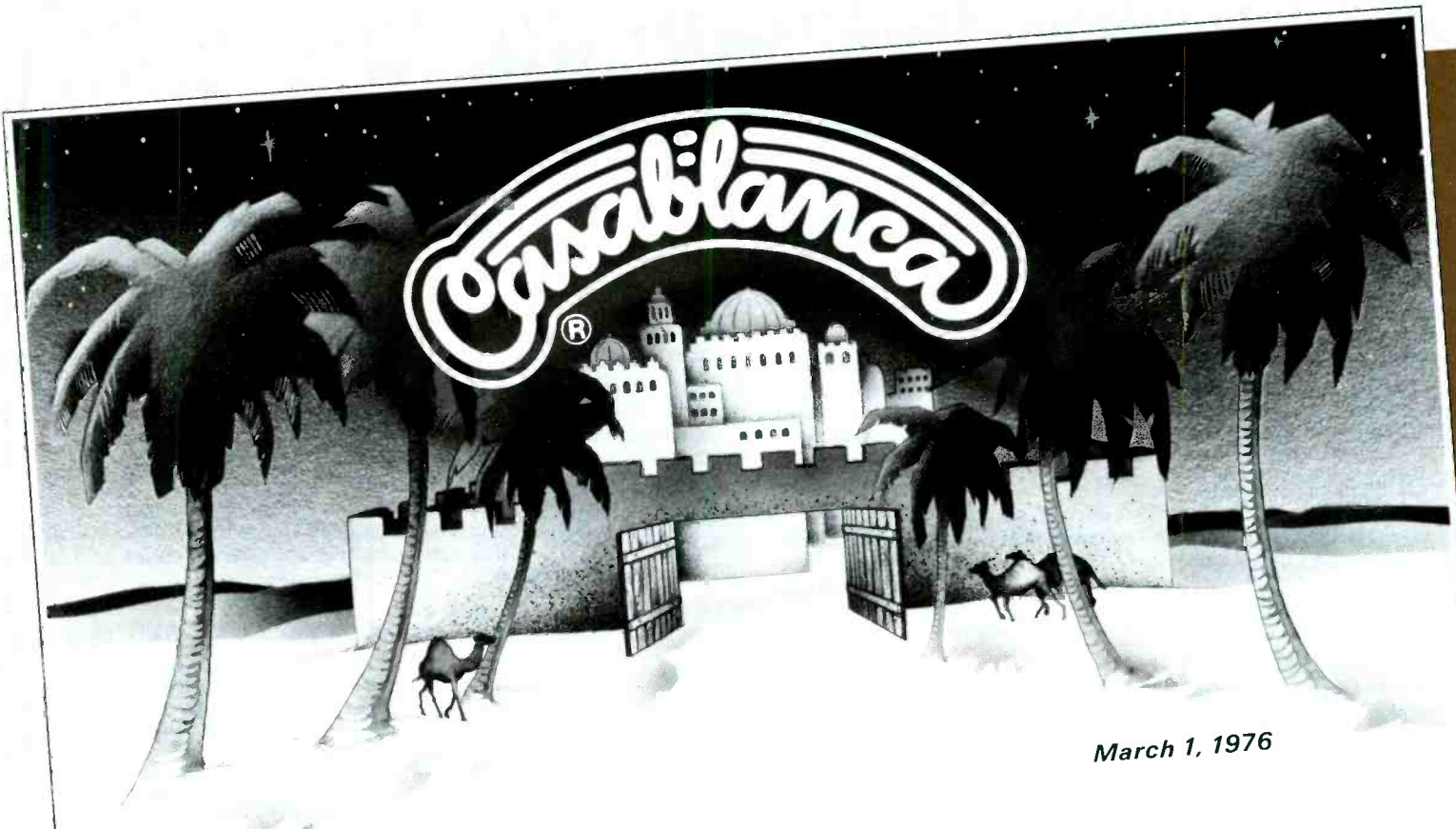
LONGHAIRED REDNECK — David Allan Coe — Columbia KC 33916 — Producer: Ron Bledsoe — List: 6.98

All references to just what makes country progressive can be thrown out the window with the release of "Longhaired Redneck" by David Allan Coe. Sure it's country, but it's also the blues and those lyrics? They tell a story but within Coe's frame of reference the music could just as easily be bagpipes as a guitar. AM and FM shots as well as country and easy listening chances. Top listens include "Living On The Run," "Free Born Rambling Man" and "Texas Lullaby."



KINGFISH — Kingfish — Round RXLA 564-G/RX-108 — Producer: Dan Healy and Bob Weir — List: 6.98

There's a delicate balance of familiar and exotic influences running through "Kingfish." Lightly coated blues and some lazy country strains form an instrumental balance to what can only be termed as hauntingly subtle jazz progressions. A wide variety of outlet possibilities as country and FM lists are sure to add while there looms a couple of AM chances. Top listens include "Wild Northland," "Bye And Bye," "Big Iron" and a jumping "Asia Minor."



March 1, 1976

Dear Programmer:

Once upon a time at Casablanca, we released a LARRY SANTOS album and single. We had fallen in love with the man—his voice—his music. We knew that a complete artist like Larry needed total dedication from our company, and we made a commitment to stay with him as long as it took.

I believe what is meant to be, will be. Everything happens in its own time and space. Nine months after the LARRY SANTOS record was released, the time has come! Bill Gavin's "Sleeper of the Week"... Kal Rudman's "Red Sheet"... R & R's "Significant Action."

The record has shown incredible strength in Philadelphia, WFIL-11, WFI-10, WIBG-12 to 7, WDAS-7, and where it all started, WIP and WMGK. It reached number one at KYJC in Medford, Oregon and is confirmed top ten at WBBF-9, KBOZ-8, WAEV-6, and soon to be, at WIXY-24 to 13, WSAI-29 to 21, WCOL, WCFL, WKBW, WDRC, WBBQ, KPAM and the hundreds of other stations that are adding and charting the record each week. Top Forty, MOR and even R & B play... the demographics are incredible!!

We've spent nine months preparing for this baby; LARRY SANTOS' "We Can't Hide It Anymore," may be the story-record of the year!! ... CHARTS: 63* BILLBOARD, 65* RECORD WORLD, 69* CASHBOX!!

Thank you all for DONNA, KISS, PARLIAMENT, ANGEL, MASEKELA, MILES and all of the other beautiful people we represent. We love you—you did it for us, and we just want to say thank you.

My best regards,
Neil Bogart
Neil Bogart
President



CASABLANCA RECORDS, INC. ■ 8255 Sunset Blvd.

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MOST ADDED LPs

1. Sweet Harmony — Maria Muldaur — WB
2. Smile — Laura Nyro — Columbia
3. Kingfish — Round

MOST REQUESTED CUTS

1. Show Me The Way/Do You Feel/Jumpin' Jack Flash — Peter Frampton — A&M
2. Silver, Blue And Gold/Honey Child/Sweet Little Sister/Run With The Pack — Bad Company — Swan Song
3. Highway 61 Revisited — Johnny Winter — Blue Sky

MOST PREDICTED HITS

1. Lady Of The Lake/Sunfield — Starcastle — Epic
2. Hypnotize/Lazy Lightnin'/Jump For Joy — Kingfish — Round
3. I'm Keeping — Pretty Things — Swan Song
4. Let Me Love You/Sail On Sailor — KGB — MCA
5. Something Special/When The Train Comes — Sutherland Brothers & Quiver — Columbia

WBCN-FM — BOSTON

Bob Slavin

- Agharta — Miles Davis — Columbia
- Back To Back — Brecker Brothers — Arista
- Colonial Man — Hugh Masekela — Casablanca
- Fast Annie — Annie McLoone — RCA
- Greg Kihn — Beserkley
- Reach For The Sky — Sutherland Brothers And Quiver — Columbia
- Second Resurrection — Stairsteps — Dark Horse
- Total Explosion — Syl Johnson — Hi
- Truckload Of Lovin' — Albert King — Utopia
- * — (None)
- † When The Train Comes — Sutherland Brothers And Quiver — Columbia
- † Any Other Woman — Greg Kihn — Beserkley

WBAB-FM — BABYLON, NEW YORK

Bernie Bernard

- Skyboat — Mac Gayden — ABC
- Sweet Harmony — Maria Muldaur — WB
- You Can Sing On The Left — Dirk Hamilton — ABC
- Their Greatest Hits — Eagles — Asylum
- Night Lights — Elliott Murphy — RCA
- This Is Reggae, Vol. 2 — Various Artists — Island
- I've Got Time — Allan Clarke — Asylum
- Junkfood Junkie — Larry Groce — WB
- Oblivion Express Live, Vol. 2 — Brian Auger's Oblivion Express — RCA
- * Show Me The Way — Peter Frampton — A&M
- * Run With The Pack — Bad Company — Swan Song
- † Sail On Sailor — KGB — MCA
- † Jack, The Idiot Duncie — Kinks — RCA
- † It's All For You — David Courtney — UA

WLIR-FM — LONG ISLAND

Gil Colquitt

- Sweet Harmony — Maria Muldaur — WB
- Kingfish — Round
- Crosssection — Jukka Tolonen — Janus
- Silk Degrees — Boz Scaggs — Columbia
- Abracadabra — Claire Hamill — Konk (IMP)
- You Can Sing On The Left — Dirk Hamilton — ABC
- Night Lights — Elliott Murphy — RCA
- Oblivion Express Live, Vol. 2 — Brian Auger's Oblivion Express — RCA
- Poco Live — Epic
- Pour Down Like Silver — Richard And Linda Thompson — Island
- * Kingfish (entire LP) — Round
- * Smile (entire LP) — Laura Nyro — Columbia
- † Kingfish (entire LP) — Round

WNEW-FM — NEW YORK

Dennis Elsas

- I've Got Time — Allan Clarke — Asylum
- Their Greatest Hits — Eagles — Asylum
- Michael Kenny — Tom Cat
- Swallowed Up In The Great American Heartland — Tom Pacheco — RCA
- * Transformation — David Sancious — Epic
- * — (None)
- † — (None)

WMMR-FM — PHILADELPHIA

Paul Fuhr

- To The Hilt — Golden Earring — MCA
- Smile — Laura Nyro — Columbia
- Sweet Harmony — Maria Muldaur — WB
- Back To Back — Brecker Brothers — Arista
- Pour Down Like Silver — Richard And Linda Thompson — Island
- Third World — Island
- Masada — Joe Thomas — Groove Merchants
- Brass Construction — UA
- * Second Childhood (entire LP) — Phoebe Snow — Columbia
- * Greg Kihn (entire LP) — Beserkley
- * When An Old Cricketer Leaves The Crease (entire LP) — Roy Harper — Chrysalis
- * The Leprechaun (entire LP) — Chick Corea — Polydor
- * Beserkley Chart Busters — Beserkley
- † — (None)

• ALBUMS ADDED

WINZ-FM — MIAMI

Dave Sousa

- Savage Eye — Pretty Things — Swan Song
- Look Out For Number One — Brothers Johnson — A&M
- Breakaway — Gallagher And Lyle — A&M
- Attitudes — Dark Horse
- Keep Your Hands On It — String Driven Thing — 20th Century
- Notice To Appear — John Mayall — ABC
- Reflections — Jerry Garcia — UA
- Smile — Laura Nyro — Columbia
- * Silver, Blue And Gold — Bad Company — Swan Song
- * Starcage — Paris — Capitol
- * High Out Of Time — Carole King — Ode
- * Show Me The Way — Peter Frampton — A&M
- † Get The Funk Out Of My Face — Brothers Johnson — A&M
- † Street Scene — Attitudes — Dark Horse
- † Halil To The Man — John Mayall — ABC
- † Smile (entire LP) — Laura Nyro — Columbia

WQSR-FM — TAMPA

Steve Huntington

- Kingfish — Round
- Land Of The Midnight Sun — Al DiMeola — Columbia
- Unicorn II — Capitol
- Attitudes — Dark Horse
- Malpractice — Dr. Feelgood — Columbia
- When An Old Cricketer Leaves The Crease — Roy Harper — Chrysalis
- Put It In Your Ear — Paul Butterfield — Bearsville
- We Got Time — Allan Clarke — Asylum
- Back To Back — Brecker Brothers — Arista
- Starcastle — Epic
- Swallowed Up In The Great American Heartland — Tom Pacheco — RCA
- * Highway 61 Revisited — Johnny Winter — Blue Sky
- * Transformation (entire LP) — David Sancious — Epic
- † Hypnotize/Lazy Lightnin'/Jump For Joy — Kingfish — Round
- † Lenore — Chick Corea — Polydor

WRAS-FM — ATLANTA

Bob Bailey

- Wailers Live — Island
- Captured Live — Johnny Winter — Blue Sky
- Smile — Laura Nyro — Columbia
- Real Pretty — Pretty Things — Rare Earth
- Kingfish — Round
- * Show Me The Way/Jumpin' Jack Flash — Peter Frampton — A&M
- * Highway 61 — Johnny Winter — Blue Sky
- † When An Old Cricketer Leaves The Crease — Roy Harper — Chrysalis

WEBN-FM — CINCINNATI

Denton Marr

- KGB — MCA
- Starcastle — Epic
- Give Us A Wink — Sweet — Capitol
- LA Express — Caribou
- Savage Eye — Pretty Things — Swan Song
- It's In Every One Of Us — David Pomeranz — Arista
- Greg Kihn — Beserkley
- * Show Me The Way — Peter Frampton — A&M
- * Isis — Bob Dylan — Columbia
- † Starcastle (entire LP) — Epic

WHFS-FM — WASHINGTON, D.C.

Dave Einstein

- Sweet Harmony — Maria Muldaur — WB
- Have Moicy — Jeffrey Fredericks & Ciamtones — Rounder
- Open Your Eyes — Flora Purim — Milestone
- Silk Degrees — Boz Scaggs — Columbia
- Lotus — Santana — CBS (IMP)
- Whiskey Before Breakfast — Norman Blake — Rounder
- Captured Live — Johnny Winter — Blue Sky

* MOST REQUESTED LP CUT(S)

- Fast Annie — Annie McLoone — RCA
- Breakaway — Gallagher & Lyle — A&M
- Smile — Laura Nyro — Columbia
- * — (None)
- † — (None)

WMMS-FM — CLEVELAND

Charlie Kendall

- Silk Degrees — Boz Scaggs — Columbia
- Poco Live — Epic
- Night Lights — Elliott Murphy — RCA
- Kingfish — Round
- Nine On A Ten Scale — Sammy Hagar — Capitol
- Free Parking — Stu Daye — Columbia
- Sweet Harmony — Maria Muldaur — WB
- We Got Time — Allan Clarke — Asylum
- * Ships In The Night — BeBop Deluxe — Harvest
- * Don't Let Your Daddy Know — Dr. Feelgood — Columbia
- † Jump Street — Boz Scaggs — Columbia
- † Diamonds By The Yard — Elliott Murphy — RCA

WYDD-FM — PITTSBURGH

Steve Downs

- Keep Your Hands On It — String Driven Thing — 20th Century
- * Wind On The Water (entire LP) — Crosby/Nash — ABC
- * Art Of Tea (entire LP) — Michael Franks — WB
- * LA Express (entire LP) — Caribou
- * If The Shoe Fits (entire LP) — Pure Prairie League — RCA
- * Love Is The Drug — Roxy Music — ATCO
- * Dream Weaver/Blind Feeling — Gary Wright — WB
- * Struttin' My Stuff (entire LP) — Elvin Bishop — Capricorn
- * Souped Up Ford/I Take What I Want — Rory Gallagher — Chrysalis
- † Popsicle Toes — Michael Franks — WB
- † Starcastle (entire LP) — Epic
- † Savage Eye (entire LP) — Pretty Things — Swan Song

WAAL-FM — BINGHAMTON, NEW YORK

Steve Becker

- Give Us A Wink — Sweet — Capitol
- Better Days/Happy Endings — Melissa Manchester — Arista
- January — Pilot — Capitol
- * Cry For The Bad Man — Lynyrd Skynyrd — MCA
- * Bohemian Rhapsody — Queen — Elektra
- * Dream On — Aerosmith — Columbia
- * Art For Art's Sake — 10cc — UK
- † Give Me An Inch Girl — Robert Palmer — Island
- † Highfly/Man Behind The Guitar — John Miles — London
- † Give Us A Wink (entire LP) — Sweet — Capitol

WXRT-FM — CHICAGO

John Platt

- — (None)
- * Frampton Comes Alive (entire LP) — Peter Frampton — A&M
- * A Night At The Opera (entire LP) — Queen — Elektra
- * Ted Nugent — Epic
- † American Tune — Starland Vocal Band — Windsong

KADI-FM — ST. LOUIS

Jonnie King

- At The Sound Of The Bell — Pavlov's Dog — Columbia
- Diamond In A Junkyard — Nickey Barclay — Ariola
- Tryin' Like The Devil — James Talley — Capitol
- Too Young To Feel This Old — McKendree Spring — Pye
- When An Old Cricketer Leaves The Crease — Roy Harper — Chrysalis
- Reach For The Sky — Sutherland Brothers And Quiver — Columbia
- * Ships In The Night — BeBop Deluxe — Harvest
- * On A Saturday Night — Journey — Columbia
- † Something Special — Sutherland Brothers And Quiver — Columbia
- † Don't Let It Mess With Your Mind — Nickey Barclay — Ariola
- † Standing Here With You — Pavlov's Dog — Columbia

WNOE-FM — NEW ORLEANS

Brian Nichols

- KGB — MCA
- Starcastle — Epic
- LA Express — Caribou
- Give Us A Wink — Sweet — Capitol
- * Do You Feel/Show Me The Way — Peter Frampton — A&M
- * Love Is The Drug — Roxy Music — ATCO
- * Searchin' — Lynyrd Skynyrd — MCA
- * Two Fisted Love/Inspired Insanity — Phoebe Snow — Columbia
- * Silver, Blue And Gold — Bad Company — Swan Song
- * Peacemaker/My Lady, My Love — Loggins/Messina — Columbia
- † — (None)

KLLO-FM — HOUSTON

Jackie McCauley

- Keep Your Hands On It — String Driven Thing — 20th Century
- Inner Worlds — Mahavishnu Orchestra — Columbia
- You Can Sing On The Left — Dirk Hamilton — ABC
- Groovathon — Isaac Hayes — ABC
- Home Cooking — Sergio Mendez — Elektra
- Crosssection — Jukka Tolonen — Janus
- KGB — MCA
- Art Of Tea — Michael Franks — WB
- Gimme Back My Bullets — Lynyrd Skynyrd — MCA
- Chronicle — Creedence Clearwater Revival — Fantasy
- The Best — Isley Brothers — Buddah
- Real Pretty — Pretty Things — Rare Earth
- Anthology — Argent — Epic
- Their Greatest Hits — Eagles — Asylum

† P.D./M.D. PREDICTED HITS

- Oblivion Express Live, Vol. 2 — Brian Auger's Oblivion Express — RCA
- The Best — Lovin' Spoonful — Kama Sutra
- A Trick Of The Tail — Genesis — ATCO
- * — (None)
- † Captured Live (entire LP) — Johnny Winter — Blue Sky
- † Better Days/Happy Endings (entire LP) — Melissa Manchester — Arista
- † Lady Of The Lake/Sunfield — Starcastle — Epic
- † Way Of The Path/Lotus Feet — Mahavishnu Orchestra — Columbia

KAMC-FM — DALLAS

Stuart McRae

- KGB — MCA
- Oblivion Express Live, Vol. 2 — Brian Auger's Oblivion Express — RCA
- Captured Live — Johnny Winter — Blue Sky
- Ted Nugent — Epic
- Masque — Kansas — Epic
- You Can Sing On The Left — Dirk Hamilton — ABC
- Were All Children Of Coincidence — Dory Previn — WB
- Put It In Your Ear — Paul Butterfield — Bearsville
- * Peacemaker — Loggins/Messina — Columbia
- * Do You Feel — Peter Frampton — A&M
- * Silver, Blue And Gold — Bad Company — Swan Song
- * Fooled Around — Elvin Bishop — Capricorn
- † Stranglehold — Ted Nugent — Epic

KBPI-FM — DENVER

Jean Valdez

- Smile — Laura Nyro — Columbia
- KGB — MCA
- Nine On A Ten Scale — Sammy Hagar — Capitol
- Crosssection — Jukka Tolonen — Janus
- LA Express — Caribou
- Starcastle — Epic
- Boxer — Virgin
- * Show Me The Way — Peter Frampton — A&M
- * Fleetwood Mac (entire LP) — WB
- † — (None)

KMYR-FM — ALBUQUERQUE

Jeff Pollack

- Put It In Your Ear — Paul Butterfield — Bearsville
- KGB — MCA
- When An Old Cricketer Leaves The Crease — Roy Harper — Chrysalis
- Kingfish — UA
- First Day — David Courtney — UA
- Give Us A Wink — Sweet — Capitol
- * Smile (entire LP) — Laura Nyro — Columbia
- * Run With The Pack (entire LP) — Bad Company — Swan Song
- * Desire (entire LP) — Bob Dylan — Columbia
- * Let Me Love You — KGB — MCA
- † I Don't Wanna Go — Paul Butterfield — Bearsville

KLOS-FM — LOS ANGELES

Dabar Hoorelbeke

- Sweet Harmony — Maria Muldaur — WB
- Mariah — UA
- Aerosmith — Columbia
- * — (None)
- † — (None)

KMET-FM — LOS ANGELES

Bob Coburn

- Smile — Laura Nyro — Columbia
- Sweet Harmony — Maria Muldaur — WB
- Captured Live — Johnny Winter — Blue Sky
- King Brilliant — Howard Werth & The Moonbeams — Rocket
- Malpractice — Dr. Feelgood — Columbia
- We Got Time — Allan Clarke — Asylum
- Keep Your Hands On It — String Driven Thing — 20th Century
- Havana Daydreamin' — Jimmy Buffett — ABC
- The Leprechaun — Chick Corea — Polydor
- Attitudes — Dark Horse
- Second Resurrection — Stairsteps — Dark Horse
- Kingfish — Round
- Silk Degrees — Boz Scaggs — Columbia
- * — (None)
- † — (None)

KWST-FM — LOS ANGELES

David Perry

- Kingfish — Round
- Night Lights — Elliott Murphy — RCA
- Spanish Train — Chris DeBurgh — A&M
- Sweet Harmony — Maria Muldaur — WB
- Nine On A Ten Scale — Sammy Hagar — Capitol
- Better Days/Happy Endings — Melissa Manchester — Arista
- Breakaway — Gallagher & Lyle — A&M
- When An Old Cricketer Leaves The Crease — Roy Harper — Chrysalis
- Back To Back — Brecker Brothers — Arista
- * Honey Child/Sweet Little Sister — Bad Company — Swan Song
- * Captured Live (entire LP) — Johnny Winter — Blue Sky
- † I'm Keeping — Pretty Things — Swan Song

KSAN-FM — SAN FRANCISCO

Cristie Joy Marcus

- Malpractice — Dr. Feelgood — Columbia
- Smile — Laura Nyro — Columbia
- Open Your Eyes — Flora Purim — Milestone
- Rock Reflections Of A Super Hero — Spiderman — Lifesong
- Four Moments — Sebastian Hardie — Mercury
- Take No Prisoners — David Byron — Mercury
- Reverber — PA/USA
- Loving Power — Impressions — Curtom
- Sweet Harmony — Maria Muldaur — WB
- The Fish — Barry Melton — UA (IMP)
- * — (None)
- † — (None)

continued on pg. 48



'Sun' of Forever.

At only 21, Return To Forever's lead guitarist, Al DiMeola, has made his mark through two years of concerts and three albums. So much so that he was recently named Best New Talent of 1975 by *Guitar Player Magazine*.

Now this extraordinary young musician has completed his first solo album, "Land of the Midnight Sun," a tour de force that will amaze guitarists and non-guitarists alike, and he's about to embark on an extensive U.S. tour with Return To Forever, beginning in April.

"Land of the Midnight Sun." Al DiMeola shines, on Columbia Records and Tapes.



CASHBOX RADIOACTIVE

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

TITLE	ARTIST	LABEL	% OF STATIONS ADDING TITLES TO PROG. SCHED. THIS WEEK	TOTAL % OF STATIONS TO HAVE ADDED TITLES TO PROG. SCHED. TO DATE
1.	There's A Kind Of Hush — Carpenters — A&M		35%	60%
2.	Disco Lady — Johnnie Taylor — Columbia		22%	38%
3.	Let Your Love Flow — Bellamy Brothers — WB		22%	52%
4.	Shannon — Henry Gross — Lifesong		18%	25%
5.	Action — The Sweet — Capitol		15%	58%
6.	Right Back Where We Started — Maxine Nightingale — UA		15%	89%
7.	Sweet Thing — Rufus — ABC		15%	91%
8.	Fooled Around — Elvin Bishop — Capricorn		12%	14%
9.	Without Your Love — Charlie Ross — Big Tree		12%	34%
10.	Golden Years — Bowie — RCA		10%	66%
11.	Only Sixteen — Dr. Hook — Capitol		9%	69%
12.	Show Me The Way — Peter Frampton — A&M		9%	26%
13.	Living For The Weekend — O'Jays — Phila. Int'l		8%	8%
14.	Sweet Love — Commodores — Motown		8%	32%
15.	Rhiannon — Fleetwood Mac — Reprise		7%	11%
16.	Deep Purple — Donny & Marie Osmond — MGM		7%	45%
17.	I Do, I Do, I Do — Abba — Atlantic		7%	26%
18.	Looking For Space — John Denver		7%	12%
19.	Boogie Fever — Sylvers — Capitol		7%	14%

vital statistics

looking ahead

#75
Shannon (3:50)
Henry Gross — Lifesong 45002
 488 Madison Av., New York, NY
 PUB: Blendingwell — ASCAP
 PROD: Terry Cashman, Tommy West
 WRITER: Henry Gross

#76
Fooled Around And Fell In Love (2:58)
Elvin Bishop — Capricorn CPS0252
 3701 Warner Blvd., Burbank, Ca.
 PUB: Crabshaw — ASCAP
 PROD: Allan Blazek & Bill Szymczyk
 WRITER: E. Bishop

#77
Strange Magic (3:22)
Electric Light Orchestra — U.A. XW770-Y
 6920 Sunset Blvd., Los Angeles, Ca.
 PUB: Unart/Jet — BMI
 PROD: Jeff Lynne for Jet Records
 WRITER: J. Lynne
 FLIP: New World Rising

#82
Living For The Weekend (2:50)
O'Jays — Phila. Int'l. ZS8 3587-3
 51 W. 52nd St., New York, N.Y.
 PUB: Mighty Three — BMI
 PROD: Kenneth Gamble & Leon Huff
 WRITERS: K. Gamble, L. Huff, C. Gilbert

#83
Mozambique (3:00)
Bob Dylan — Columbia 3-10298
 51 W. 52nd St., New York, NY
 PUB: Rams Horn — ASCAP
 PROD: Don Devito
 WRITERS: Bob Dylan, Jacques Levy

#88
Misty Blue (3:38)
Dorothy Moore — Malaco M 1029
 495 S.E. 10th Court, Hialeah, Fla.
 PUB: Talmont — BMI
 PROD: Tom Couch & James Smoud
 WRITER: B. Montgomery

#93
Rhiannon (3:46)
Fleetwood Mac — Reprise RPS 1345
 3701 Warner Blvd., Burbank, Ca.
 PUB: Rockhopper — ASCAP
 PROD: Fleetwood Mac & Keith Olsen
 WRITER: Nicks
 FLIP: Sugar Daddy

#99
Let's Groove (Part I) (3:05)
Archie Bell & The Drells — TSOP ZS8-4775
 51 W. 52nd St., New York, NY
 PUB: Mighty Three — BMI
 PROD: John Whitehead, Gene McFadden, Victor Carstarphen for Gamble Huff
 WRITERS: L. Huff, J. Whitehead, G. McFadden, J. Carstarphen

#100
Happy Music (3:04)
Blackbyrds — Fantasy F762 AS
 10th & Parker, Berkeley, Ca.
 PUB: Elgy — BMI
 PROD: Donald Byrd
 WRITER: Donald Byrd

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

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

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

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

105 **BAD LUCK**
 (Blackwood — BMI)
 Atlanta Disco Band (Ariola America 7611)

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

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

108 **STREET TALK**
 (Heart's Delight/Gooserock — BMI)
 Bob Crewe Generation (20th Century)

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

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

111 **ONCE A FOOL**
 (ABC/Dunhill/One Of A Kind — BMI)
 Kiki Dee (Rocket PIG 40506)

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

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

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

115 **HERE, THERE, AND EVERYWHERE**
 (Maclen — BMI)
 Emmylou Harris (Reprise RPS 1346)

116 **THE ASHVILLE UNION RESCUE MISSION**
 (Foxboro Jr./Intersong USA — ASCAP)
 Brian Gari (Vanguard VSO 351189)

117 **TITLES**
 (MCPS)
 Barclay James Harvest (Polydor PD 15138)

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

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

120 **SWAY**
 (Peer Int'l — BMI)
 Bobby Rydell (PIP PDJ 6515) / PD 15138)

WABC — NEW YORK

Living For The Weekend — O'Jays — Phila. Int'l
28 To 8 — December 63 — Four Seasons
26 To 11 — Sweet Thing — Rufus

WBLI — LONG ISLAND

Love Fire — Jigsaw — Chelsea
Boogie Fever — Sylvers — Capitol
Looking For Space — John Denver — RCA
Extra To 8 — December 63 — Four Seasons
Extra To 9 — Take It — Eagles
Extra To 10 — Sweet Thing — Rufus

WPIX — NEW YORK

Right Back — Maxine Nightingale — UA
Let Your Love Flow — Bellamy Bros. — WB
Without Your Love — Charlie Ross — Big Tree
12 To 5 — Fanny — Bee Gees
18 To 13 — Dream On — Aerosmith

WFIL — PHILADELPHIA

Living For The Weekend — O'Jays — Phila. Int'l
Sweet Thing — Rufus — ABC
20 To 14 — Dream Weaver — Gary Wright
22 To 10 — December 63 — Four Seasons

WCAO — BALTIMORE

There's A Kind Of Hush — Carpenters — A&M
Looking For Space — John Denver — RCA
Extra To 19 — Only 16 — Dr. Hook
20 To 14 — Sweet Thing — Rufus
15 To 8 — December 63 — Four Seasons
30 To 22 — Only Love Is Real — Carole King

WBGW — PHILADELPHIA

Living For The Weekend — O'Jays — Phila. Int'l
Shannon — Henry Gross — Lifesong
There's A Kind Of Hush — Carpenters — A&M
I Thought It — Diana Ross — Motown
9 To 2 — Right Back — Maxine Nightingale
16 To 10 — Let Your Love Flow — Bellamy Brothers
17 To 11 — I Do — Abba
28 To 15 — Without Your Love — Charlie Ross
23 To 18 — Only Love Is Real — Carole King
Extra To 25 — Trying To Get The Feeling — Barry Manilow
Extra To 29 — Show Me The Way — Peter Frampton
Extra To 30 — If Only You Believe — Michel Polnareff

WPGC — WASHINGTON

Living For The Weekend — O'Jays — Phila. Int'l
Disco Lady — Johnnie Taylor — Columbia
Without Your Love — Charlie Ross — Big Tree
14 To 8 — Sweet Thing — Rufus
25 To 17 — Right Back — Maxine Nightingale

WRKO — BOSTON

Sweet Love — Commodores — Motown
Mozambique — Bob Dylan — Col
Show Me The Way — Peter Frampton — A&M
26 To 10 — Only 16 — Dr. Hook
22 To 19 — Love Is The Drug — Roxy Music

WPRO — PROVIDENCE

Baby Face — Wing & Prayer — Atlantic
Right Back — Maxine Nightingale — UA
Let Your Love Flow — Bellamy Brothers — WB
Golden Years — David Bowie — RCA
21 To 7 — Love Machine — Miracles
15 To 10 — Take It — Eagles
22 To 14 — Junkfood Junkie — Larry Groce
27 To 22 — Love Is The Drug — Roxy Music
Extra To 23 — Sweet Thing — Rufus
Extra To 25 — Only 16 — Dr. Hook
Extra To 29 — Breakaway — Art Garfunkel

WDRG — HARTFORD

The Game Is Over — Brown Sugar — Capitol
Deep Purple — Donny & Marie Osmond — MGM
There's A Kind Of Hush — Carpenters — A&M
Boogie Fever — Sylvers — Capitol
Love Is The Drug — Roxy Music — Atco
21 To 13 — All My Myself — Eric Carmen
26 To 19 — Bohemian Rhapsody — Queen

WEDO — PITTSBURGH

Only Love Is Real — Carole King — Ode
The Way You Look Tonight — Lettermen — Capitol

13Q — PITTSBURGH

No New Additions
21 To 11 — Money Honey — Bay City Rollers
24 To 15 — December 63 — Four Seasons
11 To 3 — Dream Weaver — Gary Wright

WOXI — ATLANTA

There's A Kind Of Hush — Carpenters — A&M
Disco Lady — Johnnie Taylor — Columbia
Fooled Around — Elvin Bishop — Capricorn
10 To 5 — Dream On — Aerosmith
15 To 10 — Slow Ride — Foghat
23 To 17 — December 63 — Four Seasons
25 To 19 — Sweet Thing — Rufus
Extra To 26 — Right Back — Maxine Nightingale

WBQO — AUGUSTA

Deep Purple — Donny & Marie Osmond — MGM
Disco Lady — Johnnie Taylor — Columbia
Extra To 30 — Hit The Road — Stampede
Extra To 27 — There's A Kind Of Hush — Carpenters
Extra To 25 — Without Your Love — Charlie Ross
27 To 19 — Let Your Love Flow — Bellamy Brothers
24 To 16 — Right Back — Maxine Nightingale
22 To 12 — Cupid — Tony Orlando & Dawn
16 To 10 — Money Honey — Bay City Rollers

WQAM — MIAMI

No new additions
32 To 19 — Disco Lady — Johnnie Taylor

WJET — ERIE

High Fly — John Miles — London
There's A Kind Of Hush — Carpenters — A&M
Golden Years — David Bowie — RCA
Only Love Is Real — Carole King — Ode
Lorelei — Styx — A&M
Disco Lady — Johnnie Taylor — Columbia
25 — Only 16 — Dr. Hook
33 To 17 — Right Back — Maxine Nightingale

WLEE — RICHMOND

There's A Kind Of Hush — Carpenters — A&M
Let Your Love Flow — Bellamy Brothers — WB
13 To 5 — Dream Weaver — Gary Wright
19 To 14 — Golden Years — David Bowie

WLS — CHICAGO

Love Hurts — Nazareth — A&M
Only 16 — Dr. Hook — WB
14 To 7 — All By Myself — Eric Carmen
19 To 11 — Dream Weaver — Gary Wright
25 To 14 — Money Honey — Bay City Rollers

WCFL — CHICAGO

High Fly — John Miles — London
Shannon — Henry Gross — Lifesong
Give Me An Inch — Robert Palmer — Island
Ophelia — The Band — Capitol
12 To 4 — Dream Weaver — Gary Wright
11 To 6 — Lonely Night — Captain & Tennille
19 To 10 — Love Hurts — Nazareth

WDGY — MINNESOTA

Junkfood Junkie — Larry Groce — WB
Sweet Thing — Rufus — ABC
Golden Years — David Bowie — RCA

WOKY — MILWAUKEE

Only 16 — Dr. Hook — WB
Bohemian Rhapsody — Queen — Elektra
Let Your Love Flow — Bellamy Brothers — WB
15 To 9 — December 63 — Four Seasons
26 To 10 — Money Honey — Bay City Rollers
24 To 19 — Action — Sweet

CKLW — DETROIT

Sweet Love — Commodores — Motown
Sara Smile — Hall & Oates — RCA
Without Your Love — Charlie Ross — Big Tree
Right Back Where We — Maxine Nightingale — UA
27 To 17 — Scotch On The Rocks — Band of the Black Watch
22 To 10 — Disco Lady — Johnnie Taylor

KSLQ — ST. LOUIS

December 63 — Four Seasons — WB
Rhannon — Fleetwood Mac — Reprise

WTIX — NEW ORLEANS

Tangerine — Sal Soul — Sal Soul Records
There's A Kind Of Hush — Carpenters — A&M
14 To 9 — Wake Up — Harold Melvin

WNOE — NEW ORLEANS

No new additions
24 To 19 — Without Your Love — Charlie Ross

KNOE — MONROE

Below The Surface — Dan Fogelberg — Epic
Fopp — Ohio Players — Mercury
34 To 26 — Only Love Is Real — Carole King
19 To 10 — Dec. 63 — Four Seasons

WHBQ — MEMPHIS

Disco Lady — Johnnie Taylor — Col.
Baby Face — Wing & A Prayer Fife & Drum Corps —
Wing & A Prayer
Let Your Love Flow — Bellamy Bros. — WB
Without Your Love — Charlie Ross — Big Tree
Extra To 19 — Show Me The Way — Peter Frampton
27 To 14 — Love Is The Drug — Roxy Music
23 To 13 — Bohemian Rhapsody — Queen

KILT — HOUSTON

Come On Over — Olivia Newton-John — MCA
Let Your Love Flow — Bellamy Brothers — WB
Action — Sweet — Capitol
Shannon — Henry Gross — Lifesong

WMAK — NASHVILLE

I Do — Abba — Atlantic
Boogie Fever — Sylvers — Capitol
There's A Kind Of Hush — Carpenters — A&M
12 To 7 — Lonely Night — Captain & Tennille
22 To 16 — Money Honey — Bay City Rollers

WLAC — NASHVILLE

Golden Years — David Bowie — RCA
Money Honey — Bay City Rollers — Arista
Fooled Around — Elvin Bishop — Capricorn
Action — Sweet — Capitol
There's A Kind Of Hush — Carpenters — A&M
11 To 6 — Sweet Thing — Rufus
Extra To 21 — Right Back — Maxine Nightingale

WMPS — MEMPHIS

Hit The Road — Stampede — Quality
Union Man — Cate Brothers — Asylum
We Can't Hide — Larry Santos — WB
Extra To 24 — Only Love Is Real — Carole King
Extra To 20 — Cupid — Dawn

WAYS — CHARLOTTE

Money Honey — Bay City Rollers — Arista
Without Your Love — Charlie Ross — Big Tree
25 To 11 — Only 16 — Dr. Hook
18 To 9 — Disco Lady — Johnnie Taylor

WIXY — CLEVELAND

No New Additions
24 To 13 — We Can't Hide — Larry Santos
25 To 16 — Venus — Frankie Avalon
29 To 19 — Money Honey — Bay City Rollers

WCOL — COLUMBUS

There's A Kind Of Hush — Carpenters — A&M
Fooled Around — Elvin Bishop — Capricorn
Disco Lady — Johnnie Taylor — Columbia
Shannon — Henry Gross — Lifesong
25 To 20 — Sweet Thing — Rufus
18 To 13 — Sweet Love — Commodores
19 To 11 — Lonely Night — Captain & Tennille

the big three

1. There's A Kind Of Hush — Carpenters — A&M
2. Disco Lady — Johnnie Taylor — Columbia
3. Let Your Love Flow — Bellamy Brothers — WB

profile of the giants

1. **December 1963 (Oh What A Night) — Four Seasons — WB/Curb**

WABC 26-8, KHJ 20-13, KFRC 18-12, KJR 22-13, WFIL 22-10, WHB 12-5, KXOK 16-10, KLIF 20-12, WQXI 23-17, 13Q 24-15, WCAO 15-8, WOKY 15-9, WERC 9-4, KNOE 19-10, WBLI X-8, KLEO 20-81, WLAV 26-19

2. **Sweet Thing — Rufus — ABC**

WABC 26-11, WOXI 25-19, WCOL 28-20, KLIF X-19, KILT X-22, WCAO 20-14, WPOC 26-21, WPRO X-23, WBLI X-10, KNOE 12-7, WSGN 12-6, WLAV 24-16, WLAC 11-6

3. **Dream Weaver — Gary Wright — W.B.**

WLS 19-11, WFIL 20-14, WHB 18-8, WCFL 12-4, WSAI 11-6, 13Q 11-3, WLEE 13-5, WLAV 8-2, WKLO 8-3

U-100 — MINNEAPOLIS

Let Your Love Flow — Bellamy Brothers — WB
Looking For Space — John Denver — RCA
Sara Smile — Hall & Oates — RCA
Only Love Is Real — Carole King — Ode
Young Blood — Bad Company — Swan Song
Fopp — Ohio Players — Mercury
Love Machine — Miracles — Tamla
7 To 2 — Dream On — Aerosmith
14 To 5 — Till It's Time — Jonathan Cain

CKLW — DETROIT

Sweet Love — Commodores — Motown
Sara Smile — Hall & Oates — RCA
Without Your Love — Charlie Ross — Big Tree
Right Back Where We — Maxine Nightingale — UA
27 To 17 — Scotch On The Rocks — Band of the Black Watch
22 To 10 — Disco Lady — Johnnie Taylor

KXOK — ST. LOUIS

Sweet Thing — Rufus — ABC
Disco Lady — Johnnie Taylor — Columbia
Right Back Where We — Maxine Nightingale — UA
Action — Sweet — Capitol
16 To 10 — Dec. 63 — Four Seasons
18 To 11 — Love Hurts — Nazareth

WKLO — LOUISVILLE

If Love Must Go — Dobie Gray — Capricorn
Show Me The Way — Peter Frampton — A&M
Only Love Is Real — Carole King — Ode
8 To 3 — Dream Weaver — Gary Wright
11 To 5 — All By Myself — Eric Carmen
19 To 7 — Baby Face — Wing And Prayer
23 To 13 — Theme From SWAT — Rhythm Heritage
21 To 14 — Colorado Call — Shad O Shea
24 To 18 — Disco Lady — Johnnie Taylor

KIOA — DES MOINES

Love Machine — Miracles — Tamla
Good Hearted Woman — Waylon & Willie — RCA
Cupid — Dawn — Elektra
Only 16 — Dr. Hook — WB
There's A Kind Of Hush — Carpenters — A&M
23 To 18 — Slow Ride — Foghat
16 To 9 — Junk Food Junkie — Larry Groce
19 To 11 — Fanny — Bee Gees

WSAI — CINCINNATI

Fanny — Bee Gees — RSO
Show Me The Way — Peter Frampton — A&M
Hit The Road — Stampede — Quality
Money Honey — Bay City Rollers — Arista
Right Back — Maxine Nightingale — UA
Action — Sweet — Capitol
11 To 6 — Dream Weaver — Gary Wright
30 To 23 — Let Your Love Flow — Bellamy Brothers

WING — DAYTON

Looking For Space — John Denver — RCA
Shannon — Henry Gross — Lifesong
Union Man — Cate Brothers — Asylum
We Can't Hide — Larry Santos — WB
Boogie Fever — Sylvers — Capitol
The Game Is Over — Brown Sugar — Capitol
24 To 15 — Banapple Gas — Cat Stevens

WSGN — BIRMINGHAM

Disco Lady — Johnnie Taylor — Columbia
Love Fire — Jigsaw — Chelsea
There's A Kind Of Hush — Carpenters — A&M
We Can't Hide It — Larry Santos — WB
12 To 6 — Sweet Thing — Rufus
17 To 10 — Golden Years — David Bowie
19 To 12 — Wake Up — Harold Melvin
21 To 15 — Cupid — Tony Orlando & Dawn
24 To 16 — I Do — Abba
25 To 18 — Sweet Love — Commodores

WROV — ROANOKE

Dream On — Aerosmith — Columbia
Love Machine — Miracles — Tamla
Fopp — Ohio Players — Mercury
Queen Of Clubs — KC & The Sunshine Band — T.K.
High Fly — John Miles — London
Looking For Space — John Denver — RCA
Love Fire — Jigsaw — Chelsea

WFOM — MARIETTA

Let Your Love Flow — Bellamy Brothers — WB
Fooled Around — Elvin Bishop — Capricorn
Good Hearted Woman — Waylon And Willie — RCA
38 To 26 — Action — Sweet
30 To 20 — Right Back — Maxine Nightingale
27 To 17 — Only Love Is Real — Carole King
17 To 10 — Only 16 — Dr. Hook

KHJ — LOS ANGELES

Disco Lady — Johnnie Taylor — Col.
20 To 13 — December 63 — Four Seasons
21 To 17 — Slow Ride — Foghat
30 To 25 — Dream On — Aerosmith

KIIS-FM — LOS ANGELES

Shannon — Henry Gross — Lifesong
Inseparable — Natalie Cole — Capitol
Disco Lady — Johnnie Taylor — Columbia
Get Up And Boogie — Silver Convention — Midland Int'l
Come On Over — Olivia Newton-John — MCA
I Do, I Do — Abba — Atlantic

KISN — PORTLAND

Deep Purple — Donny & Marie Osmond — MGM
I Do, I Do — Abba — Atlantic
Let Your Love Flow — Bellamy Bros. — WB
Sweet Thing — Rufus — ABC
18 To 9 — Wake Up — Harold Melvin
19 To 10 — Cupid — Tony Orlando & Dawn

KYA — SAN FRANCISCO

Fooled Around — Elvin Bishop — Capricorn
Action — Sweet — Capitol
Sweet Love — Commodores — Motown
Hold Back The Night — Trammoss — Buddah
Extra To 34 — Strange Magic — ELO
19 To 11 — Boogie Fever — Sylvers
25 To 16 — Show Me The Way — Peter Frampton
Extra To 22 — Inseparable — Natalie Cole

KJR — SEATTLE

Hey Baby — Ted Nugent — Epic
Strange Magic — ELO — UA
Right Back Where We Started — Maxine Nightingale
Grown Up — Dan Hill — 20th Century
Show Me The Way — Peter Frampton — A&M
Rhannon — Fleetwood Mac — WB
Peace Maker — Loggins & Messina — Col
Fooled Around — Elvin Bishop — Capricorn
Take It Like A Man — BTO — Mercury
22 To 13 — December 63 — Four Seasons
25 To 18 — Bohemian Rhapsody — Queen

KFRC — SAN FRANCISCO

Sweet Love — Commodores — Motown
Disco Lady — Johnnie Taylor — Col
16 To 9 — Paloma Blanca — George Baker
22 To 17 — Only 16 — Dr. Hook
20 To 15 — Show Me The Way — Peter Frampton
18 To 12 — December 63 — Four Seasons

KCBQ — SAN DIEGO

All By Myself — Eric Carmen — Arista
December 63 — Four Seasons — WB
Rhannon — Fleetwood Mac — WB
15 To 8 — Money Honey — Bay City Rollers
19 To 9 — Fanny — Bee Gees
21 To 14 — Only 16 — Dr. Hook

KRIZ — PHOENIX

No new additions
20 To 14 — Fanny — Bee Gees
13 To 8 — Take It To The Limit — Eagles

KIMN — DENVER

Strangers In The Night — Bette Midler — Atlantic
Come On Over — Olivia Newton-John — MCA
Let Your Love Flow — Bellamy Brothers — WB
Shannon — Henry Gross — Lifesong
Colorado Call — Shad O Shea — Private Stock

KNDE — SACRAMENTO

A Kind Of Hush — Carpenters — A&M
Action — Sweet — Capitol
Love Is Alive — Gary Wright — WB
Take It Like A Man — BTO — Mercury
12 To 2 — Sweet Thing — Rufus
20 To 14 — Take It To The Limit — Eagles

KLIF — DALLAS

There's A Kind Of Hush — Carpenters — A&M
Tangerine — Sal Soul — Sal Soul
Let Your Love Flow — Bellamy Brothers — WB
Right Back — Maxine Nightingale — UA
Shannon — Henry Gross — Lifesong
7 To 3 — Good Hearted Woman — Waylon & Willie
20 To 12 — December 63 — Four Seasons
24 To 14 — Only 16 — Dr. Hook
Extra To 17 — Disco Lady — Johnnie Taylor
Extra To 19 — Sweet Thing — Rufus
Extra To 21 — Without Your Love — Charlie Ross

WIRL — PEORIA

Venus — Frankie Avalon — DeLite
High Fly — John Miles — London
There's A Kind Of Hush — Carpenters — A&M
I Do — Abba — Atlantic
17 To 11 — Paloma Blanca — George Baker
19 To 12 — Dream On — Aerosmith

WERC — BIRMINGHAM

There's A Kind Of Hush — Carpenters — A&M
Action — Sweet — Capitol
Let Your Love — Bellamy Brothers — WB
30 To 25 — Deep Purple — Donny & Marie Osmond
25 To 16 — Lorelei — Styx
21 To 10 — Without Your Love — Charlie Ross
16 To 9 — Money Honey — Bay City Rollers
9 To 4 — December 63 — Four Seasons

WKWK — WHEELING

Venus — Frankie Avalon — PIP
Deep Purple — Osmonds — MGM
Without Your Love — Charlie Ross — Big Tree
26 To 21 — Money Honey — Bay City Rollers
31 To 25 — Let Your Love Flow — Bellamy Brothers

WLAV — GRAND RAPIDS

Only 16 — Dr. Hook — WB
There's A Kind Of Hush — Carpenters — A&M
8 To 2 — Dream Weaver — Gary Wright
20 To 14 — Grow Some Funk — Elton John
24 To 16 — Sweet Thing — Rufus
26 To 19 — December 63 — Four Seasons

KLEO — WICHITA

Love Machine — Miracles — Tamla
Only 16 — Dr. Hook — WB
Right Back — Maxine Nightingale — UA
9 To 2 — All By Myself — Eric Carmen
13 To 4 — Junkfood Junkie — Larry Groce
20 To 8 — December 63 — Four Seasons

Ben Peters Named Top Songwriter

NASHVILLE — Ben Peters was named "Songwriter Of The Year" at the Ninth Annual Nashville Songwriter's Association award presentation and banquet held in Nashville, Tuesday, Feb. 17. Peters was awarded the top spot for such songs as "Love Put A Song In My Heart," "All Over Me," in addition to co-writing with Vivian Keith on "Before The Next Teardrop Falls," "Before The Next Teardrop Falls," recorded by Freddy

Fender on ABC/Dot swept the award fields throughout the music industry during 1975, receiving such awards as "Single Of The Year" from The Country Music Association, The Music Operators Of America, etc.

In addition to receiving top songwriting honors, Peters also received, along with Vivian Keith, an outstanding achievement award for "Before The Next Teardrop Falls."

Master of ceremonies Biff Collie introduced the three featured speakers for the evening, Buddy Killen, vice-president of Tree Publishing Company; MCA recording artist Brenda Lee and Pee-wee King, writer of such tunes as "Tennessee Waltz," etc. Others receiving awards were Larry Butler and Chips Moman for "(Hey Won't You Play) Another Somebody Done Somebody Wrong Song," Ed and Patsy Bruce for "Mamma's Don't Let Your Babies Grow Up To Be Cowboys," Jessi Colter for "I'm Not Lisa," John Denver for "Back Home Again," Glen Frey and Don Henley for "Lyn' Eyes," Merle Haggard for "Always Wanting You" and "Movin' On," Waylon Jennings for "Are You Sure Hank Done It This Way" and "Bob Wills Is Still King," Dolly Parton for "Kentucky Gambler," "The Seeker" and "The Bargain Store," Fred Rose for "Blue Eyes Crying In The Rain," John Schweeters for "Daydreams About Night Things," Conway Twitty for "Linda On My Mind" and "Don't Cry Joni" and Larry Weiss for "Rhinestone Cowboy."



NASHVILLE — In a mutual display of respect, Columbia recording artists Johnny Cash and David Allan Coe recently combined their vocal efforts on "Cocaine Carolina" at Nashville's Exit/In. Cash made a surprise visit to Coe's engagement at the club and accepted David's invitation to join him on stage. Above, Cash sports the hat presented to him by Coe.

Heavy Television For Roy Clark

LOS ANGELES — Roy Clark, who just completed 11 major television guest appearances in six days in Los Angeles, has been signed for five additional shows and specials this spring.

Roy dons black tie and tails, among other garb, for his special guest star appearance on "The Donny & Marie Osmond Show" airing Feb. 27 on ABC.

The week of March 8 Clark will begin taping "The Bell Telephone Jubilee Special" hosted by Bing Crosby and Liza Minnelli, with other guests to include Marvin Hamlisch, Ben Vereen, Steve Lawrence and Eydie Gorme. The 90 minute tribute is in honor of the 100th anniversary of the invention of the telephone.

On March 12 he will tape a guest star appearance on "The Captain and Tennille Show," a 60 minute broadcast for ABC.

Clark will be the special guest on the hour long "Mac Davis Show" taping April 17 for an April 29 airing on NBC. The

week prior he also co-hosts "The Mike Douglas Show."

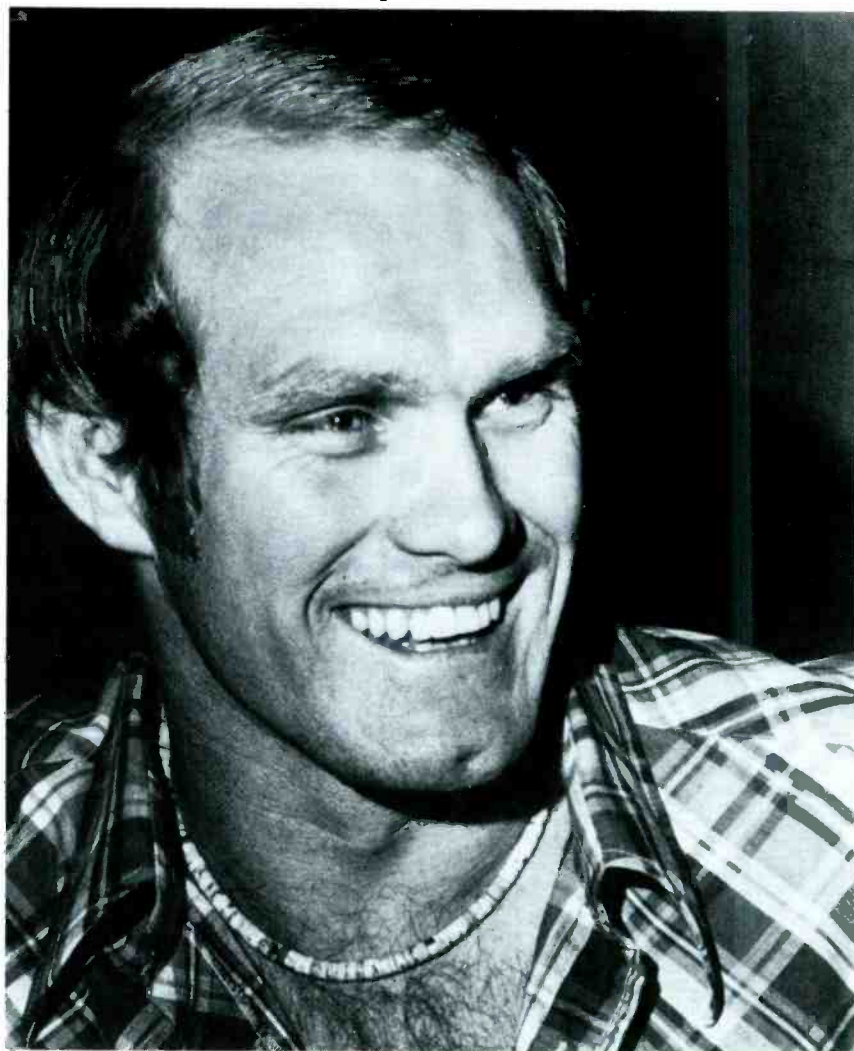
Likewise in April, Clark has been tapped as the only guest to appear on "The Andy Williams Show," a 30 minute music/variety program set for broadcast this spring on the NBC owned and operated stations.

Clark will make his debut appearance May 1-2 with Arthur Fiedler and the Boston Pops Orchestra. His instrumental guesting will be taped for a PBS broadcast this summer.

Clower To Host Specials

NASHVILLE — One of the newest members of the Grand Ole Opry, Jerry Clower, comedian and Baptist layman from Yazoo City, Mississippi, has filmed three, thirty minute television specials at Belmont College. The second program of this series will be shown at 4 p.m., Sunday afternoon, March 14 over station WSM, channel 4.

**Country Artist Of The Week
Terry Bradshaw**



Maybe — just maybe — Terry Bradshaw will want to turn in his football helmet and cleats for a cowboy hat and a pair of boots. At least if he keeps recording songs like his first Mercury hit, "I'm So Lonesome I Could Cry," it might be a thought.

At this time, though, Terry won't give up his "job" as quarterback of the two-time Super Bowl champions, the Pittsburgh Steelers. His exploits the past years with the team has been well documented on the sports pages of newspapers, catapulting Bradshaw to the position of the best quarterback in football.

A native of Shreveport, Louisiana, his singing started, he says, while kidding Tillman Franks, a manager of other singers, that he could sing as well as anybody.

"I just started pulling his leg," Bradshaw says. "Tillman took me up on it

and told me to come over to his home and perform for him. I didn't show up for three weeks. I was petrified."

Things started snowballing, and before long Jerry Kennedy, vice-president/A&R for Mercury Records in Nashville, signed Bradshaw to a recording contract. The first recording session was a new experience for Bradshaw. "I've never been so scared in my life. I was sweating so bad I had to take my shirt off. It was tougher than any NFL afternoon."

There's never been a professional athlete that has successfully made the transition from playing field to recording studio. Terry Bradshaw is the first. And if he keeps it up, maybe we'll see Terry wearing a football jersey designed by Nudie. His voice stands on its own merits, retaining a special quality of it's own, with "I'm So Lonesome I Could Cry" holding #36 bullet in **Cashbox** charts.

Stars Subject Of Film Series

LOS ANGELES — RCA country recording artists Dolly Parton and Ronnie Milsap and MCA recording artist Jerry Jeff "Bojangles" Walker have been signed as the first three of 20 top recording artists to star in a new series of films to be produced by Mark Williams.

Williams, whose Cine-Media Enterprises, Inc. is based in Ft. Worth, Tex., will focus his musical films on the lives and performances of the stars. Initially to air on television, the individual films will later be edited together to make a major motion picture musical for theatrical release.

Ms. Parton, voted best female vocalist by the CMA in 1975, will be the first subject of the series. She is best known for her songs, "Coat Of Many Colors," "Love Is Like A Butterfly" and "Jolene."

Ronnie Milsap was named male vocalist of the year by the CMA in 1974.

"A Legend In My Time" was named album of the year in 1975 by the CMA.

Jerry Jeff Walker, best known for his composition "Mr. Bojangles," is a country, folk poet who writes about the validity of human experience.

Williams is presently meeting with people involved in the lives of the performers, and is researching in-depth information on them prior to beginning production this spring. "The films will be primarily visual in content and will reflect on the kind of blood and guts lives most of them have lived," he said, noting, "we will take the viewer back to the most humble of beginnings to explore their roots and discover what brought them to their present achievements in the musical field."



TANYA'S IN TOWN — MCA recording artist Tanya Tucker was in Los Angeles for her debut at the Palomino Club and to promote her newest MCA album, "Lovin' And Learnin'." While in town Tanya stopped by KWST-FM to meet all of the guys. Lucky fellows available when she arrived were (l-r) Jim McKeon, program director, Tanya, Chuck Marshall, KWST disc jockey and David Perry, music director.

Gene Watson says "You Could Know As Much About A Stranger" ... **Jimmy (The Indian) Bowen**, not the one on the west coast, has just opened his new office at 7 Music Circle North. Jimmy, who has been head of Opryland Records for the past 2½ years, has now added independent production, publishing, booking, etc. Jimmy's office opened with a "bang" he called "Indian Pendance Day" ...

Jacky Ward is set to perform Friday May 19 at the Latin American Festival held each year in Hialeah, Florida. The festival features a variety of music from all fields and Jacky was selected to represent the country field. Jacky's current Mercury release is "Dance Her By Me One More Time" ... Meanwhile Jacky has been featured in Texas during February, his home state, Feb. 5 Waco, Texas; Feb. 6-7, Austin; and Feb. 12-14, in Houston. Seems like they like him quite well down "thar." His manager **Dean Gardner** bought him a new Stetson to honor the occasion. Columbia songstress **Lynn Anderson** is off to Hollywood where she will tape a network appearance on the **Merv Griffin** show, **Hollywood Squares** and **Dinah Shore** show.

Columbia's **Moe Bandy** has teamed efforts with Texas' Pearl Beer Brewing Company. Moe's current release — his first for CBS is "Hank Williams, You Wrote My Life" ... **Danny Davis & The Nashville Brass** is working on the group's 20th album for RCA to be titled "Texas." The LP also features the Danny Davis Singers and includes such songs as "Yellow Rose Of Texas," "Rose Of Ol' Pawnee," "Texas Plains," "El Rancho Grande" and "Blue Eyes Crying In The Rain." ... The Oklahoma Music Association will hold their annual "Country Music Convention" March 18, 19 & 20. To kick off a year's celebrating in honor of the 200th birthday of the United States, this will include old fiddler's contest, awards, beauty contest, with a lot of picking and grinning ... Fifty States Recording artist **Ruby Falls** has just completed tapings for the Air Force Recruiting Service radio shows ... First there was "Convoy" and now "The White Knight" by **Cledus Maggard** is steaming up the pop charts after hitting number 43 on the country list. Mercury has released an album by Cledus (his real name is **Jay Hugueley**) named after his hit single.

Looks like number 12 for the Pittsburgh Steelers may have to turn in his football jersey for a sequin suit. The quarterback for the Super Bowl champs is climbing the country charts with his first Mercury single, "I'm So Lonesome I Could Cry" ... **Ben Smathers & The Stoney Mountain Cloggers** have joined a couple of other Grand Ole Opry acts recently honored by their home state. January 17 was proclaimed Ben & Margaret Smathers Day in North Carolina by Governor James Holshouser. The two natives returned to their Hendersonville High School Auditorium for a standing room only performance in 12 degree weather. In addition to the governor's proclamation the couple received the key to the city from Mayor Boyce Whitmire and Ben was made an "Honorary Police Chief."

Ernest Tubb had a special day in Livingston, Texas, where he was made an "Admiral In the Texas Navy." The awards presentation was followed by a barbecue, and concluded with a concert featuring ET and the Texas Troubadours ... **Jerry Clower** was honored in Jackson, Mississippi by Governor William Waller, several congressmen and a large delegation from the country music industry. The day long festivities began with a reception in the governor's mansion and ended with a musical salute to Jerry which attracted 7,000 fans. Proceeds from the salute went to the Wahabi

Shrine to benefit the cripple children hospitals and burn institutions ... **Blackwoods Volunteers**, will be playing favorite country bluegrass music, live at Happy Shahan's Alamo Village Saturday, March 6, 1976, in conjunction with the Bicentennial Salute to America. At 3 p.m. "The Fall of the Alamo" will be re-enacted by members of the National Re-Enactment Society, Austin Re-Enactment Society and the Texas army. The Village opens at 9 a.m. in Brackettville, Texas. Happy Shahan is manager of RCA's recording artist, **Dotts**.

Ringo Starr joined **Guthrie Thomas** in the recording studio last week and laid down some of his inimitable drumming on three tunes for Guthrie's second Capitol album scheduled for release in the spring. Producer **John Carter** has had Guthrie in Capitol's own recording studios with some of Los Angeles' finest studio musicians, who have contributed some exciting backing for Guthrie's moving lyrics and folk-based guitar work. Thomas recently completed work as music consultant for the motion picture, "Bound For Glory," which is a life story of the legendary Woody Guthrie ... **Dolly Parton** resumed concert appearances Feb. 23 after a brief hiatus brought about by voice and throat problems caused by fatigue. Dolly herself said it best, "I feel great. I'm in great shape. My voice just needed a rest, that's all." Since winning CMA's "female vocalist of the year" award last October, Miss Dolly has taped two network tv specials plus the Dinah Shore and Merv Griffin shows on the west coast; appeared in Macy's Thanksgiving Day parade; toured 15 states and 4 Canadian provinces; performed for one week at Harrah's in Reno, Nev.; and finally taped her own "Dolly" TV show the first week in Feb. with guest stars **Jim Stafford** and **Ronnie Milsap**. Dolly's schedule for the next two months includes a tour of cities in Oregon and Washington, Canada, and in April, a return engagement at the Wembley Festival in England and a tour of Sweden.

The **Dottie West** show drove into Sparks, Nevada from Canada early for what they thought was an extra day for rest. Dottie noticed the marquee had her billed to open on Monday, Feb. 9, while her contract called for the show to open on Tuesday, Feb. 10. The country sunshine girl didn't argue with the management and opened at the club one night earlier than planned. ... The winners from **Mickey Gilley's** "Overnight Sensation" contest have been selected. They include Mr. and Mrs. David Wait of New York, Mr. and Mrs. James Willson of West Seneca, New York and Mr. and Mrs. Lee Kocourek of De Vallas Bluff, Arkansas. The three couples were flown down to Gilley's Club in Houston, Texas on Feb. 21. Hundreds of letters were received from all over the United States and Canada. Women were asked to write in and specify why they are more than an overnight sensation ... **Jud Strunk** spent the last week in January cutting some new material for Melodyland. He took some time out to visit some local radio stations and talk about his current release "Pamala Brown."

Roy Head, **Charley Pride** and coach **Darryl Royal** will assist **Johnny Rodriguez** in his annual Cerebral Palsy Telethon March 5 and 6. The event is to benefit the Life In Richmond Center in Corpus Cristi.

Ronnie Milsap will be co-chairman of the Nashville Beautification Campaign which begins April 1. He shares his duties with **Mrs. Richard Fulton**, wife of Nashville's mayor. The campaign is tied into the bicentennial with a general clean up effort made throughout the city. There are also plans to plant trees and flowers.

juanita jones

top country LP's

1	TWITTY Conway Twitty (MCA 2176)	5	26	ARE YOU READY FOR FREDDY Freddy Fender (ABC/Dot DOSD 2044)	19
2	LOVE PUT A SONG IN MY HEART Johnny Rodriguez (Mercury SRM 1-1057)	3	27	THE WORLD OF CHARLIE RICH Charlie Rich (RCA APL 1-1242)	36
3	THE OUTLAWS Waylon Jennings/Willie Nelson/Jessi Colter/Tompall Glaser (RCA APL 1-1321)	7	28	WHEN THE TINGLE BECOMES A CHILL Loretta Lynn (MCA 2179)	33
4	OVERNIGHT SENSATION Mickey Gilley (Playboy PB 408)	1	29	REDHEADED STRANGER Willie Nelson (Columbia PC 33482)	22
5	BLACK BEAR ROAD C.W. McCall (MGM 5008)	2	30	SOMETIMES Bill Anderson & Mary Lou Turner (MCA 2182)	42
6	LOVIN' AND LEARNIN' Tanya Tucker (MCA 2167)	9	31	RAY GRIFF (Capitol ST 11486)	38
7	THE HAPPINESS OF HAVING YOU Charley Pride (RCA APL 1-1241)	4	32	SWANS AGAINST THE SUN Michael Murphy (Epic PE 33851)	34
8	ELITE HOTEL Emmylou Harris (Reprise MS 2236)	13	33	GREATEST HITS Don Williams (ABC/Dot DOSD 2036)	28
9	JESSI Jessi Colter (Capitol ST 11477)	16	34	EASY AS PIE Billy "Crash" Craddock (ABC/Dot DOSD 2040)	40
10	THE BLIND MAN IN THE BLEACHERS Kenny Starr (MCA 2177)	15	35	WINDSONG John Denver (RCA APL 1-1183)	31
11	SOMEBODY LOVES YOU Crystal Gayle (United Artists LA 543G)	11	36	I LOVE YOU BECAUSE Jim Reeves (RCA APL 1-1224A)	48
12	PRISONER IN DISGUISE Linda Ronstadt (Asylum 7E-1045)	8	37	RHINESTONE COWBOY Glen Campbell (Capitol SW 11430)	35
13	WHAT CAN YOU DO TO ME NOW Willie Nelson (RCA APL 1-1234)	12	38	SINCE I MET YOU BABY Freddy Fender (GRT 8005)	37
14	COUNTRY WILLIE Willie Nelson (United Artists LA 510-G)	10	39	COUNTRY GOLD Danny Davis & The Nashville Brass (RCA APL 1-1240)	32
15	THE VERY BEST OF RAY STEVENS (Barnaby BR 6018)	17	40	BEST OF BUCK OWENS VOL. 6 Buck Owens (Capitol ST 11471)	45
16	ROCKY Dickey Lee (RCA APL 1-1243)	6	41	JASON'S FARM Cal Smith (MCA 2172)	50
17	GREATEST HITS VOL. II Tom T. Hall (Mercury SRM 1044)	18	42	TODAY I STARTED LOVING YOU AGAIN Sammi Smith (Mega MLPS 612)	25
18	UNCOMMONLY GOOD COUNTRY Dave Dudley (United Artists LA 512G)	14	43	THE WHITE KNIGHT Cledus Maggard & The Citizen's Band (Mercury SRM 1-1072)	-
19	ROCK 'N COUNTRY Freddy Fender (ABC/Dot DOSD 2050)	30	44	LOVE IN THE HOT AFTERNOON Gene Watson (Capitol ST 11443)	41
20	200 YEARS OF COUNTRY MUSIC Sonny James (Columbia KC 34035)	27	45	CLEARLY LOVE Olivia Newton-John (MCA 2148)	23
21	HANK WILLIAMS JR. & FRIENDS (MGM M3G-5009)	21	46	THE FIRST TIME Freddie Hart (Capitol ST 11449)	39
22	ODD MAN IN Jerry Lee Lewis (Mercury SRM 1-1064)	24	47	HONEY TOAST AND SUNSHINE Susan Raye (Capitol ST 11472)	47
23	STEPPIN' OUT Gary Stewart (RCA APL 1-1225)	29	48	BARBI BENTON (Playboy PB 406)	43
24	RONNIE MILSAP/NIGHT THINGS Ronnie Milsap (RCA APL 1-1223)	20	49	CHESTER AND LESTER Chet Atkins & Les Paul (RCA APL 1-1167)	-
25	THE BEST OF THE STATLER BROTHERS (Mercury SRM 1-1037)	26	50	COWBOYS AND DADDYS Bobby Bare (RCA APL 1-1222)	49

Country Singles — Active Extras

Asphalt Cowboy Hank Thompson (ABC/DOT)	Paloma Blanca Danny Davis & The Nashville Brass (RCA)
Come On Over Olivia Newton-John (MCA)	Rocking In Rosalee's Boat Nick Nixon (Mercury)
He Cheats On Me Sue Thompson (MGM)	Sheik Of Chicago Joe Stampley (Epic)
High And Wild Earl Conely (GRT)	She Is Carl Smith (Hickory)
If Anyone Ought To Know Leona Williams (MCA)	Snap, Crackle And Pop Johnny Carver (ABC/DOT)
It's So Good Lovin' You O.B. McClinton (Mercury)	Sun Shone Lightly Pure Prairie League (RCA)
Johnny Orphan Randy Barlow (Gazelle)	Take Me Ernie Payne (Melodyland)
Shake 'Em Up And Let 'Em Roll George Kent (Shannon)	The Winner Bobby Bare (RCA)
More Than One Kind Of Love Billy Parker (SCR)	To Show You That I Love You Brian Collins (ABC/DOT)
My Eyes Can See Only As Far As You Charley Pride (RCA)	Together Again Emmylou Harris (Reprise)
Never Naughty Rosie Sue Thompson (MGM)	You've Got To Stop Hurting Me Darling Don Gibson (Hickory)
Only Sixteen Dr. Hook (Capitol)	

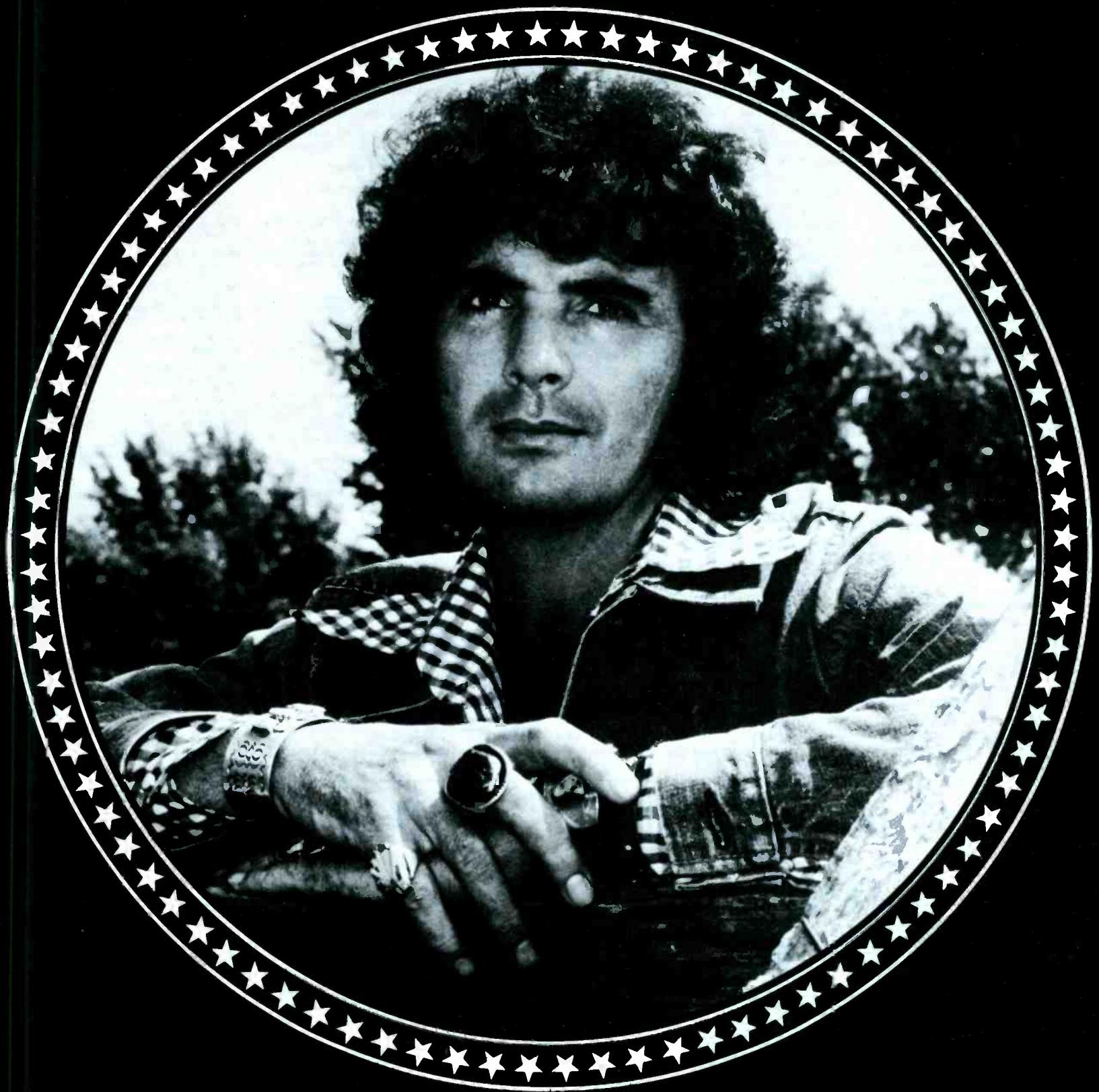
CASH BOX TOP 100 COUNTRY

March 6, 1976

1	REMEMBER ME	2/28	35	THE GOOD NIGHT SPECIAL	2/28	68	AMAZING GRACE (USED TO BE HER FAVORITE SONG)	2/28
	Willie Nelson (Columbia 3-10275)	3		Little David Wilkins (MCA 40510)	52		Amazing Rhythm Aces (ABC 12132)	33
2	HANK WILLIAMS, YOU WROTE MY LIFE	2	36	I'M SO LONESOME I COULD CRY	45	69	TOO BIG A PRICE TO PAY	46
	Moe Bandy (Columbia 3-10265)			Terry Bradshaw (Mercury 73760)			Kenny Price (RCA 10460)	
3	THE ROOTS OF MY RAISING	15	37	I JUST GOT A FEELING	43	70	WITHOUT YOUR LOVE (MR. JORDAN)	
	Merle Haggard (Capitol P4204)			LaCosta (Capitol 4209)			Charlie Ross (Big Tree 16056)	
4	FASTER HORSES	11	38	THE BATTLE	55	71	THE FEMININE TOUCH	
	Tom T. Hall (Mercury 73755)			George Jones (Epic 8-50187)			Johnny Paycheck (Epic 8-50193)	
5	MOTELS AND MEMORIES	6	39	PALOMA BLANCA	48	72	CONVOY	49
	T. G. Sheppard (Melodyland ME 6028F)			George Baker Selection (Warner Bros. WBS 8115)			C. W. McCall (MGM 14839)	
6	STANDING ROOM ONLY	7	40	FIND YOURSELF ANOTHER PUPPET	59	73	PHANTOM 309	38
	Barbara Mandrell (ABC/Dot DOA 17601)			Brenda Lee (MCA 40511)	64		Red Sovine (Starday 101)	
7	GOOD HEARTED WOMAN	1	41	'TIL I CAN MAKE IT ON MY OWN		74	YOU'RE NOT CHARLIE BROWN (AND I'M NOT RAGGEDY ANN)	79
	Waylon Jennings & Willie Nelson (RCA JH 10529)			Tammy Wynette (Epic 8-50196)			Donna Fargo (ABC/Dot DOA 17609)	
8	SINCE I FELL FOR YOU	8	42	SOMEBODY HOLD ME UNTIL SHE PASSES BY	12	75	LONE STAR BEER AND BOB WILLS MUSIC	
	Charlie Rich (Epic 8-50182)			Narvel Felts (ABC/Dot 17598)	61		Red Steagall (ABC/Dot DOA 17610)	
9	SOMEBODY LOVES YOU	4	43	TEXAS	24	76	FEEL AGAIN	32
	Crystal Gayle (UA XW 740-Y)			Charlie Daniels Band (Kama Sutra 607)			Faron Young (Mercury 73731)	
10	BROKEN LADY	17	44	THE HAPPINESS OF HAVING YOU	69	77	SUN COMIN' UP	
	Larry Gatlin (Monument 8-8680)			Charley Pride (RCA PB 10455)			Nat Stuckey (MCA 40519)	
11	THE SWEETEST GIFT/TRACKS OF MY TEARS	16	45	QUEEN OF THE STARLIGHT BALLROOM	63	78	A MANSION ON THE HILL	
	Linda Ronstadt & Emmylou Harris (Asylum 45295)			David Wills (Epic 8-50188)	74		Michael Murphey (Epic 8-50184)	
12	WILD SIDE OF LIFE	19	46	A SATISFIED MIND	63	79	I'M A TRUCKER	83
	Freddy Fender (GRT 039)			Bob Luman (Epic 8-50183)			Johnny Russell (RCA JH 10563)	
13	IT'S MORNING (AND I STILL LOVE YOU)	20	47	THE CALL	74	80	SHOW ME WHERE	86
	Jessi Colter (Capitol 4200)			Anne Murray (Capitol 4207)			Ruby Falls (50 States 39)	
14	I'M SORRY CHARLIE	5	48	THE DOOR I USED TO CLOSE	75	81	WHAT I'VE GOT IN MIND	99
	Joni Lee (MCA 40501)			Roy Head (ABC/Dot 17608)			Billie Jo Spears (United Artists UA XW 764-Y)	
15	TILL THE RIVERS ALL RUN DRY	25	49	THUNDERSTORMS	76	82	HEY, LUCKY LADY	
	Don Williams (ABC/Dot DOA 17604)			Cal Smith (MCA 40517)	53		Dolly Parton (RCA JH 10564)	
16	IF I HAD TO DO IT ALL OVER AGAIN	21	50	JUNKFOOD JUNKIE	53	83	SOMEONE'S WITH YOUR WIFE TONIGHT, MISTER	
	Roy Clark (ABC/Dot DOA 17605)			Larry Groce (Warner Bros./Curb 8165)			Bobby Borchers (Playboy P-6065-A)	
17	DON'T STOP IN MY WORLD (IF YOU DON'T MEAN TO STAY)	14	51	YOU COULD KNOW AS MUCH ABOUT A STRANGER	68	84	WILD WORLD	84
	Billy Walker (RCA JH 10466)			Gene Watson (Capitol 4214)			Mike Wells (Playboy 6061)	
18	LONGHAIRD REDNECK	18	52	DON'T THE GIRLS ALL GET PRETTIER AT CLOSING TIME	72	85	TOO FAR GONE (TO CARE WHAT YOU DO TO ME)	
	David Allan Coe (Columbia 3-10254)			Mickey Gilley (Playboy P6063A)			Gary S. Paxton (RCA JH 10449)	
19	SOMETIMES	13	53	FIRE ON THE BAYOU	57	86	I LOVE YOU BECAUSE	89
	Bill Anderson & Mary Lou Turner (MCA 40488)			Bill Black Combo (Hi SN 2301)			Jim Reeves (RCA 10557)	
20	DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU	9	54	MAIDEN'S PRAYER/SAN ANTONIO STREET	58	87	SENTIMENTAL JOURNEY	
	Tanya Tucker (MCA 40497)			Maury Finney (Soundwaves 4525)			Dave Dudley (United Artists UA-XW766-Y)	
21	ANOTHER MORNING	23	55	ALL THE KING'S HORSES	73	88	LET ME BE YOUR FRIEND	
	Jim Ed Brown (RCA 10531)			Lynn Anderson (Columbia 3-10280)			Mack White (Commercial 1317)	
22	YOU ARE THE SONG	28	56	DON'T BOOGIE WOOGIE (WHEN YOU SAY YOUR PRAYERS TONIGHT)	66	89	DOG TIRED OF CATTIN' AROUND	93
	Freddie Hart (Capitol P4210)			Jerry Lee Lewis (Mercury 73763)			Shylo (Columbia 3-10267)	
23	('TIL) I KISSED YOU	39	57	STRAWBERRY CAKE	73	90	I'M IN LOVE WITH MY PET ROCK	92
	Connie Smith (Columbia 3-10277)			Johnny Cash (Columbia 3-10279)			Al Bolt (CinKay 102)	
24	THE WHITE KNIGHT	10	58	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME	22	91	SOMETIMES	44
	Cledus Maggard & The Citizen's Band (Mercury 73751)			Conway Twitty (MCA 40492)			Johnny Lee (ABC/Dot DOA 17603)	
25	IF I LET HER COME IN	31	59	PLAY THE SADDEST SONG ON THE JUKEBOX	82	92	MY WINDOW FACES SOUTH	35
	Ray Griff (Capitol P4208)			Carmol Taylor (Elektra 45299)			Sammi Smith (Mega 1246)	
26	HOW GREAT THOU ART	26	60	I AIN'T GOT NOBODY	81	93	ANOTHER NEON NIGHT	29
	Statler Brothers (Mercury 73732)			Del Reeves (United Artists UA XW 760Y)			Jean Sheppard (United Artists XW 745Y)	
27	PICK ME UP ON YOUR WAY DOWN	27	61	WHAT A NIGHT	85	94	YOUNG LOVE	37
	Bobby G. Rice (GRT 036)			David Houston (Epic 8-50186)			Ray Stevens (Barnaby 618)	
28	THE PRISON SONG/BACK IN THE SADDLE AGAIN	36	62	QUEEN OF THE SILVER DOLLAR	62	95	I'LL BE YOUR SAN ANTOINE ROSE	90
	Sonny James (Columbia 3-10276)			Dave & Sugar (RCA JH 10425)			Dottie (RCA JH 10423)	
29	SWEET SENSUOUS FEELING	34	63	THE DEVIL IN YOUR KISSES (AND THE ANGEL IN YOUR EYES)	70	96	LOVE ISN'T LOVE (TILL YOU GIVE IT AWAY)	98
	Sue Richards (ABC/Dot DOA 17600)			Mel Street (GRT 043)			Eddy Bailes (CinKay 101)	
30	ANGELS, ROSES AND RAIN	40	64	I COULDN'T BE ME WITHOUT YOU	71	97	I CAN ALMOST SEE HOUSTON FROM HERE	67
	Dickey Lee (HCA PB 10543)			Johnny Rodriguez (Mercury 73769)			Katy Moffat (Columbia 3-10271)	
31	YOU'LL LOSE A GOOD THING	54	65	THE COWBOY AND THE LADY	87	98	LOVE LIFTED ME	97
	Freddy Fender (ABC/Dot DOA 17607)			Patsy Sledg (Mega MR-1244)			Kenny Rogers (United Artists 746)	
32	DRINKIN' MY BABY (OFF MY MIND)	51	66	AS LONG AS THERE'S A SUNDAY	88	100	THE BLIND MAN IN THE BLEACHERS	60
	Eddie Rabbitt (Elektra 45301)			Sammi Smith (Elektra E45300)			Ronnie Prophet (RCA PB 50136)	
33	PLAY ME NO MORE SAD SONGS	41	67	SHINE ON	30			
	Rex Allen Jr. (Warner Bros. WBS 8171)							
34	OH SWEET TEMPTATION	42						
	Gary Stewart (RCA PB 10550)							

ALPHABETIZED TOP 100 COUNTRY SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

All The King's (Starship - ASCAP)	55	I Couldn't Be Me (Return/ATV - BMI)	64	Play The Saddest (Algee/Al Gallico - BMI)	59
A Mansion On The Hill (Milene - ASCAP)	78	If I Had To Do It (House of Gold - BMI)	16	Queen Of The Silver Dollar (Evil Eye - BMI)	62
Amazing Grace (Fourth Floor - ASCAP)	68	If I Let Her Come In (Blue Echo - ASCAP)	25	Queen Of The Starlight (Shelmar-Poe/Unichappell - BMI)	45
Angels (Combine - BMI/Music City - ASCAP)	30	I Just Got A Feeling (Al Gallico/Algee - BMI)	37	Remember Me (Vogue - BMI)	1
Another Morning (Show Biz - BMI)	21	I'll Be Your San Antone (Sunbury - ASCAP)	95	Sentimental Journey (Morley - ASCAP)	87
Another Neon Night (Birchfield - BMI)	93	I Love You Because (Acuff-Rose - BMI)	86	Shine On (Chappell - CAPAC)	67
A Satisfied Mind (Fort Knox - BMI)	46	I'm A Trucker (Jack & Bill - ASCAP)	79	Show Me Where (Blue Echo - ASCAP)	80
As Long As There's (Tree - BMI)	66	I'm In Love (Barrett/Hill - ASCAP)	90	Since I Fell For You (Warner Bros - ASCAP)	8
Broken Lady (First Generation - BMI)	10	I'm So Lonesome (Fred Rose - BMI)	36	Somebody Hold Me (Al Cartee/Ensign - BMI)	42
Convoy (American Gramophone - SESAC)	72	It's Morning (Bar - BMI)	14	Somebody Loves You (Jock - BMI)	9
Dog Tired (Partner/Julap - BMI)	89	Junkfood (Peaceable Kingdom - BMI)	50	Someone's With You (Chappell - ASCAP)	83
Don't Believe My Heart (Onhison - BMI)	20	Let Me Be Your (Acuff-Rose - BMI)	88	Sometimes (Stallion - BMI)	19
Don't Boogie Woogie (Ahab - BMI)	56	Lone Star Beer (Rodeo Cowboy/Otter Creek - BMI)	75	Sometimes (Grand Prize - BMI)	91
Don't Stop In My World (Showbiz - BMI)	17	Longhaired Redneck (Window/Lotsa - BMI)	18	Standing Room Only (Sunbury - ASCAP)	6
Don't The Girls All (Singletree - BMI)	52	Love Isn't Love (Terrace/Barlow - ASCAP)	96	Strawberry Cake (House of Cash - BMI)	57
Drinkin' My Baby (Unichappell/S-P-R - BMI)	32	Love Lifted Me (John T. Benson - ASCAP)	98	Sweet Sensuous Feeling (Al Cartee - BMI)	29
Feel Again (Cherry Tree - SESAC)	76	Maiden's Prayer (Bourne - ASCAP)	54	Texas (Kama Sutra/Rada Dara - BMI)	43
Find Yourself Another (Goldline - ASCAP)	40	Motels And Memories (Offjack - BMI)	5	The Battle (Al Gallico - BMI)	38
Fire On The Bayou (Fi - ASCAP)	53	My Window (Hallmark/Morley - ASCAP)	92	The Blind Man (Tree - BMI)	100
Good Hearted (Baron/Willie Nelson - BMI)	7	Oh Sweet Temptation (Rose Bridge - BMI)	34	The Call (Beechwood - BMI)	47
Hank Williams You Wrote (Acuff-Rose - BMI)	2	Paloma Blanca (Hans Bouwens)	39	The Cowboy And The Lady (Clancy - BMI)	65
Hey Lucky Lady (Owepar - BMI)	82	Phantom 309 (Fort Knox - BMI)	73	The Devil In Your Kisses (Ahab - BMI)	63
How Great Thou Art (Manna - BMI)	26	Pick Me Up (Tree - BMI)	27	The Door I (Acuff-Rose/Altam - BMI)	48
I Ain't Got (Unart/Brougham Hall - BMI)	60	Play Me No (Unarc/Brougham Hall - BMI)	33	The Feminine Touch (Window - BMI)	71
I Can Almost See Houston (Central - BMI)	97			The Good Night (Forrest Hills - BMI)	35
				The Happiness Of (Contention - SESAC)	44
				The Prisoner's (Shapiro Bernstein - ASCAP)	28
				The Roots Of My Raising (Blue Book - BMI)	3
				The Sweetest Gift (Stamps Baxter - BMI)	11
				The White Knight (Unichappell - BMI)	24
				This Time I've Hurt (Blue Moon - ASCAP)	58
				Thunderstorms (Tree - BMI)	49
				'Til I Can Make It (Algee/Altam - BMI)	41
				(Til) I Kissed You (Acuff-Rose - BMI)	23
				Till The Rivers All (Horsecreek - BMI)	15
				Too Big A Price (Kenny Price - BMI)	69
				Too Far Gone (Brushape - BMI)	85
				What A Night (Algee/Al Gallico - BMI)	61
				What I've Got (House of Gold - BMI)	81
				When The Tingle (Wilderness - BMI)	99
				Wild Side Of Life (Travis - BMI)	12
				Wild World (Irving - BMI)	84
				Without Your Love (Mr. Jordan) (Music Of The Times - ASCAP)	70
				You Are The Song (Proud Bird - BMI)	22
				You Could Know As (Hotel - ASCAP)	51
				You'll Lose A Good Thing (Crazy Cajun - BMI)	31
				Young Love (Lowery - BMI)	94
				You're Not Charlie (Prima Donna - BMI)	74



**Everyone has been saying Nick Nixon
is the next superstar. Now you'll agree
after hearing this hit!**

“ROCKING IN ROSALEE’S BOAT”

Written By Bob McDill

Hall—Clement Publications
(A Division of Vogue Music, Inc.)

Mercury 73772

Exclusively on Mercury Records, Products of Phonogram Inc. Distributed by Phonodisc.

The Lettermen Go Country

HOLLYWOOD — The Lettermen have finished recording "Kind Of Country," their first album to offer interpretations of country tunes, and Capitol Records has scheduled it for release March 8, announces Jim Mazza, vice president, marketing.

Reynolds Buys Studio; Forms Pub. Firm

NASHVILLE —Independent writer/producer Allen Reynolds has purchased Jack's Tracks from Jack Clement. The 16-track custom studio, at the corner of 16th and Horton, will be used for Reynolds' productions as well as for the administrative offices for his three new publishing firms, Aunt Polly's Music (BMI), Good Music (ASCAP), and Pulleybone Music (ASCAP).

John Donegan, formerly vice president of Jack Music, assumes the new position as general manager for the studio and the publishing interests. Donegan is a Nashville native with a civil engineering degree from Vanderbilt. He has just finished extensive modification and updating of the studio, bringing it to a state-of-the-art condition.

The building was the home of JMI Records during that company's pioneering days in progressive country sounds which saw Reynolds' studio wizardry applied to artists such as Don Williams, Larry Kingston and Mary Kay James. Waylon Jennings, Doc & Merle Watson, Crystal Gayle and Clement have recorded at the facility already this year.

Reynolds, whose chart songs began a decade ago with "Five O' Clock World" by the Vogues, has had recent top 10 singles with "We Should Be Together," "Wrong Road Again."

Tony Butala, Gary Pike and Donny Pike recently laid their tightly-woven harmonies over well-known country songs such as "Kiss An Angel Good Morning," Hank Williams' "I Can't Help It (If I'm Still In Love With You)," Merle Haggard's "Today I Started Loving You Again," and a pair of Kris Kristofferson classics, "For The Good Times" and "Loving Her Was Easier." The group also chose a couple of folk-based country-pop tunes: John Denver's "Country Roads" and Tom Paxton's "The Last Thing On My Mind."

Butala once again produced the record with Capitol executive David Cavanaugh. Billy Delbert handled music coordination while Vince Morton worked with Butala on the vocal arrangements. The music was arranged and conducted by Morton. Capitol's Hugh Davies engineered.

The Lettermen, who have proven themselves a top concert attraction around the world for years, have had more than 30 albums and 20 singles on the national record charts and four gold albums in the U.S. alone.

Country Radio Seminar Sets Feature Speakers

NASHVILLE — The Country Radio Seminar, to be held March 19 and 20 at Nashville's Airport Hilton Hotel, has announced the scheduling of Tom T. Hall, C.W. McCall and Bill Anderson as featured speakers during the two-day radio dynamics confab.

C.W. McCall will deliver Friday's keynote address for the opening day activities. Tom T. Hall is scheduled to speak for the opening day luncheon activities.

Additions to Country Playlists:

KLAK — DENVER
Oh Sweet Temptation — Gary Stewart — RCA
The Goodnight Special — Little David Wilkins — MCA
Play The Saddest Song On The Jukebox — Carmol Taylor — Elektra
Lone Star Beer And Bob Wills Music — Red Steagall — ABC/Dot
The Devil In Your Kisses — Mel Street — GRT
Let Me Be Your Friend — Mac White — Commercial
The Call — Anne Murray — Capitol
10 To 2 — Remember Me — Willie Nelson
17 To 7 — Broken Lady — Larry Gatlin
30 To 17 — I Just Got A Feeling — La Costa

KFDI — WICHITA
My Eyes Can Only See As Far As You — Charley Pride — RCA
Tonight I'll Face The Man — Kenny Starr — MCA
Rocking In Rosalie's Boat — Nick Niron — Mercury
You Ought To Be Against The Law — Rex Kramer — Columbia
46 To 36 — My Pet Rock — Al Bolt
47 To 39 — I'm A Trucker — Johnny Russell
48 To 41 — Too Far Gone — Gary S. Paxton

KLAC — LOS ANGELES
How Great Thou Art — Statler Bros. — Mercury
Sun Comin' Up — Nat Stuckey — MCA
My Window Faces The South — Sammi Smith — Elektra
Another Neon Night — Jan Sheppard — UA
Find Yourself Another Puppet — Brenda Lee — MCA
All The King's Horses — Lynn Anderson — Columbia
The Goodnight Special — Little David Wilkins — MCA
34 To 18 — Don't Stop In My World — Billy Walker
37 To 21 — The Happiness Of Having You — Charley Pride
40 To 29 — Another Morning — Jim Ed Brown
49 To 31 — If I Let Her Come In — Ray Griff
54 To 42 — Drinkin' My Baby — Eddie Rabbitt
51 To 46 — Hey Lucky Lady — Dolly Parton
56 To 47 — Together Again — Emmylou Harris

WXCL — PEORIA
Lone Star Beer And Bob Wills Music — Red Steagall — ABC/Dot
Sun Comin' Up — Nat Stuckey — MCA
As Long As There's A Sunday — Sammi Smith — Elektra
The Feminine Touch — Johnny Paycheck — Epic
Come On Over — Olivia Newton-John — MCA
I'm A Trucker — Johnny Russell — RCA

WIRE — INDIANAPOLIS
What A Night — David Houston — Epic
My Eyes Can Only See As Far As You — Charley Pride — RCA
I Ain't Got Nobody — Del Reeves — UA
As Long As There's A Sunday — Sammi Smith — Elektra
Tonight I'll Face The Man — Kenny Starr — MCA
Come On Over — Olivia Newton-John — MCA
I've Got Leaving On My Mind — Webb Pierce — Plantation
Play The Saddest Song — Carmol Taylor — Elektra

WJJD — CHICAGO
Paloma Blanca — George Baker — WB
You'll Lose A Good Thing — Freddy Fender — ABC/Dot
Sun Comin' Up — Nat Stuckey — MCA
The Goodnight Special — Little David Wilkins — MCA
Together Again — Emmylou Harris — Reprise

WHK — CLEVELAND
Come On Over — Olivia Newton-John — MCA
Tonight I'll Face The Man — Kenny Starr — MCA
You Could Know As Much About A Stranger — Gene Watson — Capitol

WITL — LANSING
My Eyes Can Only See As Far As You — Charley Pride — RCA
The Winner — Bobby Bare — RCA
Looking For Space — John Denver — RCA
What I've Got In Mind — Billie Jo Spears — UA
Come On In — Olivia Newton-John — MCA

KGBS — LOS ANGELES
Ask Any Old Cheater Who Knows — Freddy Weller — Columbia
Just Want To Taste Your Wine — Billy Swan — Monument
The Winner — Bobby Bare — RCA
My Eyes Can Only See As Far As You — Charley Pride — RCA
Looking For Space — John Denver — RCA
Rita Ballou — Guy Clark — RCA

KBIS — BAKERSFIELD
You'll Lose A Good Thing — Freddy Fender — ABC/Dot
I Just Got A Feeling — La Costa — Capitol
Angeles, Roses And Rain — Dickey Lee — RCA
The Door I Used To Close — Roy Head — ABC/Dot
The Sheik Of Chicago — Joe Stampley — Epic
The Prisoner's Song — Sonny James — Columbia
16 To 3 — The Roots Of My Raising — Merle Haggard
18 To 8 — It's Morning — Jessi Colter

WHN — NEW YORK
Looking For Space — John Denver — RCA
Only 16 — Dr. Hook — Capitol
Junkfood Junkie — Larry Groce — WB
Drinkin' My Baby — Eddie Rabbitt — Elektra
19 To 13 — Standing Room Only — Barbara Mandrell
25 To 14 — Broken Lady — Larry Gatlin
28 To 15 — Without Your Love — Charlie Ross
35 To 25 — Angels, Roses And Rain — Dickey Lee
32 To 27 — Wild Side Of Life — Freddy Fender
33 To 28 — If I Had It — R. Clark
34 To 29 — You Are The Song — Freddie Hart

WAME — CHARLOTTE
Without Your Love — Charlie Ross — Big Tree
The Door I Used To Close — Roy Head — ABC/Dot
Paloma Blanca — George Baker — WB
I Just Got A Feeling — LaCosta — Capitol
The Devil In Your Kisses — Mel Street — GRT
You Would Know As Much — Gene Watson — Capitol
Don't The Girls — Mickey Gilley — Playboy
Texas — Charlie Daniels Band — Kama Sutra
15 To 2 — Til The Rivers — Don Williams
29 To 18 — Another Morning — Jim Ed Brown
Extra To 24 — I'm So Lonesome — Terry Bradshaw
Extra To 25 — Drinking My Baby — Eddie Rabbitt

continued on pg. 48



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singles

JOHN DENVER (RCA JH 10586)

Looking For Space (3:56) (Cherry Lane — ASCAP) (John Denver)

From his LP, "Windsong," this is another great recorded performance by the master composer/singer/entertainer John Denver. "Looking For Space" could easily occupy top space on all the national charts. It's sensational. Flip: No info. available.

CHARLEY PRIDE (RCA JH 10592)

My Eyes Can Only See As Far As You (2:36) (Ensign — BMI) (Jimmy Payne, Naomi Martin)

The "eyes" have it... Charley's got another hit. It's a fine choice of material for the one and only Charley Pride, and the vocal accompaniment by The Nashville Edition gives it that extra added attraction. From the LP, "The Happiness Of Having You," watch it soar. Flip: No info. available.

OLIVIA NEWTON-JOHN (MCA 40525)

Come On Over (3:38) (Casserole/Flamm — BMI) (B. Gibb, R. Gibb)

The extremely capable vocal ability of Olivia Newton-John to put across a song of this type is incomparable. Ranging from sultry, sensuous tones to the strong and pleading sounds, it's heavy all the way. Produced by John Farrar, it's a chart topper for sure. Flip: No info. available.

BOBBY BARE (RCA JH 10556)

The Winner (5:11) (Evil Eye — BMI) (Shel Silverstein)

The unique delivery by Bobby Bare of a humorous Shel Silverstein song is a "winner" every time. The lyric tells us that tryin' to tame the "tiger man" could end up in "purr"-fect disaster... just by leaving him alone, you're the winner. Flip: No info. available.

KENNY STARR (MCA 40524)

Tonight I'll Face The Man (Who Made It Happen) (2:42) (Music City — ASCAP/Combine — BMI) (Bob Morrison, Bill Anthony)

Kenny tops his recent hit, "Blind Man In The Bleachers," with this powerful piece of material. Produced by Snuffy Miller, it carries a heavy lyric and equally strong musical arrangement. Watch this "Starr" shoot to the top. Flip: No info. available.

O.B. McCLINTON (Mercury 73777)

It's So Good Lovin' You (3:12) (Cross Keys — ASCAP) (O.B. McClinton)

With that good 'ole country hand-clappin' beat, O.B. McClinton sings emphatically why "It's So Good Lovin' You." There's good harmonica in the background, and the excellent production by Jerry Kennedy makes this one a chart choice. Flip: No info. available.

JOE STAMPLEY (Epic 8-50199)

Sheik Of Chicago (2:38) (Al Gallico — BMI) (T. Wheeler)

From the LP, "Sheik Of Chicago," Joe Stampley sings the praises of the "six-string king." Produced by Norro Wilson and with a fast-moving boogie beat, it's a strong chart contender. Flip: No info. available.

SARAH JOHNS (RCA JH 10590)

Let The Big Wheels Roll (2:55) (Almo — ASCAP/Highball — BMI) (Mentor Williams, Don Goodman)

This one moves as fast as the big wheels roll. Sarah sings about her bus ride... she gets aboard linely with no destination in mind but that didn't last long. When a guy with a guitar joins her, they both look forward to the getting off point. Produced by Jack D. Johnson, watch it happen! Flip: No info. available.

EMMYLOU HARRIS (Reprise RPS 1346)

Together Again (3:56) (Central Songs — BMI) (Buck Owens)

It's the Buck Owens song so many country artists have recorded and Emmylou Harris has it "all together" on "Together Again." Her tearful vocal rendition is well-worth a listen. Produced by Brian Ahern, watch for fast charting Flip: No info. available.

CHARLIE McCOY (Monument ZS8-8683)

Silver Wings (2:27) (Blue Book — BMI) (Merle Haggard)

From the album, "The Fastest Harp In The South," Charlie McCoy's ever-popular harmonica is, as always, brilliant on this Merle Haggard tune. "Silver Wings" could fly high on the charts. Flip: No info. available.

BILLY SWAN WITH THE JORDANAIREs (Monument ZS8-8682)

Just Want To Taste Your Wine (2:28) (Youngun — BMI) (Bobby Emmons)

Billy Swan surpasses his #1 hit, "I Can Help." With a feel of the '40s musical arrangement, and the ever-terrific Jordanaires voices, it swings right along. Produced by Chip Young and Swan, it's chart material for sure. Flip: No info. available.

GENE KENNEDY (Door Knob DK 6-003)

She Took Me Where I've Never Been Before (2:45) (King Coal — ASCAP) (Meredith Stewart, Ralph Davis)

As the title indicates, it's a heavy love ballad, and singer/producer Gene Kennedy expresses it with the feeling the lyric demands. With impressive steel in the background, it's mighty fine country listening. Flip: No info. available.

CHARLIE LOVE (SCA 101)

Blue Country Morning (2:45) (Country Love — ASCAP) (Charlie Love)

If you like a good country song with plenty good country steel, and who doesn't, then you'll "Love" Charlie on his self-penned, up-tempo "Blue Country Morning." Give it a spin and you'll do it again... the sound is contagious. Flip: No info. available.

LP's

CHESTER AND LESTER — Chet Atkins and Les Paul — RCA APLI 1167

To quote Nat Hentoff on the liner notes of this masterful recording, "Here's an album of select genre... a vivid spontaneous interchange of ideas (and ingenuity) between Chet Atkins and Les Paul." It's unique in the fact that the listener hears the entire session as it's being put down, including a few mistakes. But... even Atkins and Paul "mistakes" are masterful guitar sounds! Selections: "It's Been A Long Time," (Medley) "Moonglow/Picnic," "Caravan," "It Had To Be You," "Out Of Nowhere," "Avalon," "Birth Of The Blues," "Someday Sweetheart," "Deed I Do," "Lover Come Back To Me."



THE MARVEL — Narvel Felts — ABC/Dot D0SD 2033

Narvel Felts is indeed a stylist, and is equally at home with a slow soulful tune like "Blue Darlin'" or the old favorite "Blue Suede Shoes." Featuring his #1 hit, "Somebody Hold Me," this LP has something to feed the musical hunger, whatever it might be. Other selections: "Lonely Teardrops," "Baby Warm," "I'm Afraid To Be Alone," "The End," "Don't Worry," "A Band Of Gold (And Someone New That's Messin' Up My Mind)," "I Just Had You On My Mind," "Away."



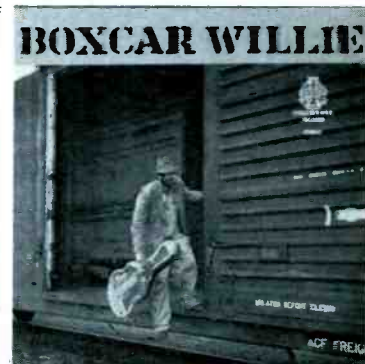
EDDY ARNOLD'S WORLD OF HITS — MGM-M3JB-5017

This two-record package of Eddy Arnold hits is truly a collector's item. Rarely do we find all together such tremendous listening pleasure as we hear on these recordings. Eddy Arnold is, as always, the singer and the entertainer. Selections: "Make The World Go Away," "I Really Don't Want To Know," "Welcome To My World," "You Don't Know Me," "Turn The World Around," "Cattle Call," "Any Time," "What's He Doing In My World," "Bouquet Of Roses," "I Almost Lost My Mind," "Once In A While," "May The Good Lord Bless And Keep You," "I Want To Go With You," "Take Me In Your Arms And Hold Me," "The Last Word In Lonesome Is Me," "I'll Hold You In My Heart," "At The Close Of A Long Long Day," "Don't Rob Another Man's Castle," "If The Whole World Stopped Lovin'," "My Special Angel."



BOXCAR WILLIE — Column One AL 1001

Boxcar Willie is a genuine country singer and songwriter. This LP shows both sides of the talented artist as all selections were written by Boxcar Willie himself. Produced by Jim Vest and Jim Martin, it's pleasing country listening. Selections: "This Is Texas Land," "I've Got A Bad Case Of Feelin' Sorry For Me," "I Came So Close To Callin' You Last Night," "The Fragrance Of Her Perfume," "Woman You're Just Like Water," "Blue, Blue Nights, Blue Blue Day," "The Lord Made A Hobo Out Of Me," "Blue Eyed Girl Of Berlin," "The Bull Fighter," "Six Pound Fish."



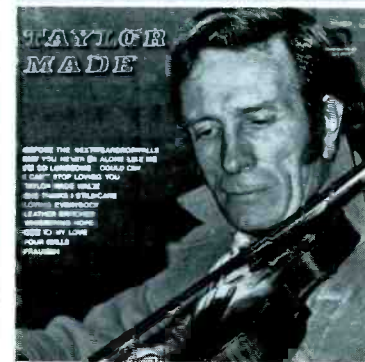
FOR ALL THE YOUNG WRITERS — Gene Cotton — ABC ABCD 933

"For All The Young Writers" is a progressive, believing and entertaining album. Gene Cotton is an impressive artist who passes his meaningful music with feeling to the listener, and the sensation lingers on. Produced by Charlie Tallent, it is a nice album to hear, and to own. Selections: "Let Your Love Flow," "Alone Too Long," "Keepin' It On The Road," "Young People," "Damn It All," "Let Love Be," "Stone Crazy," "In Love Like You And Me," "Teaser," "If Everyone Could Only Learn To Cry," "The Winner."



TALOR MADE — The Soul Fiddle Of Merle "Red" Taylor — Hi HIC 24001

Merle "Red" Taylor's fiddle has been heard with some of the best country music artists including Bill Monroe, Jimmy Dickens, Cowboy Copas and Hank Williams. He proves here that he is one of the best fiddlers in country music today. This LP contains mostly pre-recorded hit songs, and the touch and style of Red's fiddlin' is a joy to hear. Selections: "Before The Next Teardrop Falls," "May You Never Be Alone Like Me," "I'm So Lonesome I Could Cry," "I Can't Stop Loving You," "Taylor Made Waltz," "She Thinks I Still Care," "Loving Everybody," "Leather Britches," "Whispering Hope," "Ode To My Love," "Four Walls," "Fraulein."



Atlantic Release Features Zeppelin, Wyman, Genesis

NEW YORK — Atlantic/Atco Records latest album release is led by "Presence," the seventh album by Led Zeppelin (on Swan Song Records), "Stone Alone," the second solo album from Bill Wyman of the Rolling Stones (via Rolling Stone Records), and "A Trick Of The Tail" by Genesis (their third album for Atlantic), produced at London's Trident Studios by David Hentschel and the group.

The release also includes new albums from three of the label's fusion artists — Billy Cobham's third LP in ten months, "Life And Times," introducing the four-man group that has been working together since last fall; Eddie Harris stylistically-varied "That Is Why You're Overweight" and electric violinist Jean-Luc Ponty's second LP for the label, "Aurora."

Five artists are making their Atlantic debuts: "Mike Douglas Sings It All" brings the daytime variety show host back to recording after ten years with a set produced at Philadelphia's Sigma Sound Studios by Richard ("Brazil") Rome and Sigma's Harry Chipetz; Penny McLean, lead singer for Silver Convention, is introduced in America with an LP that includes an extended version of the hit title tune "Lady Bump"; Brooklyn-born, Mississippi-bred, Canadian Nanette Workman, former backup singer for the Rolling Stones, Beatles and Elton John, makes her LP debut for Big Tree Records; and also via Big Tree is the debut of singer-songwriter Lenny LeBlanc, with the Muscle Shoals artist being produced by Shoals' Pete Carr. Also making their Atlantic/Atco debut is the British group Wishbone Ash, with the Tom Dowd-produced "Locked In."

The final LP of this release is "Columbia-Princeton Electronic Music Center" on Ilhan Mimaroglu's Finnadar Records — a landmark in its field, presenting in discrete CD-4 quadraphonic six com-

Newton-John Leads MCA March Releases

LOS ANGELES — Olivia Newton-John leads the list of five new MCA LP releases for March with her sixth MCA album titled "Come On Over," which includes a variety of pop and country selections such as Dolly Parton's "Jolene," the Beatles "The Long And Winding Road" and the title tune, which is also Olivia's newest single.

"Independence" is the title of Nat Stuckey's MCA debut album which features The Eagles' hit "Lyn' Eyes" and Conway Twitty's "Linda On My Mind," as well as three of Stuckey's own compositions, including his new single "Sun Comin' Up."

The Steve Gibbons Band makes their debut on MCA Records with "Any Road Up" which is being released to coincide with the group's March American tour, during which they will open for The Who. The album contains such Gibbons' originals as "Johnny Cool," "Strange World," "Take Me Home," "Spark Of Love" and "Standing On The Bridge."

Brian and Brenda Russell debut on the Rocket Records label, "Word Called Love," features nine original songs out of ten cuts, with backup work by Nigel Olsson, Steve Cropper, Jim Horn and Elton John. The album contains their just released single "Highly Prized Possession."

Jerry Jordan's follow-up to "Phone Call From God" is entitled "Don't Call Me . . . I'll Call You" and includes both humor and gospel selections.

positions previously unavailable in the 4-channel mode for which they were intended.

Merchandising information, publicity materials and promotion priorities have been circulated in advance to all WEA Corp sales managers, marketing coordinators and promotion department staff. In conjunction with the release, merchandising tools have been allocated to the 19 WEA sales offices as in-store, point-of-purchase marketing aids.

Wings Spread Tour To Europe

LOS ANGELES — Wings kicks off the third portion of its 1976 World Tour Mar. 20 at Falkoner Theatre in Copenhagen, Denmark. The ensuing European concert swing will encompass performances in four countries.

The band, which has already completed tours of the United Kingdom and Australia, will be performing material from all of its albums as well as other songs associated with Paul McCartney over the years. The five person band, consisting of Paul and Linda McCartney, Denny Laine, Jimmy McCulloch and Joe English will be accompanied by a brass section.

Wings spent the first two months of this year in the studios recording a new album to be released later this month.

The Wings tour will be presented by International Entertainment in association with International Concert Organization in Denmark, Lippman and Rau in West Germany, Koski-Couchoix Productions in France and Acket and Mogo in Holland.

ATV Sets Release Of Stowkowski Album

NEW YORK — ATV Records will shortly release a new disc by Leopold Stowkowski on the Pye Label, "Stowkowski Spectacular." The conductor was recently signed to a world wide recording contract by the label.

A multi-media marketing campaign is scheduled for the record, which is packaged in a gatefold sleeve and is ATV/Pye's first entry into the compatible quad field using the QS 4-channel stereo system.



WAIT 'TIL YOU HEAR THIS — Seen in the control room at Elektra Sound Recorders in Los Angeles, are (from left) Asylum recording artists Warren Zevon and Jackson Browne, who is producing Zevon's debut album for the label. Zevon was joined in the studio by some auspicious guest musicians, among them Carl Wilson and Billy Hinsche of The Beach Boys, Roger McGuinn, Bonnie Raitt, Phil Everly, Bobby Keyes, Lindsay Buckingham and David Lindley.

POINTS WEST — "Are you ready for this? I have absolutely no background in the record business at all." While that probably measures out an accurate description of many of us involved in this industry, you've got to admit it's a pretty candid opener.

Hal Freeman of Cin-Kay Records — "An Independent By Choice" — however, is flushed with victory at the moment, so he can be excused. And if you don't care to excuse him, it won't matter much, because he's a very determined man. Two of his first three releases have broken onto the **Cash Box** country singles chart this week in the forms of "Love Isn't Love (Till You Give It Away)" by **Eddie Bailes** and **Al Bolt's** "I'm In Love With My Pet Rock."

Freeman is one of those characters who either acts on an idea immediately or lets it ride completely. There's no in-between. Both earnest and easy-going, Hal scrapes the floor with the voice of a radio jock as he speaks: "I'd been wondering why no one had released a record on a pet rock. Then Thursday afternoon, three weeks ago a gal from Texas called me and said, 'you'd better listen to this song.' I did. Right over the telephone. Well I'd been negotiating with that guy (Al Bolt) for awhile anyway, so we flew him to Nashville Friday morning and signed contracts in the airport — witnessed by a waitress. We did the session that night at six o'clock, mixed it, mastered it and by three o'clock Saturday afternoon it was on the radio in Nashville. And that was it and it just hasn't stopped. Later we found out GRT had a pet rock song in the can but for some reason they sat on it."

Freeman's involvement with Bailes runs along similar lines. The former heard the latter in a Charleston, West Virginia nightclub and was impressed with his song, "West Virginia." Another spontaneous trip to Nashville to crank out two cuts. Again, one is on the charts now. The other one is catching a second breath as a probable followup. It's the "West Virginia" side, which West Virginia (the state) is about ready to adopt as its state song.

In quick fashion, Freeman has learned where the independent stands. "There's really not that much room for a little company unless he can afford to swing it out toe-to-toe," he contends. "If you can't, then don't get in: you're fighting giants." Like the boxer, Freeman has taken some abuses and silently logged them, fully expecting to have the crown one day. So with the taste of a couple of knockouts fresh in his wake, he issues the challenge: "When I become a good-sized label I'm gonna fight the tight playlist."

Lillian Bron of Bronze Records Ltd. dropped us a line indicating a pending deal with a U.S. major for stateside licensing rights to her U.K. single by **Gene Pitney**, "Train Of Thought." This reporter had the good luck to hear a copy of that product via **CB** editor-in-chief **David Budge**. Take our words for it: if and when "Train Of Thought" hits this country, it's going to take a lot of people by storm.

Kendun Recorders in Burbank has completed another disk mastering studio, thus offering three cutting rooms in addition to the live studio facility and a tape copy room. Studio 5 features a ceiling trap which is said to provide midrange relief from room center outward. The new room also features Studer two- and four-track tape machines with the ability to reduce four-track or crossfade programs between multiple two tracks. For a complete rundown of services, give a call to **Kim Palladino** (213) 843-8096.

DREAM WEAVERS **Geoff Westen, Patricia Mitsui and Jean-Louis Janssen** of **Oz Studios** have serviced such notables as **David Bowie, Dr. John, Robin Trower, Jethro Tull, Pink Floyd, El Grande de Coca-Cola** and various major record labels and management firms. Now they're out to service themselves. After three years of preparation, their multi-media production "dedicated to awaken the current stagnant musical scene" will be ready to showcase in approximately two weeks.

HERE, THERE AND EVERYWHERE — **James Darren** brought his new single in for our edification, "Sleepin' In A Bed Of Lies" was released on the day of a special "Police Woman" screening — a two-part spinoff showcase featuring Jim as a motorbike task force officer. The show will air March 2 and 9 on NBC; the record is available now.

EAST COASTINGS — **Rolling Along**: The traditional **Rolling Stones** media buzz is getting into full gear as the band enters its newest phase of activity. First off, the tapes of "Black And Blue," the new album, have been delivered to **Atlantic**, with an eye towards mid-April release, coinciding with the group's European tour. In the packaging end, the album is going to be pressed on black and blue "homogenized" vinyl (shades of Dave Mason). Also, expect one of the most intricate merchandising campaigns ever, including a number of TV spots. Come July, the Stones may also be stateside for a few dates.

Bill Wyman's second solo album, "Stone Alone," will be out next week. Encased in an excellent package by **Pierre Laroche**, the album marks a much more assured statement by Wyman than his first effort, "Monkey Grip." First off, he is backed on the album by fine musicians, including **Van Morrison, Nicky Hopkins, Ron Wood, Danny Kortchmar, Ruth & Bonnie Pointer, Joe Walsh, Jim Keltner, Dr. John, Bob Welch** and others. Secondly, Wyman does in fact establish an identity on the LP, the result of a mixture of largely blues, early r&b and jazz influences. This is definitely not a Rolling Stones-style album; it is actually very American, not only because of the personnel and L.A. recording location, but because the emphasis is on a funky, but clean sound, rather than the raunch which typifies the Stones, and English rock and roll in general.

AND SO ON — **Eric Carmen** will begin work on his second solo album in June, with **Jimmy Ienner** producing again. . . **Gentle Giant** are recording their third **Capitol** album in London now. . . **Gary Glitter** is retiring from showbiz, winding up his career with an 8-date British tour; his band may continue without him. . . **Amos Levy**, whose past activity has included roadwork with **Libra, New York Dolls, Suzi Quatro** and **Tiny Tim**, is now studio director for **Northstar Studios** in **Boulder, Colorado**. . . **Manhattan Transfer** production for the new LP is being finished by **Jerry Wexler**, following **Richard Perry's** exit.

Gibbons Coming — Be on the watch for the **Steve Gibbons Band**, touring now with **The Who**, with a debut album, "Any Road Up," due from **Goldhawk Productions/MCA** — **Roger Daltrey's** new label! **Pete Townshend** has been helping them along, and the band has been getting fine reviews from the British press; a preview of the album shows a fine rock disk which should impressively introduce the group to the U.S.

Atlantic has signed **Melanie**. . . Several labels in the bidding again for **Ringo Starr** and his label. . . The **Led Zeppelin** LP has been delayed a couple of weeks due to production changes (surprise!) . . . If it hasn't grabbed your attention yet, watch for (and listen to) the new **Tremeloes** album, "Shiner," which has been released here by **Amherst Records/DJM**. Marking the band's first U.S. release since 1968 (they've been plugging along since that time), it's an excellent pop LP covering a wide range of material in a style marked by tight vocal harmonies and excellent production. . . **J. Geils'** new single produced by **Ahmet Ertegun**, the old "Where Did Our Love Go?"

stephen fuchs bob kaus



Minnie Riperton

THE RIVIERA HOTEL, LAS VEGAS — A sure sign that a singer possesses genuine talent is said performer's ability to go beyond what has been expected all along and to give an audience something equally strong, but unexpected. In other words we know you're perfect, but what else can you do? Such was the case with Minnie Riperton's recent Vegas opening as her performing "more" was unveiled.

Ms. Riperton's (an Epic range) much talked about abilities in the area of upper vocal registers still waxed prominent as trilling forays into rarified octave air turned pop/soul compositions into something light years away. The subtle distortion of each lyrical phrasing proved a pleasant maturing point on Minnie's part as each song mixed auras of exotic and familiar. Some lyrical twists we've come to expect but this night surprises were definitely in the offing.

Showing particular strength was Ms. Riperton's rendition of "Loving You"; which seemed devised as sounding board for a series of experiments that worked. Working within a singing framework that seemingly defies earthiness and raw human emotion; Riperton's passages were full of body, depth and an earthy approach to authoratative tones. A lilting music with sudden bite.

"Adventures In Paradise" continued this musical bent with a head long plunge into a foreign sphere of influence. Vocals and taut backing instrumentals melded into creative oneness. Her vocal timbre as music tool doing what it does best.

Riperton's stage presence was a familiar mover in natural circles as glides, pauses and meaningful gazes formed an unshakable bond on a stage atmosphere of easy. Presence and music merged as one for a tongue in cheek conversation with a jive wishing well. A riff pulled off in believable fashion.

Minnie Riperton in Las Vegas.

A most natural of sevens.

m.s.

Mighty Clouds Of Joy Jiva

STARWOOD, L.A. — The Starwood became a revival meeting when the Mighty Clouds of Joy came on stage. The Mighty Clouds came mighty close to raising the roof of the club with their powerful and gripping performance.

Uptempo and funky was the word for the Mighty guys from L.A. as they shouted and talked to the audience through hypnotic rhythm and blues. Their carefree lyrics and pulsating music brought club patrons to their feet in many instances to stand up and be a witness.

The tension the backup band brought on were incredible. The Mighty Clouds had everybody rockin' and rollin' when they did "Time," and the Isley Brothers' classic "Shout," consecutively. The reaction it created was dyn-o-mite.

The real highlight of the show was when the Mighty Clouds did their most recent single release off their LP "Kickin'" entitled "Mighty High." This tune was even more magnificent live because it captured all the excitement of gospel music done in a rock way. It was like being in Reverend James Cleveland's church. The infectious rhythm of the tune along with the uncomplicated and happy lyrics had everybody out of their seats and out on the dance floor to boogie. The Mighty Clouds of Joy know how to put on a show and have everybody have as much fun as they do on stage.

Jiva opened to the Mighty Clouds and they put on a loud and uninteresting set. Their brand of rock and roll was very nondescript and totally unappreciated by the highly partisan Mighty Cloud crowd.

j.l.

Kiss

THE FORUM, L.A. — We miss out on so much by growing up. There were the games of make believe when wanting to be a fireman or a fairy princess weren't the pretentious notions of a not quite old enough mind. The courageous levels of obnoxiousness we aspired to because conscience and responsibility were words we hadn't learned yet.

Well, for all intents and purposes we do grow up. But what if — "Mom. Can I have an advance on next week's allowance? Why? Because Kiss is in town."

Kiss (from the caverns of Casablanca) encompassed, within the most basic of rock and roll frameworks, every conceivable phase of childhood recollection. And doing so in a most positive and palatable manner. Overkill in the finest pre-adolescent sense of the word reigned supreme as outlandish theatrics and primordial music held sway.

I mean who really cares if the chord progressions of "Deuce" and "Hotter Than Hell" owe more to Black Sabbath outtakes than to any progressive acts of god? So what if twenty minutes into the set everything started to sound the same? Wow! What a rush!

And that makeup. Not so much scary as gutsy; it harkened back to getting into dad's shaving cream and mom's face

powder. Dig it man! Look what Paul Stanley did and he got away with it.

The band's posturing was nothing short of every comic book you've ever read as the stance of kabuki punk from outer space cast an entertaining spectre over the arena confines. Gene Simmons as the fire breathing blood capsule going at instrumental odds with Ace Frehley's Commander Cody of the ozone. Finally Peter Criss as the studious kid with glasses whose history test you looked at if you had the chance.

The band's physical telling of the musical obviously found a willing and able balance in the insidious persona. Smoke bombs, snow, lights, sirens, flames. I could've sworn I saw the kitchen sink. All the elements of controlled chaos. And lest we forget Kiss's utopian anthem "Rock And Roll All Nite."

"And party everyday" cried the dude in the fifth row before toppling into an alcohol induced heap under the thundering riffs of "Cold Gin."

Lights up. My date looked at me and smiled. I did the same. It was again time to become an adult.

But it had been fun being fourteen once more.

m.s.

**Joni Mitchell
The L.A. Express**

NASSAU COLISEUM, UNIONDALE, L.I.

— Joni Mitchell's long-awaited reappearance in this area was an offering of material culled mostly from her later albums, the records with which she made the transition from a flaxen-haired folkie to a wealthy woman of the world. Her songs have steadily become those of a more self-assured person, as opposed to the love-lorn romanticism of her earlier material. This has alienated many fans and won over many new ones, but as evidenced by her performance, what-ever changes Ms. Mitchell has been through have at the very least served to make her a more confident performer of her own striking material.

Backed ably by the L.A. Express, who did an interesting soft jazz rock opening turn as well, or by her own unique guitar and piano playing, Ms. Mitchell gave a stirring display of her vocal style, which has gone from a rather bland and flat voice to a complexly fascinating instrument which slides effortlessly up and down, often dramatically counterpointing the music.

Highlighting the evening were her renditions of "For The Roses" and "Rainy Night House," and from her new album, "Shades Of Scarlet Conquering" and "In

France They Kiss On Main Street." She also performed several new songs, "Coyote," "Don Juan's Reckless Daughter" and "Furry Sings The Blues" and "Talk To Me," which were exciting despite their unfamiliarity. She performed "The Jungle Line" from "The Hissing Of Summer Lawns" with two band members on the drum kit, plus a conga player, all pounding away loudly over a growling bass line. It was practically heavymetal Joni Mitchell, if one can imagine that, and it was extremely effective.

When Ms. Mitchell first appeared, she was dressed in black pants and jacket, with her hair tucked up into a black fedora. This outfit, plus her gaunt features, made her resemble David Bowie in one of his recent skins. The effect was cold and eerie and was a clear visual break with her past, but after a few songs she removed the hat and received an ovation as she shook down her blonde hair.

If one had any doubts that were not assuaged by her latest, brilliant album, this performance proved that Ms. Mitchell is one of the most talented writers and performers in popular music today.

e.r.

**The Crusaders
Street Corner Symphony**

ROXY THEATRE, L.A. — The Crusaders, with the skill and dedication of professional arsonists, set the Roxy on fire last week, drawing material primarily from their recordings on ABC/Blue Note.

This is, quite possibly, the tightest band working today; ensemble and solo oriented tunes are played with equal finesse. The set was built perfectly; each member's unique and individual talent was revealed, with enormous effect, through a casual, yet professional stage presence.

Wayne Henderson's trombone work was dynamic, as always. Larry Carlton proved himself a master of rhythm guitar, as well as lead, and Joe Sample's keyboard work was nothing short of astounding. Robert Popwell was recently added to the band as a bass player. His is

continued on pg 48

Elvin Bishop

ROXY, L.A. — Elvin Bishop came roarin' on stage struttin' his stuff and presented a get down rip snortin' evening's worth of entertainment. To the man who plays the blues quick like silver it was quite a night. Elvin, who records for Capricorn Records has just released a new LP entitled "Struttin' My Stuff." Even though he was displaying tunes from the new LP, Elvin slipped into many tasty tunes from his earlier LPs. Things like "Traveling Shoes," "Fishin'" and "Stealing Watermelons" brought everyone a little closer to their roots while Elvin who resembled a cute teddy bear on stage wheeled a hot and vibrant guitar throughout the entire set.

Another reason why the show was so tight was Elvin's band. Each member of his band was on and they really dug what was happening. Johnny "V" Vernazza, Michael "Fly" Brooks, Don Baldwin, Bill

continued on pg 48

Melissa Manchester

THE TROUBADOUR, L.A. — Way back in music's earliest presentations, you sang because it was in you to do so. No pretensions. No worries about being in the right key or register. It felt good so you did it. This attitude of "what the hell!" was applied by Melissa Manchester at her recent Troubadour gig with said looseness waxing successful.

Ms. Manchester (an Arista songstress) ranged wide the spectrum of influences during the course of her set; augering just the right touch of torch singer to blues, ballad and gospel flavored numbers. But it stood for Melissa's unbridled enthusiasm for each song to rise above the level of mere presentation.

Vocals, seemingly pretuned to the exact emotional demands of each song, made compositions part of a continuous musical flow. Songs with the power to attract and hold the listener's attention.

Uptempo gospel/blues proved particularly effective as Melissa and her moving backing band brought vocal and instrumental fire to the music. Full bodied pop ballads were the other side of her musical coin as the likes of "Happy Endings" and a riveting cover of "Rescue Me" showcased the lever that proper lyrical presentation has to excite.

The prime value of Melissa Manchester as a singer who can easily move in emotional circles came with her rendition of "Midnight Blue." Her subtle, reflective shots at the uncertainties of attachment cut through the curtain. Even if you had never experienced it, the song still got you where you live. Melissa Manchester at The Troubadour.

No communication-breakdown this night.

m.s.

**Donald Byrd
The Blackbyrds**

THE GROVE, LOS ANGELES — Blue Note recording artist Donald Byrd and the Blackbyrds had the audience in complete control in the second night of a two-night stand recently here in Los Angeles at the Coconut Grove. The night proved not only this group's draw appeal but how a show could completely involve everyone present in the packed theatre.

Most noticeable event of the evening was a mixture of tambourines and whistles thrown out to the audience by Byrd and his group on several songs. People were on their feet, catching the barrage of music makers and then joined in with accompaniment from all sides of the room.

The Byrd's movement on stage is good ... exciting ... and together. The sweet rhythm of "Sweet City Life," and total capture of "Walking In Rhythm" and "Rock Creek Park" highlighted the evening musically, but the uninhibited response from the audience — most out of their chairs and dancing with partners, some sitting but swaying with enjoyment to a great band — was overpowering. Everyone was moved from this band, who began with a very laid back approach and built the evening to a feverish finale.

Another interesting thing that the Blackbyrds did was to begin playing a tune, let the audience start to clap with the beat and then the group would let the song disappear until a major beat would bring it back. It was very nicely done and the crowd never stopped clapping, even on acappella performance. It was one of the best performance ever at the Grove by any group and they held full control.

"Flight Time," a very smooth, very long, and very calm Byrd interpretation featured a sax and flute special along with the rest of the band, most still in college, who are making the newest mark in music beyond just jazz or r&b.

j.b.c.

16th NEC: 'Smorgasbord' tr 7

contemporary music, is still where it's at on the campus.

How much selling actually occurs at "America's programming marketplace," as it is billed on the hospital style wrist bands everybody wears for security, it's hard to tell at mid-convention. Past convention records are incomplete. Statistics from this year's new cooperative booking center will not be available until after presstime.

But the potential for big spending is here. The 865 institutional, or campus, members of NEC have close to \$500,000,000 to spend on activities programming. The 631 associate members — the booking agents, promotion firms and artists — try for a chance at that jackpot at the convention.

"Basically it's a booking convention," said student delegate from Cleveland, Tom Baggs. Things are conducted on a "social business level."

Mixed Bag

Exhibitors view the five day marathon as a mixed bag, however. "Most of the kids come here for a blast," said the exhibitor from Arthur Safman, Int., Ltd. "Not much happens," he continued, "but you meet people and build up a relationship over time."

"Don't expect bookings," said veteran NEC exhibitor Murray Becker. "It's just to build up good will and make friends." Becker pointed out that he didn't get a single date the first two years that he exhibited at the national convention.

Many delegates have no authority to sign contracts. They do pick up on the talent they find at NEC regional and national conventions, though. Their recommendations are carried back to the colleges, and "generally accepted," according to several delegates.

Some campuses can take advantage of booking artists at special convention booking rates. Most just meet the talent and book later on the basis of personal contacts they made at the convention.

Talent Supermarket

The talent supermarket — with everything from magicians and comics to opera stars and jazz bands — let students shop for bargains and compare prices. The student activities programmer from Slippery Rock College said the convention helps her know what to expect when she deals with agents by phone later on. "If I know someone is out of line, I just say whoa and hang up."

This year's convention offers more of everything for the 3,000 attendees to choose from. But bigger is not necessarily better, not according to NEC's editor and promotion man, Fred Williams. "I'm concerned about the information overload," said the veteran campus activities

organizer. "There's no time to breathe, and there are so many needs."

Williams is afraid people will get lost in the shuffle. "The convention's got to stop growing in size," he said, "there are just too many needs that don't get answered because of too many people."

Despite the atmosphere of bread and circuses everyone seems to find the hassles are worth it. Student delegates on the one hand meet with other schools in their area to join in block booking. This coop system enables schools to get artists for a series of dates in one locale. Not only is it cheaper, it also protects both school and artists from cancellation.

Campus Importance

Associate delegates on the other hand get a crack at the college market. "There are agents who wouldn't be existing but for college markets," Fred Williams points out. With my club engagements limited, and record companies hard to break, campuses have become the place to make it. Simon and Garfunkel, Chicago, and Flip Wilson are just a few who made it on the campus circuit.

"The college audience is preferable to drunks in night clubs," said one comedian with Capitol City Management. "They're high, but at least they get the joke right away."

Murray Becker noted "schools need us and we need them." He said his group had grown right along with NEC.

When asked if it was worth it, Paul Zukoski of Charisma, an agency handling Gil Scott-Heron, Hugh Masekela and others, grinned broadly and nodded. "Yeah," he smiled.

RCA Experiences Jazz Surge tr 10

that is around today.

He is also experiencing "a lot more calls from deejays, the FM guys, the sort of reaction that would have been unheard of 10 or 15 years ago."

Apart from his main interest at RCA, Bluebird, Driggs is also finding jazz material that is more modern or newly recorded (he reckons that the cut off for Bluebird product is around the early 1950s). In this area he has released out of print Sonny Rollins, Charles Mingus, John Lewis and will soon release product by Toshika, Hampton Hawes and Conte Candoli/Frank Rosolino that he has found from RCA affiliates and unissued in the U.S.

Thiele meanwhile terms his April releases as the "strongest ever" — modernized Scott Joplin interpretations by the Mike Wofford Trio, an album by Count's Rock Band (Steve Marcus), a two album reissue with some previously unreleased material by the late Oliver

Johnny Rivers — Energized

by J. B. Carmicle

LAKE TAHOE, NEVADA — Asking Johnny Rivers about a resurgence in his career was a topic **Cash Box** delved into recently as he opened a co-billed show with the Fifth Dimension in Lake Tahoe. It's hard to phrase a question about a "comeback" to a multi-talented star, producer, record company executive, songwriter and discoverer of the Dimension group. It's not really a comeback, so it was not only hard to find a correct word, but the proper way to approach the subject.

With 25 million records behind him, over 20 LPs and two Grammy Awards, Rivers has appeared in live performance only in small clubs around the country lately, testing out his new group. Cities like Macon, Georgia, Nashville, Tennessee and an October performance at the Roxy in Los Angeles have been on Rivers' schedule and those represent only a few of many dates played on his virtually complete cross-country tour. Although not in the bright, bright lights of stardom for several years, Rivers has really chosen not to be. He instead got into many things — producing and a self-inventory of his life among them. But he's been consistent and the talented Epic records artist has explored many areas of the business gaining expertise on any unfamiliar facet. And there aren't that many. Exposure is a key word in Rivers' career now.

"It's the first time he's really done showcase ever," Mark Hartley, who does merchandising for Rivers, told me. "Most

people know his name . . . he has a lot of friends in the business and is very much accepted and respected. I think it's time Johnny played the Vegas type outlets again, and we feel that these appearances coupled with strong album and single sales is helping to rebuild him as a new artist for this era. But we also recognized that the man, as talented as he is, has never really been out of the spotlight. Johnny can accomplish a lot with hit singles and a concert tour. He's an artist that has much to say about the direction he's going in . . . his latest LP exemplified that. We were very happy with it and so was Johnny. Cuts like "Help Me Rhonda," "It's The Same Old Song," and "You Better Move On" made that album such a success. It was the California music sound of the sixties redone Johnny Rivers style in the seventies and Johnny himself thought this would be a real good shot . . . a real good start on his way back up. He wrote and produced his newest album, "Outside Help," and with this kind of consistency I think we have a good shot now at TV. That's important. He's very comfortable on TV . . . we have found that he is accepted well everywhere he goes, but particularly in the South, a market like Atlanta, for instance."

What does Rivers have to say about his career and these live performance dates? "Clubs are treating rock artists differently now," he told **Cash Box** at a press reception after opening night in Tahoe. "With large clubs, like this one, it's the size of the audience that counts . . . you get a good cross-section of people from all across the country. I like it."

Rivers went on, "I'm putting more energy into it now . . . I'm more involved

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Kiss tr 16

public. We are serious musicians as well as showmen." Bob Ezrin, who produced the LP, has been able to bring out latent strengths in the group while maintaining the primitive energy that is Kiss."

Although the group is working toward developing a reputation as serious musicians, Kiss is primarily a theatrical road show, as proof of which they have taken only two weeks off from touring in the past two years, according to Harris. For this reason they have catered the new material toward the development of an innovative stage show, expected to be ready for the road sometime this summer.

What could possibly be new, you ask? After having unleashed the wrath of Kiss in 20 decibel thunder and being subjected to blizzards, bombs, blood, sirens and dragon-mouth — what else can they do?

Larry Harris told **CB** reassuringly that the show will indeed be "totally new" and hinted, "they might even incorporate lasers into the act."

Hard Rockers, Hard Workers

Harris told **CB** that Kiss would continue to function as a "working band," but that they will also concentrate on their studio musicianship in an effort to give their audiences a continually better performance. He speculated that, "sometime in the future — be it one year, two years — they'll take off the make-up."

The reputation Kiss has acquired as a hard-hitting, hard-working musical unit is poignantly illustrated by a comment made by Elton John, who said of the group after their recent LA performance. "I don't understand why they don't die on that stage — I've really never seen a band work so hard."

Reddy Sets Concert Dates

LOS ANGELES — Capitol recording artist Helen Reddy will launch a major national spring tour at the Atlanta Civic Center on March 24.

Other dates are Carolina Coliseum, Columbia, S.C. (26); Syria Mosque, Richmond, Vir. (27); Constitution Hall, Wash., D.C. (27); Bushnell Auditorium, Hartford, Conn. (28); Boston Music Hall (29); G.R. Wallace Civic Center, Fitchburg, Mass. (30); Massey Hall, Toronto, April 1; Syria Mosque, Pittsburgh (2) and Hershey Sports Arena, Hershey, Pa. (3).



CAPRICORN SUMMIT — Capricorn Records staff members met for five days in early Feb. in Hilton Head, S.C. to discuss 1975's successes and 1976's projections. On the final day, they were joined by key Warner Brothers executives including board chairman Mo Ostin. Shown above are: On the left, Phil Walden, Don Schmitzerle and Frank Fenter — Capricorn's big three, and right, the entire Capricorn family posing for pictures with the Warners executives who flew in for the meetings. At front are Warners' Mo Ostin and Capricorn's Phil Walden.

Defective Disks – Warping Retail Image

by John Mankiewicz

LOS ANGELES — Talking to retailers throughout the country, **Cash Box** discovered that on the whole, defective records have become a major business headache. The problems incurred by bad pressings, in general, are manifold, and the record retailer had a lot to say. Has the quality of recorded sound deteriorated? What effect, if any, did the recent vinyl shortage have on this situation? Have quality-control systems grown lax? How do retailers deal with the problem? And finally, what are the reasons for defects? How can the problem be dealt with on the manufacturing end?

The Retail Point of View

Mike Kedor operates the Music Menu chain, which has five stores in the Seattle area. "In the mind of the consumer," Kedor said, "defects are a direct reflection on the store. So we advise our customers to open the record at the time of purchase, and play it before they leave. We're setting up a record player just to test records. We encourage this in-store play, because if the record comes back later, with fingerprints on it, we won't exchange it."

Customer relations is always an important factor in any retail operation. Defective records can leave a bad taste in the buyer's mouth; and he must be discouraged from associating that taste with a particular store.

"We've gotten a lot of customer reaction on this," Kedor continued. "People have said: 'you wouldn't sell a pair of shoes that were missing the heels. Why sell a bad record?' What they don't realize is that we can't sell a record once the seal's been broken."

Charli Haus runs the Return Authorization Department for the 1812 Overture chain, which has four stores around Milwaukee. "Defective records are a very serious problem," she said, "and account for roughly ten to fifteen percent of the records we buy each month. The defectives have doubled. I think, over the last two years, maybe because of recycled vinyl. The one or two companies that are still using virgin vinyl are not having the same problem."

1812 Overture has a lenient exchange policy. "The customer just brings in the record, along with his receipt, and we exchange it for a new copy of the same record. It's all we can do," Haus said.

"We try to handle it on the store level," said Lou Fogelman, president of the Music Plus chain, with eight stores in Southern California. "We try to be as courteous and understanding as possible. We don't hassle the customer; they can return it for exactly the same record."

Fogelman continued, "Defective records are definitely a losing proposition for both the retailer and the manufacturer. Do the customers blame the store that sells the defective? Especially in a discount situation," Fogelman said. "They figure you can sell records cheaper because you're getting second-hand merchandise."

"We used to be very strict about defective records," said Kirk Craeger, manager of the Discount Records outlet in Ann Arbor, Michigan, "but we've had to ease up our return policy just because there's a lot more of them. We're buying a lot of imports just to cover bad American pressings."

Better Equipment

"Since more and more people are getting better stereo equipment," said Tom Ray of the Peaches store in Atlanta, Georgia, "they're noticing bad pressings,

Pops and surface noise are a lot more visible. We had one customer go through about seven copies of one record, and I'm sure we lost him for any other purchases."

"It's a lot worse than before all the brouhaha about the vinyl shortage," said Ron Geiger, head buyer for the Licorice Pizza chain, with eighteen stores in Southern California. "We take back anything with no complaints, and give the customer the same record in new condition. I think if quality controls rose to a higher level, the cost of improvement would drive record prices even higher, and that would hurt more than dealing with defectives as we do now."

From the standpoint of the distributor, defectives are not so big a problem. "Legitimate defectives are a small percentage of the product we get back," said Bill Swearingen, buyer for the Heilicher Brothers operation in Minneapolis. "At least fifty percent of the returns we get are good stuff. But we get around 40,000 pieces back each week, and we don't have the manpower or the time for checking. The size of the operation prohibits it."

"I suspect that people are taking the record home, recording them and bringing them back as defectives," Swearingen continued. "Some of it is merchandise that's played in the stores and then returned. Aside from these cases, legitimate defectives are really not much of a problem for us."

Generally speaking, defective records were a burden to everyone we talked to, at least in some degree. **Cash Box** sought out an expert opinion, on the pressing end of the situation, to clear up some misconceptions and lay out the hard fact that it's extremely difficult to make a high-quality mass-produced sound recording.

Why Is It So Hard?

Csaba Hunyar worked with United Artist Records as a production consultant for over ten years, before leaving that company. He was responsible, then, for developing the replication process for the MCA-Phillips videodisc, and is

now working on his own pressing plant, Phonopress, Inc., which also has its own electronic, studio and printing facilities.

"There are two major determining factors in making a good record," Hunyar said. "One is the attitude of the pressing plant, and the other is the technical factor."

"If a pressing plant is determined to make a high-quality record, and sticks to it, and doesn't skimp on cutting corners here and there, and this attitude prevails throughout the entire plant, then they have a good chance to make a better record. Naturally, on the other hand, if you cut ten percent of the pressing cycle, that means ten percent more production per year, but this process means that you have to take short cuts. There's also a problem with plants intermixing the production of high quality custom records with low-quality commercial ones. It's very difficult to tell an inspector: 'For this customer, junk is good, but for the other, watch out!' The man or woman must be trained to a certain level of quality, and not have to make on-the-spot decisions. It doesn't work to intermix."

What about the technical side? "This includes everything but the kitchen sink," Hunyar said, "starting with the quality of the recording, the quality of the acetate. The supply and demand for acetate is not evenly balanced — it's a seller's market, and studios have to buy whatever they can. Additionally, acetate ideally must be cured, between three and six months, and this is not being done, in some cases. An acetate that was just cast the week before, and then used in the studio, may cause problems in the plating, with read outs, and may also cause chipping. The quality of the cut, which is determined by the manufacturers, is also very important. How good is the stylus? How many hours has it been used? How delicate is the cut? The depth and pitch of the groove is something to be considered."

Hunyar talked about a specific problem with pop records that is crucial in trying to understand the problems of pressing good records. "Because today's

producer wants the 'hot' sound, the volume as loud as possible, well, this means the grooves will have wiggles in them, and are difficult to process, press and more difficult to plate — the stylus of the record player can tend to skate."

This is just one of many factors involved. "High quality plating," Hunyar said, "is a delicate and complicated process. There are many, many steps in there, and a small speck in the solution could ruin the whole deal. The process goes through so many people's hands that the chances of getting an impeccable stamper are astronomically slim. That we're doing as well as we're doing is almost a small miracle."

There are also some problems with the material, the vinyl itself. "We're expecting another vinyl shortage at the end of this year, around the Christmas season. It will be tough. There is also the health hazard in working with vinyl material, which is, as it should be, heavily controlled by government agencies. One of the ways to combat the hazard is to dry the material more thoroughly, which increases the amount of hard material in the vinyl, accounting for surface noise, ticks and pops."

Virtually all of the retailers **Cash Box** talked to remarked about the overall better quality of European pressings. Hunyar had some convincing theories on the subject. "In Europe," he said, "the ratio of high-quality classical recordings to the poorer quality pop or rock music is much higher. In rock music, due to the high volume, you don't even hear most of the defects. These same defects might be very objectionable in a classical recording."

"Twenty-five to thirty percent of classical recordings is not unusual in a European plant, where in America the percentage is often nil. If a producer is only putting out five percent quality recordings, he'll look for his return, his money, in the ninety-five percent. That's why the high-quality portion is neglected here. We're geared to almost hysterical buying — hit today, nothing tomorrow. Classical music is generally a steady catalog item, and time and care can be taken in production."

Different Defects

"There are twenty or twenty-five major groups of defects," Hunyar said, "and many of these have sub-groupings. Warping is an obvious, visual problem, it has to do with the qualities of the vinyl, the way it's pressed and the shrink-wrapping."

Many retailers expressed a concern about the shrink. "Although it's good-looking, and is almost a must for selling, it's very detrimental for the record," Hunyar said. "It's pulling the record together, trying to make it smaller than it really is. Plus, the record has to go through a heat tunnel."

One thing the retailers can do is help prevent warping in their stores. "The records must not be slanted," Hunyar said, and this is a common method of rack display. "In Europe they handle the record much more carefully in the store. Here, they're almost a throwaway item; there, people are collectors. They're careful about using proper playing equipment, and check the stylus frequently."

Summary

Unfortunately, this is a problem with no clear-cut solution. Retailers can be more careful in display; what looks good might not help the condition of the record. Perhaps loudness in recordings

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In conjunction with the release of Journey's latest Columbia Records LP, "Look Into The Future," a recent in-store promotion featured free fortune-telling.

Pictured here are: Gary Gersh and Mike McGoldrick, clerical staff of Licorice Pizza, Hollywood. Seated: Crystal-ball and star gazers, Cynthia & Gloria Blondy.

r&b ingredients

Hottest news on the streets this week is that **Tyrone Davis** has left **Dakar** for **Columbia Records**. More details later ... The next single by **Earth, Wind & Fire** will be "Gratitude."

Quincy Jones and **Peggy Lipton Jones** had another baby girl last week. Their second daughter weighed 7 lbs. 14 oz. and was named **Rashida**. ... The **Natalie Cole** show at **Concerts at the Grove** was sensational. Natalie never sounded better. Her powerful and spiritually moving voice made the crowd feel like they were sitting in a church rather than a posh nightclub. Natalie will be a major superstar in the very near future. Her new LP should be out sometime mid-March or early April. ... The **Sylvers** opened to Natalie and the group really burned up the stage performing their latest smash single on **Capitol** "Boogie Fever."

Gary Gotham called in to say that "Midnight Lady Part I & II" by **David Morris, Jr.** on **Buddah** is too cold. It's got everybody rockin' and doing the boogie. ... **General Johnson** has got a real smash on his hands with his latest single release on **Arista**. It is entitled "All In The Family," and it's hot. ... Also watch out for **Jeff Perry's** new single on Arista "Unforgettable Person." ... **Reggie Banks** called in from "Destroy-it," Michigan to say that the new version of "Peter Gunn" by **Henry Mancini** off his "Symphonic Soul" LP is a monster.

Polydor is cookin' these days. **James Brown** has got a super-soul-smash on his hands with his latest "(I Love You) For Sentimental Reasons." James will knock everybody out with this one. ... Also look out for "Mr. Big Stuff" by **Lyn Collins** on **People Records** and the new **Jackson Sisters'** single "Why Can't We Be More Than Just Friends."



MIGHTY HIGH — Shown above are the Mighty Clouds of Joy and friends celebrating after the groups' "Mighty High" performance at the Starwood. From (l-r) Mighty Clouds Joe Ligon and Richard Wallace; ABC's Sharon McClenton; Chuck Fassett (kneeling) ABC promotion, west coast; Zach Glickman, Clouds' manager, his wife Anne, ABC's Belinda Wilson; Jess Levitt. **Cashbox**; Mighty Cloud Johnny Martin; Otis Smith, vice president of ABC Records and Mighty Cloud Elmoe Franklin.

Vic Perotti, has left his position as national promotion director of **Westbound Records**. Vic will now be doing independent national promotion. His office will be at 8749 Sunset Blvd. and the phone number is (213) 654-2459. ... **Art Laboe**, the man who makes those great "Oldies but Goldies" LPs will be taking over **KRLA**. The station will be partially automated but Art has got some new hot programming ideas that he plans to initiate.

Cash Box wants to offer its deepest condolences on the passing of **Florence Ballard**, formerly of the **Supremes**. She will be greatly missed by everyone who knew her and enjoyed her music. ... Also **Cash Box** was sorry to learn of the death of **Dr. Bop** of **WAWA** in Milwaukee. Dr. Bop was one of the most original popular and innovative announcers around and will be missed. ... **Don Cornelius**, **Dick Griffey**, **Marvin Gaye**, former **UCLA** star **Mike Warren**, **Chuck Johnson** and **Joe Henderson** got together last week to become the **Soul Train Allstars** to challenge and successfully defeat the **Jackson 5** in a charity basketball game for the **All American Foundation for Mentally Retarded Children**. The gym at **Cal State L.A.** was packed as the Soul Train Allstars creamed the J-5 in a tight game 78 to 75. ... **Gerald Brown** and **Terry Brown** of the **Soul Train Gang** were honored by their home town of Cincinnati last week. The brothers were given keys to the city by the mayor during their show with **Rufus**. "This Is It" will be the title of **Melba Moore's** next single and LP on **Buddah**. Both are due the middle of March and the LP was produced by **Van McCoy** with background vocals done by **Faith, Hope & Charity**. ... Also look out for the next single by the **Black Satins** to be a killer. It is entitled "Tears, Tears, Tears."

Gino Vannelli, the Italian bombshell from Montreal put on a special one night show at the **Shubert Theatre** that was hot, hot, hot. Gino really worked out along with his band. The lightning was super and added that extra special effect to make the evening memorable.

The **Crusaders** came to town last week and shot up the **Roxy**. The guys have always been super and now seem destined for super-stardom. Their show really cooked and became an event when **Stevie Wonder** and **Eric Clapton** came out of the audience to jam with the fellows. Was told that **Elton John** made an appearance with the Crusaders at the late show. A super evening for all present.

Al Green will be headlining the **Sahara Tahoe** May 13-19. This marks Al's first major appearance in the Nevada circuit. **Charo** will be opening for Al. Al has been very busy this Bi-Centennial year as his new LP "Full Of Fire" on **Hi/London** will be released this week. The new LP is devastating. Al will also be doing a lot of concerts this year including dates at the **Bachelors Three**, **Latin Casino** and a ten-day tour of Europe. The new LP is his 10th on **Hi/London** and marks his 5th year with the company. It was produced by Al and **Willie Mitchell**. All told Al has had eight gold singles, seven gold LPs, four platinum singles and four platinum LPs in his illustrious career. Also be sure to catch Al in upcoming segments of **Sammy and Co.**, **Merv Griffin** and **Dinah**. Al also took some time off from his busy schedule to play a little golf with **Jackie Gleason** in Florida in Jackie's Pro-Am tournament.



BIRTHDAY BOY — Ron Townson, of the 5th Dimension, celebrated his birthday the day the group was taping **Sammy & Co.** at **Caesars Palace** in Las Vegas. The **Sammy & Co.** surprised Ron with a birthday party on the show. Shown above helping him celebrate are from left to right: **William B. Williams**, emcee; **Sammy Davis, Jr.**; **Florence LaRue Gordon**; **Marjorie Barnes**; **Ron and Lamonte McLemore**. **Danny Beard**, the other 5th, is not pictured.

Private Stock has another hit on their hands with the release of "Second Chance," by **Robert Knight**. It's bad. ... **Brenda and the Tabulations** have signed with **Chocolate City Records**. Brenda is currently in Philadelphia working on her new material for that label. ... **Cindy Birdsong** is no longer with the **Supremes**. However she will appear on the **Supremes'** next LP. The latest Supreme is **Susaye Green**. ... **Willie Hutch** is back east at the **Sugar Shack** letting everybody work out to his latest single on **Motown** "Party Down." ... **Bob Jones**, publicity manager for the **Motown Record Corporation**, has been notified that he has been selected to be included in the fifth (1976) edition of the internationally recognized **Who's Who in Public Relations**. ... **Windy O'Grady**, the main man in Chi-town when it comes to discos called to say that "Tell Me Can You Feel It," by **Jesse Morrison** on **Nashboro Records** is creating more turbulence than the wind coming down off Lake Michigan. ... Congratulations to **Alan Lott** on his promotion to v.p. of r&b promotion at **Buddah**. ... The "Beast From The East" LP by **Mandrill** is continuing to make big inroads on the charts and airplay across the country. So get on down and back to the bush with **Mandrill**. ... "Theme From S.W.A.T." continues to be one of the hottest things happening in the country. Last week **Steve Barri** and **Michael Omartian**, the co-producers of the single received a gold record for their efforts. Look for the LP by the **Rhythm Heritage** "Disco-fied," to be one of the bigger LPs of the year.

Get your war paint ready because **Cheyenne** is coming. This ten-piece band out of L.A. is coming with a single and LP to be released the first of March. The title of the LP is "Cheyenne's Coming" with the single having the same title. The flip side will be "I Don't Speak With Forked Tongue." The group records for **Shadybrook Records**, and members include **Cheyenne Fowler**, **Kimberly Boyer**, **Michelle Johnson**, **Bruce Fowler**, **Danny Jacobs**, **Rahn Streeter**, **Gerald McKinney**, **Steve Schindler**, **Richard Howell** and **Dave Ampere**. Look out for this one as Cheyenne is out to scalp everybody. ... **Hamilton Bohannon** riding high on the charts with his latest LP "Bohannon," is taking off time from his national tour to work on his next LP tentatively entitled "Welcome To My Party," at Atlanta's **Sound-Pit Studios**. The LP is scheduled for an April release.

"Get Up And Boogie" is the new single by the **Silver Convention**. It is a monster and will be on the group's new LP on **Midland** which is expected to be released in the very near future.

Congratulations to **Hank Talbert** on his promotion to v.p. of r&b product for **Arista**. ... **All Platinum** will be releasing the new **Brother To Brother** LP this week. From all indications it is going to be a smash. ... Another very hot LP to watch out for is the new one by the **Johnson Brothers**. It is entitled "Look Out For #1" and the LP is a killer. ... **George** and **Louie** are probably two of the finest young guitar players on the scene today. ... Get on it.

Diana Ross will be going on a European tour to coincide with the release of "Mahogany." Diana will be in the United Kingdom during the month of March doing concerts. ... "Sweet Thing," by **Rufus** featuring **Chaka Khan** was declared gold last week. The group recently won another gold record award for their latest **ABC** release "Rufus Featuring Chaka Khan." ... Expect the **Temptations** to release their new LP "Wings Of Love," real soon. ... When is "Love Talk" by **Jim Gilstrap** going to be released. ... **Luther Allison** and **Lowell Fulson** broke up the **Troubadour** last week. Both guys have new hot LPs and Lowell's record "Do You Love Me," is creeping its way to the top of the charts. ... **Norman Harris** is in L.A. this week working with **Jermaine Jackson** on his new LP. More details later.

Bumps Doogan called in to say that people can't get enough of "More, More, More," by the **Andrea True Connection**. Also **Bumps** really flipped out when he saw **Andrea** in the flesh in her latest flick "Mash'd." **Bumps** said she's an S.W.G. ... **Syl Johnson** has got an exciting new LP on **Hi** entitled "Explosion." The LP contains Syl's latest smash "Star Bright, Star Lite."

Bubba Jones my new disco correspondent in the city of Brotherly Love called to say that "Searchlight" by **Honeytree** on **Myrrh Records** is one to watch. "It's tearin' the city apart." "Love Me Right," is the latest hot piece of vinyl to come from the **Gary Toms Empire** on **PIP**. It is a great follow-up to "Drive My Car."

My spies in the east all called in and raved about the tremendous shows **Warner Brothers** put on in its "California Soul" lineup at the **Beacon Theater**. **Ashford and Simpson** and the **Staple Singers** put on the opening night concert along with a twenty-five piece orchestra. Friday's show included **Graham Central Station**, **First Choice** and **LeRoy Hutson**. The **Impressions**, **Al Jarreau** and **Dionne Warwick** knocked everybody out on Saturday. Sunday was jazz night featuring **George Benson**, **Alice Coltrane**, **David "Fathead" Newman**, **Pat Martino**, **Miroslav Vitous** and **David Sanborn**. Besides the shows at the Beacon the artists also appeared at three free concerts at high schools in Brooklyn, Queens and Manhattan.

"It's Been A Long Time" by **Stuff 'n Ramjett** is finally creating a lot of steam around the country. The lovely duo record for **Chelsea** and look to have a five-star smash with their first single release. ... That's soul.

jess levitt

CASH BOX TOP 100 R&B

March 6, 1976

Rank	Artist	Title	Label	Weeks
1	Johnnie Taylor	DISCO LADY	Columbia 3-10281	6
2	Commodores	SWEET LOVE	Motown 1381	2
3	Sylvers	BOOGIE FEVER	Capitol 4179	4
4	Natalie Cole	INSEPARABLE	Capitol P4193	1
5	Rhythm Heritage	THEME FROM S.W.A.T.	ABC 12135	5
6	Rufus featuring Chaka Khan	SWEET THING	ABC 12149	3
7	Barry White	LET THE MUSIC PLAY	20th Century 2265	8
8	Joe Simon	I NEED YOU, YOU NEED ME	Spring SPR 163	7
9	Tyrone Davis	TURNING POINT	Dakar DK 4550	9
10	The Staple Singers	NEW ORLEANS	Curtom 113	13
11	Dorothy Moore	MISTY BLUE	Malaco 1029	18
12	Earth, Wind & Fire	SING A SONG	Columbia 3-10251	10
13	Stairsteps	FROM US TO YOU	Darkhorse 1005 (Dist: A&M)	14
14	The Trammps	HOLD BACK THE NIGHT	Buddah BDA 507	11
15	Eddie Kendricks	HE'S A FRIEND	Tamla 54266	25
16	Temptations	KEEP HOLDING ON	Gordy G7146F	19
17	Hot Chocolate	YOU SEXY THING	Big Tree 16047	15
18	Dramatics	YOU'RE FOOLING YOU	ABC 12150	16
19	George McCrae	HONEY I	TK 1016	17
20	David Ruffin	WALK AWAY FROM LOVE	Motown M1376FA	12
21	Salsoul Orchestra	TANGERINE	Salsoul SZ 2004	23
22	The Softones	THAT OLD BLACK MAGIC	Avco AV 4663	27
23	Graham Central Station	THE JAM (EDITED)	Warner Bros. WBS P175	29
24	The Miracles	LOVE MACHINE	Tamla T54262F	20
25	Donna Summer	LOVE TO LOVE YOU BABY	Oasis 401	21
26	People's Choice	NURSERY RHYMES (PART I)	TSOP ZS 8-4773	24
27	B. B. King	WHEN I'M WRONG	ABC 12158	32
28	The Blackbyrds	HAPPY MUSIC	Fantasy F762	42
29	Leon Haywood	JUST YOUR FOOL	20th Century TC 226	26
30	Michael Zager	DO IT WITH FEELING	Bang 720	34
31	B. T. Express	CLOSE TO YOU	Roadshow RDJ 7005	28
32	Archie Bell & The Drells	LET'S GROOVE	TSOP ZS 8-4775	50
33	Monday After	MERRY-GO-ROUND	Buddah BDA 512	54
34	The Stylistics	YOU ARE BEAUTIFUL	Avco AV 4664	40
35	Atlanta Disco Band	BAD LUCK	Ariola America 7611	38
36	Tavares	THE LOVE I NEVER HAD	Capitol 4221	41
37	Mighty Clouds Of Joy	MIGHTY HIGH	ABC 12164	48
38	Oliver Sain	PARTY HEARTY	Abet 9463	39
39	Street People	YOU'RE MY ONE WEAKNESS GIRL	Vigor 1728	44
40	The Masqueraders	(CALL ME) THE TRAVELING MAN	Hot Buttered Soul 12157 (Dist: ABC)	45
41	Carl Graves	HEART BE STILL	A&M 1757	33
42	South Shore Commission	TRAIN CALLED FREEDOM	Wand 11294	49
43	Latimore	QUALIFIED MAN	Glades 1733	52
44	Ohio Players	FOPP	Mercury 73775	53
45	Bobby Womack	DAYLIGHT	United Artists	57
46	Leroy Hutson & The Free Spirit Symphony	FEEL THE SPIRIT (IN '76)	Curtom CMS 0112	46
47	KC & The Sunshine Band	ROCK YOUR BABY	TK 1018	51
48	Harold Melvin & The Blue Notes	WAKE UP EVERYBODY	Phila. Int'l. ZS 8-3579	22
49	Spinners	LOVE OR LEAVE	Atlantic 45-3309	31
50	Junior Walker	I'M SO GLAD	Soul 35116	58
51	Billy Paul	LET'S MAKE A BABY	Phila. Int'l. ZS 8-3584	65
52	Chuck Jackson	I'M NEEDING YOU, WANTING YOU	All Platinum 2360A	55
53	Impressions	LOVING POWER	Curtom CMS 0110	30
54	Edwin Starr	ABYSSINIA JONES	Granite G532A	36
55	Hosanna	HIPIT	Calla 12078	60
56	Ohio Players	RATTLESNAKE	Westbound 5018	56
57	Ohio Players	LOVE ROLLERCOASTER	Mercury 436	37
58	Willie Hutch	PARTY DOWN	Motown M1371F	70
59	Jimmy Jones & The Vagabonds	I AM SOMEBODY	Pye 70157	62
60	KC & The Sunshine Band	QUEEN OF CLUBS	TK 1005-A	71
61	Kool & The Gang	LOVE AND UNDERSTANDING (COME TOGETHER)	DeLite DEP 1579	72
62	Faith, Hope & Charity	DON'T GO LOOKING FOR LOVE	RCA JH 10542	66
63	Al Wilson	I'VE GOT A FEELING (WE'LL BE SEEING EACH OTHER AGAIN)	Playboy P6062	81
64	David Ruffin	HEAVY LOVE	Motown M1388F	78
65	Bill Withers	MAKE LOVE TO YOUR MIND	Columbia 3-10255	35
66	Parliament	P. FUNK	Casablanca NB 852	80
67	O'Jays	I LOVE MUSIC	Phila. Int'l. ZS 8-3577	43
68	O'Jays	LIVIN' FOR THE WEEKEND	Phila. Int'l. ZS 8-3587	—
69	Isaac Hayes Movement	DISCO CONNECTION	ABC 12171	79
70	Reflections	DAY AFTER DAY (NIGHT AFTER NIGHT)	Capitol 4222	76
71	Esther Phillips	FOR ALL WE KNOW	Kudu KU 929	74
72	The Dells	THE POWER OF LOVE	Mercury 73759	73
73	The Tymes	IT'S COOL	RCA PB 105611	83
74	Gwen McCrae	CRADLE OF LOVE	Cat 2000-A	82
75	Ann Peebles	DR. LOVE POWER	Hi 5N-2302	75
76	Soul Children	FINDERS KEEPERS	Epic 8-50178	77
77	Syl Johnson	STAR BRIGHT, STAR LITE	Hi 5N 2304	86
78	Oliver Sain	SHE'S A DISCO QUEEN	Abet 9463	—
79	Bobby Bland	TODAY I STARTED LOVING YOU AGAIN	ABC 12156	64
80	Gladys Knight and The Pips	MAKE YOURS A HAPPY HOME	Buddah BDA 523	—
81	Betty Wright	EVERYBODY WAS ROCKIN'	Alston 3719	—
82	Stuff N Ramjet	IT'S BEEN A LONG, LONG TIME	Chelsea CH 3036	88
83	Ben E. King	I HAD A LOVE	Atlantic 3308	61
84	De Blanc	OH NO, NOT MY BABY	Arista AS161	69
85	Harvey Mason	MARCHING IN THE STREETS	Arista 0167	95
86	Andrea True Connection	MORE MORE MORE	Buddah 515	96
87	Blue Magic	GRATEFUL	Atco 7046	—
88	Jimmy Castor Bunch	SUPERSOUND	Atlantic 3316	92
89	J.G. Lewis	LET THE MUSIC PLAY	IX Chains 7014 (Dist: Mainstream)	91
90	Albert King	CADILLAC ASSEMBLY LINE	Utopia UB 10544	94
91	Coke Escavido	MAKE IT SWEET	Mercury 73758	98
92	Minnie Riperton	ADVENTURES IN PARADISE	Epic 8-50190	93
93	Sam Dees & Betty Swan	STORYBOOK CHILDREN	Big Tree 16054	—
94	Trempees	I FOUND LOVE ON A DISCO FLOOR	Epic 8-50192	—
95	Lowell Fulson	DO YOU LOVE ME	Granite 533	97
96	Brother To Brother	LET YOUR MIND BE FREE	Turbo TU 045 (Dist: All Platinum)	100
97	Joe Thomas	MASADA	Groove Merchant GM 1035	99
98	Hidden Strength	HUSTLE ON UP (DO THE BUMP)	UA XW 733Y	—
99	Rudy Love & Love Family	DOES YOUR MAMA KNOW	Calla 107	—
100	Roger Hatcher	WE GONNA MAKE IT	Brown Dog 9009 (Dist: Mainstream)	—

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

Abyssinia Jones (ATV/Zonal — BMI)	54	Grateful (WMOT/Friday's Child/Poo Poo — BMI)	87	Let The Music Play (Sa-Vette/January — BMI)	7	Rattlesnake (Southfield — ASCAP)	56
Adventures (Dickie Bird/Four Knights — BMI)	92	Happy Music (Elgy — BMI)	28	Let The Music Play (Swope/Brent — BMI)	89	Rock Your Baby (Sherlyn — BMI)	47
Bad Luck (Blackwood — BMI)	35	Heart Be Still (UFO — BMI)	41	Let Your Mind Be Free (Gambi — BMI)	96	She's A Disco Queen (Excellorec/Saico — BMI)	78
Boogie Fever (Perren-Vibes/Bull Pen — BMI)	3	Heavy Love (Interior/Van McCoy/Warner Tamerlane — BMI)	64	Livin' For The Weekend (Mighty Three — BMI)	68	Sing A Song (Sagittfire — BMI)	12
Cadillac Assembly Line (Penumbra — BMI)	90	He's A Friend (Stone Diamond/Mighty Three — BMI)	15	Love And (Delightful/Gang — BMI)	61	Star Bright (Jec/FI — BMI)	77
(Call Me) The Traveling Man (Incense — BMI)	40	Hipit (Little Joe — BMI)	55	Love Machine (Jobete/Grimora — ASCAP)	24	Storybook Children (Blackwood — BMI)	93
Close To You (US Songs/Bue Seas/Jac — BMI)	31	Hold Back (Golden Fleece/Mured — BMI)	14	Love Or Leave (Mighty Three — BMI)	49	Supersound (Jimpire — BMI)	88
Cradle Of Love (Sherlyn — BMI)	74	Honey I (Sherlyn — BMI)	19	Love Rollercoaster (Sutra — BMI)	57	Sweet Love (Jobete/Commodores — ASCAP)	2
Day After Day (Dish-A-Tunes — BMI)	70	Hustle On Up (Dandelion — BMI)	98	Love To Love (Sunday/Cafe Amer — ASCAP)	25	Sweet Thing (Amer B'cating — ASCAP)	6
Daylight (Unart/Bobby Womack — BMI)	45	I Am Somebody (Chappell — BMI)	59	Love Power (Jay's Ent/Chappell — ASCAP)	53	Tangerine (Famous Music — ASCAP)	21
Disco Connection (Incense — BMI)	69	I Found Love (Syl John — BMI)	94	Make It Sweet (Perennial — BMI)	91	That Old Black Magic (Famous — ASCAP)	22
Disco Lady (Groovesville — BMI/Conquistador — ASCAP)	—	I Had A Love (Nick-O-Val — ASCAP)	83	Make Love To Your (Golden Withers — BMI)	65	The Jam (Nineteen Eighty-Five — BMI)	23
Does Your Mama Know (JAMF/Lov-Fum)	99	I Love Music (Mighty Three — BMI)	67	Marching In The (Masong — ASCAP)	85	The Love (ABC Dunhill/One of a Kind — BMI)	36
Do I With (Web IV/Sumac Pub — BMI)	30	I'm Needing You (Gambi — BMI)	52	Masada (Music of the Times — ASCAP)	97	Theme From S.W.A.T. (Spellgold — BMI)	5
Don't Go Looking For Love (Van McCoy/Warner-Tamerlane — BMI)	62	I'm So Glad (Gold Forever — BMI)	50	Merry-Go-Round (John Davis/Barbro — ASCAP)	33	The Power Of Love (Groovesville — BMI)	72
Do You Love Me (ATV/Lowell Fulson — BMI)	95	Inseparable (Jay's Chappell — ASCAP)	8	Mighty High (Amer B'cating/DaAnn — ASCAP)	37	Today I Started Loving (Blue Book — BMI)	79
Dr. Love Power (Shen/Petmar — BMI)	75	It's Been A Long (Sugar Tree — BMI)	4	Misty Blue (Tal mont — BMI)	11	Train Called Freedom (Mighty Three — BMI)	42
Everybody Was Rockin' (Sherlyn — BMI)	81	It's Cool (Chappell — ASCAP)	73	More More (Buddah/Gee Diamond — ASCAP)	86	Turning Point (Julio-Brian/Content — BMI)	9
Fee The Spirit (Silent Giant/Aopa — ASCAP)	46	I've Got A Feeling (Irving — BMI)	63	New Orleans (Warner-Tamerlane — BMI)	10	Wake Up Everybody (Mighty Three — BMI)	48
Finders Keepers (Hearsay — BMI)	76	Just Your Fool (Jim-Edd — BMI)	29	Nursery Rhymes (Mighty Three — BMI)	26	Walk Away From Love (Charles Kipps — BMI)	20
Fopp (Play One — BMI)	44	Keep Holding On (Stone Diamond/Gold Forever — BMI)	16	Oh No Not My Baby (Screen Gems — BMI)	84	We Gonna Make It (All Night — BMI)	100
For All We Know (TRO Cromwell/Lao Feist — ASCAP)	71	Let's Groove (Mighty Three — BMI)	32	Party Down (Getra — BMI)	58	When I'm Wrong (ABC/Dunhill/One of a Kind — BMI)	27
From Us To You (Ganga — BMI)	13	Let's Make A Baby (Mighty Three — BMI)	51	Party Hearty (Excellorec/Saico — BMI)	38	You Are Beautiful (Avco Embassy — ASCAP)	34
				P. Funk (Malbiz/Rick's Music — BMI)	66	You're Foolin' You (Groovesville — BMI)	18
				Qualified Man (Sherlyn — BMI)	43	You're My One (Sister John/Vignette — BMI)	39
				Queen Of Clubs (Sherlyn — BMI)	60	You Sexy Thing (Finchley — ASCAP)	17

TOP 50 R&B ALBUMS

1	RUFUS FEATURING CHAKA KHAN (ABC ABCD 909)	1	26	WHEN LOVE IS NEW Billy Paul (Phila. Int'l. PZ 33843)	30
2	GRATITUDE Earth Wind & Fire (Columbia PG 33694)	2	27	MOVIN' ON Commodores (Motown M6-848S1)	29
3	WAKE UP EVERYBODY Harold Melvin & The Bluenotes (Phila. Int'l. PZ 33808)	3	28	THE BEST OF GLADYS KNIGHT & THE PIPS (Buddah BDS 5653)	26
4	FAMILY REUNION The O'Jays (Phila. Int'l. PZ 33807)	4	29	TURNING POINT Tyrone Davis (Dakar DK 76918)	27
5	HE'S A FRIEND Eddie Kendricks (Tamla T6-343S1)	6	30	RAISING HELL The Fatback Band (Event EV 6905) (Dist: Polydor)	32
6	BRASS CONSTRUCTION (United Artists UA LA 545G)	10	31	INSEPARABLE Natalie Cole (Capitol ST 11429)	33
7	SPINNERS LIVE Spinners (Atlantic SD 2-910)	5	32	DIANA ROSS (Motown M6 861S1)	37
8	THE SALSOUL ORCHESTRA (Salsoul Records SZS 5501)	9	33	SMOKEY'S FAMILY ROBINSON Smokey Robinson (Tamla T6 341S1)	39
9	DANCE YOUR TROUBLES AWAY Archie Bell & The Drells (TSOP PZ 33844)	11	34	JEALOUSY Major Harris (Atlantic SD 18160)	34
10	FEELS SO GOOD Grover Washington, Jr. (Kudu KU 24)	7	35	BAD LUCK Atlanta Disco Band (Ariola America ST 10004)	35
11	CITY LIFE The Blackbyrds (Fantasy F9490)	12	36	DISCO-FIED Rhythm Heritage (ABC ABCD 934)	-
12	LOVE TO LOVE YOU BABY Donna Summer (Oasis OCLP 5003) (Dist: Casablanca)	8	37	FINGER LICKIN' GOOD Dennis Coffey (Westbound W212)	41
13	MOTHERSHIP CONNECTION Parliament (Casablanca NBLP 7022)	16	38	CONCERT IN BLUES Willie Hutch (Motown M6 854S1)	-
14	RATTLESLAKE Ohio Players (Westbound W-211)	13	39	FEEL THE SPIRIT LeRoy Hutson (WB CU 5010)	45
15	MAKING MUSIC Bill Withers (Columbia PC 33704)	14	40	COLLAGE Eddie Drennon (Friends & Company FS 1098)	44
16	PLACES AND SPACES Donald Byrd (Blue Note BNLA 549G)	18	41	TROPEA John Tropea (Marlin 2200) (Dist: T.K.)	46
17	LET THE MUSIC PLAY Barry White (20th Century T502)	22	42	TRUCKLOAD OF LOVIN' Albert King (Utopia BUL 1 1387)	-
18	GROOVE-A-THON Isaac Hayes (ABC ABCD 925)	21	43	LOVING POWER Impressions (Curton CU 5009)	-
19	MYSTIC VOYAGE Roy Ayers Ubiquity (Polydor PD 6057)	19	44	BIDDU ORCHESTRA Biddu Orchestra (Epic PE 33903)	47
20	WHO I AM David Ruffin (Motown M6-849S1)	15	45	BACK TO BACK Breckner Brothers (Arista 4061)	-
21	MUSIC MAESTRO PLEASE Love Unlimited Orchestra (20th Century T480)	17	46	IT'S GOOD TO BE ALIVE D.J. Rogers (RCA APL 1-1099)	-
22	SHOWCASE The Sylvers (Capitol ST 11465)	23	47	HIDDEN STRENGTH (UA LA 555G)	-
23	DISCO CONNECTION Isaac Hayes Movement (Hot Buttered Soul ABCD 923)	20	48	MARCHING IN THE STREETS Harvey Mason (Arista 4054)	49
24	NEW YORK CONNECTION Tom Scott (Ode SP 77033)	24	49	BLUE MAX Oliver Sain (Abet 407)	50
25	BEAST FROM THE EAST Mandrill (United Artists UA LA 577G)	25	50	I HEAR A SYMPHONY Hank Crawford (Kudu KU 26) (Dist: Motown)	-

soul waves

What records do you feel are strong enough to go all the way to #1?

Bobby Elliot, program director at **KNOK** feels that "Misty Blue" by **Dorothy Moore**, "Fopp" by the **Ohio Players** and "Mighty High" by the **Mighty Clouds of Joy** are all future #1s.

Maxx Fortune, m.d. at **WDIA** in Memphis said that "Disco Lady," "Misty Blue" and "Queen of Clubs" should all zoom to the number one spot on the charts.

Don Wilson, m.d. at **WSOK** in Savannah favorites for number one are "Disco Lady," "The Jam" and "Misty Blue."

Victory Boykin, program director at **WBUL** in Birmingham feels "The Love I Never Had," "Mighty High" and "You're Fooling You" look hot enough to be number one records.

Keith Willis, m.d. at **WDAO** in Dayton feels "New Orleans," "Freedom" by **Roger and the Human Beings** and "From Us To You" will all be #1 records.

J.D. Black, program director at **KOKY** thinks that number one records of the future will be "New Orleans," "Tangerine" and "Let The Music Play" by **Barry White**.

Ernest James, program director at **WBMX** thinks that these records will zoom to the top of the charts. They include "Disco Lady," "Misty Blue" and "Say You Love Me" by **D.J. Rogers**.

Lucky Pierre, program director at **KGFJ** feels that "Say You Love Me," "Traveling Man" and "I Got A Feeling" are all destined to be number one records.

Chris Hall, program director at **KATZ** envisions "He's A Friend," "From Us To You" and "You're Fooling You" in the #1 spot.

Bruce Ley, the new program director at **XSOL** in San Diego feels that the strongest future possibilities for number one are: "Let's Groove," "The Jam" and "Happy Music" by the **Blackbyrds**.

Horace O. Kelly, p.d. at **WNOV** in Milwaukee likes "Mighty High," "New Orleans" and "Party Hearty" as future number ones.

Robert Scott, p.d. at **KYAC** thinks that Daylight, "How About Love" by **Chocolate Milk** and "Sara Smile" by **Hall & Oates** are all number one records.

Keith Adams, p.d. at **KDIA** in Oakland sees "From Us To You," "Let's Groove" and "He's A Friend" as all future number one records.

Roy J., program director at **KIQV** in Portland feels that the best shots for #1 include "He's A Friend," "Let's Make A Baby," and "P Funk" by the **Parliaments**.

Joe Fisher, program director at **WCKO** in Ft. Lauderdale likes "Get Up And Boogie" by the **Silver Convention**, "Party Down" by **Willie Hutch** and "You Are Beautiful" by the **Stylistics** as future #1's.

Travis Gardnes, program director at **KCOH** in Houston feels that "Storybook Children" by **Sam Dees** and **Betty Swann**, "Let's Have A Baby" by **Billy Paul** and "New Orleans" by the **Staple Singers** have the best shots at becoming future number one records.

Bob Moore, program director at **KDKO** likes "Heavy Love" by **David Ruffin**, "Misty Blue" by **Dorothy Moore** and "Let's Groove" by **Archie Bell** and the **Drells** for the #1 spot.

E. Rodney Jones, program director at **WVON** likes "Get Up And Boogie" by the **Silver Convention**, "I Found Love On A Disco Floor" by the **Temprees**, and "Queen Of Clubs" by **K.C. and the Sunshine Band** as future #1 records.

Wade "Butterball" Briggs, program director at **WCHB** in Detroit thinks "Love Is" by **Al Hudson**, "Living For The Weekend" by the **O'Jays** and "He's A Friend" by **Eddie Kendricks** should all shoot up to the number one position.

WDIA — MEMPHIS

Do You Love Me — Lowell Fulson — Granite
Supersound — Jimmy Castor — Atlantic
Heavy Love — David Ruffin — Motown
Get Up And Boogie — Silver Convention — Midland
Get Down, Get Down, South Side Coalition — Brown
Dogg
Keep On Doin' It — Memphis Horns
12 To 3 — When I'm Wrong — B.B. King — ABC
22 To 13 — Fopp — Ohio Players — Mercury
25 To 16 — Queen Of Clubs — K.C. & the Sunshine
Band — T.K.
26 To 19 — It's Been A Long Time — Stuff 'n Ramjett —
Chelsea
Extra To 21 — Power Of Love — Dells — Mercury
Extra To 22 — Let's Groove — Archie Bell and the Drells —
TSOP
35 To 23 — Daylight — Bobby Womack — UA
Extra To 25 — Cradle Of Love — Gwen McCrae — Cat
34 To 27 — Let The Music Play — J.G. Lewis — IX
Chains

WYLD — NEW ORLEANS

Love I Never Had — Tavares — Capitol
Love The One You're With — Fathom — Man
Sexy Ways Pretty Legs — All Points Bulletin — Little
City
Bad Luck — Atlanta Disco Band — Ariola
Stairway To Heaven — Johnny Adams — JD
34 To 28 — Party Hearty — Oliver Sain
20 To 12 — Fopp — Ohio Players

KIQV — PORTLAND

Queen Of Clubs — K.C. & Sunshine Band — T.K.
Nothing From Nothing — Little Anthony — Pure Gold
Keep On Waiting — Gino Vannelli — A&M
I'm Gonna Love You Just A Little More, Baby — Kellee
Patterson — Shadybrook
Heavy Love — David Ruffin — Motown
Stop And Think — Charles Beverly — IX Chains
More — Toga — Private Stock
Let The People Talk — Steptones — IX Chains
Poor Boy — Third Point — Tide
Unforgettable Person — Jeff Perry — Arista
Mellow Madness — Quincy Jones — A&M
Grateful — Blue Magic — Atco

WAOK — ATLANTA

I Got A Feeling — Al Wilson — Playboy
Born To Get Down — Muscle Shoals Horns — Bang
Love And Understanding — Kool & the Gang — DeLite
He's A Friend — Eddie Kendricks — Motown

KCOH — HOUSTON

Get Up And Boogie — Silver Convention — Midland
All In The Family — General Johnson — Arista
Love And Understanding — Kool & the Gang — DeLite
Younghearts Run Free — Candi Stanton — WB

WJLB — DETROIT

Take My Hand — New York City — Chelsea
Love And Understanding — Kool & the Gang — DeLite
Let Your Mind Be Free — Brother to Brother — Turbo
I Can't Seem To Forget You — Heaven & Earth — Amy
Nobody But You — O.V. Wright — ABC

WCKO — FT. LAUDERDALE

Love Will Keep Us Together — Wilson Pickett —
Wicked
Hipit — Hosanna — Calla
Today I Started — Bobby Bland — ABC
Super Sexy Soul Man — Audrey Royal — S.R.I.
How Can I Get A Witness — R.B. Hudman — Atlantic
It'll Come, It'll Come — Ashford & Simpson — WB

WCHB — DETROIT

Love Only Knows — Love Committee — Ariola
More, More, More — Andrea True Connection —
Buddah
Living For The Weekend — O'Jays — Philly Int'l.

R&B/additions to the radio playlists

KATZ — ST. LOUIS

Happy Music — Blackbyrds — Fantasy
Do You Love Me — Lowell Fulson — Granite
Merry Go Round — Monday After — Buddah
When I'm Wrong — B.B. King — ABC
P Funk — Parliaments — Casablanca

KGFJ — LOS ANGELES

Heavy Love — David Ruffin — Motown
Living For The Weekend — Philly Int'l.
Party Hearty — Oliver Sain — Abet
I Thought It Took A Little Time — Diana Ross —
Motown

WBMX — CHICAGO

He's A Friend — Eddie Kendricks — Motown
Cadillac Assembly Line — Albert King — Utopia
Words Are Impossible — Donny Gerrard — Greedy
Does Your Momma Know — Rudy Love & Love
Committee — Calla
I'm So Glad You Walked Into My Life — Four Tops —
ABC

KOKY — LITTLE ROCK

Its Cool — Tymes — RCA
Misty Blue — Dorothy Moore — Malaco
Fopp — Ohio Players — Mercury
Tangerine — Salsoul Orchestra — Salsoul
Extra To 9 — Loving Power — Impressions — Curton
Extra To 6 — New Orleans — Staple Singers — Curton
10 To 5 — Sweet Love — Commodores — Motown
6 To 2 — Boogie Fever — Capitol

KDAY — LOS ANGELES

The Love I Never Had — Tavares — Capitol

WNOV — MILWAUKEE

Let Your Mind Be Free — Brother to Brother — All
Platinum
We're Going To Make It — Roger Hatcher —
Mainstream
I Choose You — Chicago Gangsters — Gemigo
Let The Music Play — J.G. Lewis — IX Chains

KYAC — SEATTLE

How About Love — Chocolate Milk — RCA
Misty Blue — Dorothy Moore — Malaco
I Got A Feeling — Al Wilson — Playboy
Let's Make A Baby — Billy Paul — Philly Int'l.
Heavy Love — David Ruffin — Motown
Hitbound To 11 — Sara Smith — Hall & Oates — RCA

WBUL — BIRMINGHAM

You — Freda Payne — ABC
Finders Keepers — Soul Children — Columbia
Do It With Feeling — Michael Zager — Bang

WDAO — DAYTON

That Old Black Magic — ABC
Its Cool — Tymes — RCA
Fopp — Ohio Players — Mercury
Love I Never Had — Tavares — Capitol
Daylight — Bobby Womack — UA
Misty Blue — Dorothy Moore — Malaco
Train Called Freedom — South Shore Commission —
Wand

WSOK — SAVANNAH

Makes Yours A Happy Home — Gladys Knight —
Buddah
Hot Lava — Disco Tex — Chelsea
I Got A Feeling — Al Wilson — Playboy
Stairway To Heaven — O'Jays — Philly Int'l.
Cradle Of Love — Gwen McCrae — Cat
Queen Of Clubs — K.C. Sunshine Band — T.K.

KNOK — FT. WORTH

Make Yours A Happy Home — Gladys Knight —
Buddah
Living For The Weekend — O'Jays — Philly Int'l.
Dear Abby — Clarence Carter — ABC
Cadillac Assembly Line — Albert King — Utopia
Party Down — Willie Hutch — Motown
Love And Understanding — Kool & The Gang — DeLite

KDIA — OAKLAND

Does Your Momma Know — Rudy Love & Love
Committee — Calla
You Are Beautiful — Stylistics — Avco
Party Hearty — Oliver Sain — Abet
Today I Started Loving You — Bobby Bland — ABC
14 To 7 — Let's Groove — Archie Bell — TSOP
17 To 10 — Happy Music — Blackbyrds — Fantasy
19 To 12 — He's A Friend — Eddie Kendricks —
Motown
Pick To 20 — Say You Love Me — D.J. Rogers — RCA

KDKO — DENVER

Mellow Madness — Quincy Jones — A&M
Cradle Of Love — Gwen McCrae — Cat
It's Cool — Tymes — RCA
Party Down — Willie Hutch — Motown

G.M. Jingle Empire fr 23

jocks and music is just for him. He's made the station what it is by listening, responding to promotions and other advertising messages on the radio station. That was the X fulfilled.

Research

"It was phenomenal for a jingle company to do research anyway" said Conner. "We not only asked the people interviewed what radio station do you listen to, but also had records laid out for them to keep for answering our questions and we watched their decision in what they chose to take home compared to what they had told us. It was most interesting to find someone who said, 'I listen to station WXXX because they play beautiful music,' yet when we tossed them a selection to keep, they'd go right past the Mantovani's to the hard rock or country or whatever. We found that people sometimes say what they think is 'in' or 'avant-garde' at the time, when really they prefer something else. The 'You' package attempts to discourage that. It again tells the listener that we are 'your' radio station and it's perfectly ok for you to like to listen to us and say to anyone that you like to listen to us."

Otis Conner took time out at this point to play a tape of the actual presentation of the "You" package on the phone to **Cash Box**. The major consensus is that radio says to major ad agencies that radio is the best media to use and tries to sell them... never really thinking or taking into consideration that a station could sell itself in the same effective way.

Comments

The conversations on the tape were actual comments by pds and programmers around the country telling what should be done for this to be an effective package. "Radio stations have been cheating themselves for a long time... not identifying themselves properly with the audience in a way that ARB or Pulse would know who it is." "The listener needs to have an easier way to remember the station." "Why can't you promote yourself with the same expertise that you promote your clients?" "If you've got the listeners... Let's find a way to make it easier to let the listener remember the station." "Radio stations need to advertise themselves, on behalf of themselves." These were some of the reactions heard on that tape.

The TM people say from the research they've done... that asking the listener to remember the time of day he listened, the programming format of the station, plus the call letters was too much info to require of him. Then why not place the emphasis on the listener, not the station — but the listener. The phrase "You" was particularly helpful. "You're" a terrific person for buying the product we advertise, the consumer is the hero and not the product. And in the same way the listener is the hero and not the station. It's a very interesting concept, and the phrase "You are the music we play," from one of the jingles heard on the demo tape is a perfect example of this campaign TM has developed for radio.

Format

The multi-media "You" campaign is built around a music format consisting of a series of songs that have a strong sell line ending with a call letter logo. The jingle series is designed for extensive airplay by the station. In effect, a saturation time buy. This concept is totally new as radio stations normally use their own air time to identify themselves with musical call letters, not to promote and advertise themselves in the usual sense of other major radio advertisers. The distinct advantage of this campaign is its

ability to deliver the message without blatantly announcing that "this is a station id."

What's the future concept of the radio id jingle producers at TM? Conner says he can't speak for anyone but himself, but it "probably will be something geared in the same way the 'You' campaign is geared. Rather than being a companion or something to legally identify the station, the future jingle/id may be a basic premise for the station and really develop the thought of what 'they're gonna do for you to an even greater extent.'"

The future remains to be seen as the effects of the "You" package are being seen now by radio stations. It is certainly a different concept... the listener being placed in the role of the station's success. But it's true... no listeners, then no point for the station to be there doing what it's doing. And it's really refreshing for a production company with the expertise and originality that TM has shown in its history to come up with a campaign that no one has developed yet. It's a concept not easily forgotten and one to be watched not only by the company itself, but media advertisers, agencies, programmers, general managers, announcers on down to the people who sit behind a typewriter and write about a whole new style of radio identification and meaningfulness.

WCFL Switch fr 23

of them are even walking around with black arm-bands on," said Witz.

Image

"We've been on the air 50 years now, and WCFL has one of the clearest signals in about 20 states at night... so what's wrong with a "beautiful music" format on our 50,000 watt AM signal? It's the image in the market that we feel now will best suit our vast listenership.

"It's an offer of a change for those tired of rock, country, talk or whatever else is being offered on the outlets this city has." And Witz did mention that there are about three to four other stations offering the same format to the city. Although it will be a new venture for WCFL, the expertise of those staffed there and the TM people should prove that the station will lose absolutely no ground on the switch. It'll be interesting to drive through a state like North Carolina, Indiana or Kentucky at night listening to "beautiful music" emanating from WCFL, Chicago.

In the meantime, one rumor circulating recently was that KLIF, long time rocker in Dallas, would go the same route as WCFL, "beautiful music." A call to the station resulted in only a "no" from Dave McNamee, who pds the station. **Cash Box** talked to a man at a well-known retail outlet in the city and he confirmed that nothing was to change at KLIF, but said he had received numerous calls about the same rumor. But then a call to Klee Dobra the following day told the story. "Not a chance," said the station general manager, "not a chance."

Eagles Greatest Hits First RIAA Platinum

LOS ANGELES — The Asylum anthology "Eagles: Their Greatest Hits 1971-1975" has been chosen by the RIAA as its first platinum album under its new certification requirements. The album has generated over one million units in sales upon shipment. The platinum certification follows earlier platinum awards for "On The Border" and "One Of These Nights," in addition to a gold record award for each of the group's previous albums.

Brunswick Trial Ends fr 7

liberate the case on Tuesday, Feb. 24, the jury had heard two days of summations and a charge by the judge lasting nearly four hours.

Summations

NEW YORK — Opening summations for the government was assistant U.S. attorney Thomas Greelish, who faced the jury and asked, "Is there any doubt as to whether there was a conspiracy?" He emphasized that the case is not a matter of whether any defendant is guilty of tax evasion, but rather of "acts engaged in to interfere with Internal Revenue Service activities" in investigating tax matters. This, he explained, was the first object of the alleged conspiracy, which the indictment also alleges was intended to defraud artists, writers and publishers of royalties, as well as defrauding radio stations of the loyal services of their employees.

Greelish's theme centered around a quote from Edward Hurley, the government's first witness and an unindicted co-conspirator in the alleged criminal acts. He recalled that Hurley testified that defendant Lee Shep told him (Hurley), while he was a Brunswick employee, that "one third of the records produced were used for taking care of business." "Taking care of business, Greelish went on, meant selling records off the books for cash, often at a reduced price. He alleged that this represented a calculated scheme to impede the IRS, to bring greater profit to the defendants by withholding royalties that should have been paid, and to use a portion of the cash accumulated to pay off disk jockeys for the favorable treatment of Brunswick product at radio stations.

Key Element

The important element the government had proved, said Greelish, was not that these acts were committed, but that one or more persons had by their knowing and willing combination intended to commit the acts. He explained that the defendants, each in turn, played a specific role in effecting the alleged scheme named in count one of the indictment, and in the 27 remaining substantive counts of mail fraud as well. In the case of mail fraud, the government alleges that the client's copy of the packing slip, included in each shipment of records reflecting a cash deal, constituted a use of the mails intended to defraud the three alleged victims of the conspiracy. Greelish said this was because the alleged conspirators had no other way of knowing how many records were sold, and how much cash to collect.

Opening summation for the defense was given by Martin Cohen for Melvin Moore, Brunswick's national director of promotion. To charges that Moore had presented cash gifts to radio program-

Jewel Rolls Back Price

NEW YORK — Jewel Record Corporation has rolled back the retail price on gospel 8-track tapes to \$6.98. All other tape product will retain the \$7.98 retail list price.

Tahoe Date, New LP Due For Al Green

LOS ANGELES — Hi recording artist Al Green will make his first appearance at the Sahara Hotel in Lake Tahoe from May 13-19.

Green's tenth Hi LP "Full Of Fire" is scheduled for release this week. The LP was produced by Green and Willie Mitchell and marks Green's fifth year with the Hi/London label.

mers in the hope they would give Brunswick product favorable airplay. Cohen stated, "What Melvin Moore did was commonplace in the industry." He reminded the jury that disk jockeys testified that other company's promo men had given them cash, mitigating "criminal intent" on the part of Moore, which is necessary to convict any of the defendants in this proceeding.

Government Blasted

The fieriest summation was delivered by Leonard Felzenberg, on behalf of Carl Davis, who runs Brunswick's Chicago office and handles a&r duties. He blasted the government for lack of background proof, calling the prosecution "a five-week smokescreen."

"Conspiracies are hard to prove if you don't show the objects were accomplished," he said, pointing out that no IRS agents had testified. Felzenberg also contended that the amounts of money involved were never clearly defined in terms of Brunswick's overall profit structure.

Martin Silfen, addressing the jury on behalf of Peter Garris, Brunswick sales executive, argued the point that all of the overt acts alleged by the indictment could easily be viewed as "side deals," and had not been sufficiently linked by the evidence to prove a conspiracy. He attacked the government's contention that each defendant could fulfill his role in the alleged conspiracy through his normal function at the Brunswick office, pointing to incidences in testimony where distributors and pressing plant officials described crossing over of duties at Brunswick.

'Fatal Flaw'

Peter Parcher, attorney for Nat Tarnopol, president of Brunswick/Dakar, said that the government's "fatal flaw" was the failure to introduce that actual accounting records of Brunswick into evidence. He called the appearance of the "beating up" of Eugene Record, a "cheap shot" on the government's part, designed, in the same way as testimony regarding Nat Tarnopol's "putting cash in his pocket," to "create a sinister impression." Parcher concluded by warning the jury that the inferences demanded by the government's body of evidence might not prove a conspiracy "beyond a reasonable doubt."

"If you want to presume the worst," said Parcher, "you're being unfair to yourselves, the system and my client."

Judge's Charge

Judge Lacey began his charge to the jury with cautionary words as to the credibility of witnesses, many of whom had been granted leniency or immunity by the government. He defined a conspiracy as "a partnership or combination in criminal purpose... a preconceived scheme of common understanding." He emphasized that a conspiracy was difficult to prove by direct evidence and that the understanding could be "unexpressed."

The judge reminded the jury that the government need prove only one of the alleged intended objects of the conspiracy. He stressed that the jury must find a conspiracy first, then decide which, if any, of the defendants belonged to that conspiracy. For instance, if the jury found an existent conspiracy to accomplish only one of the intended objects, and also believed that one of the defendants had committed overt acts not included in that particular object, they could not find that defendant guilty of the count one conspiracy of the indictment.

Judge Lacey saw fit to recall the

continued on pg. 48

Carly Readies New Album Contemplates Gigs fr 7

with talent and insight who need to be treated like individuals." "Fairweather Father" exposes the guilt feelings on both sides and presents, from a woman's point of view, the pain and frustration of sacrificing one identity for another.

In every respect, Carly's new LP sets out to be bolder, more daring than "Playing Possum." "I'm disappointed if I don't progress on each LP," she said. "I'm not lazy. I push myself each time out. There's just no satisfaction in repeating something that's been done well. For me, each album should be a stepping stone to something else."

In keeping with that philosophy of progression, Carly has given her songs different textures and has sought the aid of some very accomplished rock musicians to add some spice to the mixture. "I'm doing a song with the Doobie Brothers that Mike McDonald, one of the Doobies wrote, called 'It Keeps You Runnin''," said Carly as she moved towards the tape recorder to play it. The song itself, a rhythmic gem which will appear on both Carly's and the Doobies' next album, is a potential single with a classic hook and a plethora of sweet high vocal harmonies. Ted Templeman, who is producing this album for Carly, and who also produces the Doobies, arranged the matchup and the combination of diverse talents works well.

"There's a lot of rhythm on this album and also several slightly nasty songs," Carly said smiling. "A song like 'Fairweather Father' is about the aches and pains and obligations of being a father, but it's also telling women not to lose their identity. A wife must stay herself, though her husband may expect her to switch easily from one role to another. I guess that's a put-down of sorts, but it's a portrait of that slice of life the way I see it." Carly also has written a song entitled "Dishonest Modesty" which uncovers that vanity we all have, but hide behind a veil of feigned modesty.

Tackling Jealousy

Another subject Carly tackles head on is jealousy, which she treats in "In Times When My Head." "We sometimes look for reasons to be hurt," offered Carly.

Carly indicated that there would be "some surprises" on the album, but gave no indication that they would materialize in the form of a Mick Jagger singing "You're So Vain" with her. "I did write a jazz samba," she said, that I feel is as would suggest, fairly jazzy. It's unnamed

right now, but it's very satisfying. There's a balance on this album that's very pleasing to me. I enjoy being able to bring together a variety of different sounds on one LP."

Working with Templeman on this album, Carly has sought to express herself more than on past records. On her working relationship with producer Richard Perry, Carly had only high praise: "I enjoyed working with Richard very much. He's a thorough professional. We both felt we should go our own ways, seeing as we'd worked together for 3 consecutive albums."

Praises Others

Though writing and recording occupy most of the time not spent raising her baby daughter, Carly is quick to voice enthusiastic praise for other creative musicians whose work she's had a chance to appreciate. "Al Jarreau is the most exciting singer I've seen in years," she beamed. "I thought his album on Warners was pretty representative, but I'm dying to hear what he does next. I also think Kenny Rankin is an excellent musician. I listen to Ry Cooder a lot and I think Bruce Springsteen's lyrics are great. As far as female artists goes, there's a lot of them and I really don't want to leave any of my good friends out. I'm a fan of Linda Ronstadt, Maria Muldaur and Libby Titus (who co-wrote "Love Has No Pride" with Eric Kaz) and I think Phoebe Snow is something special."

If Carly's musical expression is aimed at resolving problems, it seems possible that she may seek to perform live and, in essence, hold mass therapy sessions with her army of fans. On the subject of touring Carly said, "I would like to tour, perhaps later this year after the album's out and I've had a chance to get some feedback on it. I want everything to be right when I perform live, but I'm pretty sure I'll do some gigs later this year."

Carly has spurned several big movie offers and declined to become a permanent TV host because of her desire to project herself the way she feels is best. Comfortability is one factor, but timing (and, of course, the right vehicle) is crucial. Carly's career, though short when measured by years, has nonetheless been one of great fulfillment. Her songs reflect an emotional maturity that audiences appreciate and respect. She never talks down to them. It is a quality that makes the anticipation of her next LP exciting.



Templeman listens carefully to Carly's material

Managers:Foghat's Outeda fr 10

work things out together." He added that it has been a rewarding relationship with the people mentioned, one from which he has learned a lot. "I've learned that money doesn't mean anything unless it is properly spent. A lot of people think that as long as a company spends \$100,000 on an album to promote and merchandise it, that that is important. Little do they know that the company can throw it away so that it might as well not have spent it, whereas you can spend 30, 40 or \$50,000 on it and really get some visibility and really have it be effective."

Outeda was asked how much he becomes involved with the contractual technicalities of a recording contract when negotiating or re-negotiating. "I will go as far as I can, but I'm not going to be my own attorney because I'm not an attorney. I'll go in and structure a deal and bang it into some kind of shape with those involved, and then, having had the

advice of my attorney before going in, bring it back to them and go over it again, and heed their advice."

Success

Foghat has been together making records and touring the states for four years now, and Outeda was asked how he was satisfied with their progress in the business. "Everything's coming up roses right now. The album sales as a result of the single have been astounding, which doesn't always happen with a hot single. Also we were out touring while the single was climbing, and that can't hurt. It has been long and hard, but it has all been worth it." Two of the band's five albums are gold, with their latest, "Fool For The City" ready to go gold very soon, according to Outeda.

The right agency is just as important to a group as the right record company, and Outeda was asked how he felt about the way they have been handled by their agency, Premier Talent. "I agree with their philosophy of slowly and surely building a group. They are very good at what they do. Frank Barsalona and our agent, Bill Elson, really know their jobs. We disagree sometimes, but their points always have substance. The temptation is always to think that you are worth more than you are and to want more than you should get. They have a way of keeping the price of a band and the size halls that they play in touch with the reality of the situation. A lot of bands have misjudged themselves and overpriced themselves and been hurt very badly by it. You don't usually see any Premier bands doing that. They take a realistic approach to the situation, and I'm very happy there."

Summing up the Foghat story, Outeda said, "I'm glad that things happened slowly the way they did; it just tastes that much better. This band has been selling 400,000 albums a pop for years now. Maybe now we will sell more. The money is great but the most important thing is to enjoy what you're doing. We have been and we will continue to."

Perfekt Plans Mythical Push

HOLLYWOOD — Perfekt Records & Tapes' chief operating officer Barry Grieff has announced plans for a major merchandising and marketing campaign on behalf of "Rhinestone Together Nights," the second album from The Mythical Group whose last effort, "The Mythical Group I" went gold.

Perfekt Records has been invited back to this year's NARM meet to follow-up their seminar of last year; a "Perfekt Records & Tapes, Part II" panel is set for Tuesday morning, March 22, at the Diplomat in Hollywood, Florida.

The biggest push in the company's history will include TV and radio time buys, multi-page spreads in national and local consumer and trade publications, and a host of in-store promotional aids including stickers, streamers, banners, posters, buttons, easel-backs, stand-ups, T-shirts, hats and coats all built around the theme "The Mythical Group: A Legend In Their Own Time."

Faith in the group's second album stems from its first package which went gold without any meaningful airplay, or even word-of-mouth — and in the face of a boycott from retailers who objected to the lack of suggestive material in the album's cover art.

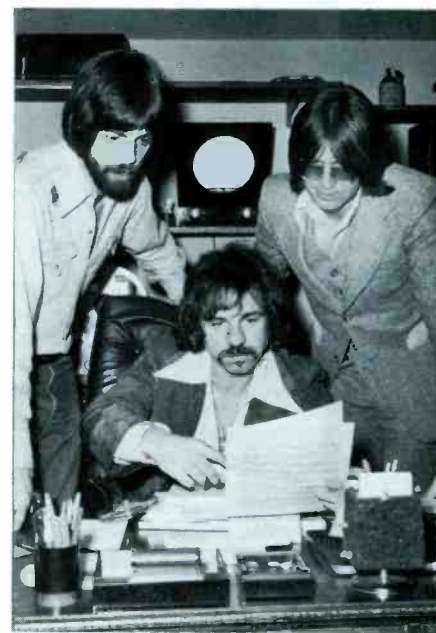
The campaign coincides with The Mythical Group's North American Tour this month which includes all arena-sized venues in major cities across the U.S. and Canada. "Our all-out attitude includes total tour support," commented Perfekt executive vice president George Steele.

"We shall continue an all-out push for maximum airplay on top 40, country, soul, FM rock and all-talk stations," Perfekt executive vice president Harold Childs enumerated. The company's CB radio blitz for "The Mythical Group I" has been credited for the bulk of the sales on the band's debut album.

The concept of The Mythical Group campaign comes from the combined efforts of Gribbitt Ltd., Westland Graphics, independent copywriter Robert Adels and internationally-known photographer Paul Fewsmith, working with the Perfekt creative services department.

Redding Benefit

NEW YORK — The Noel Redding Band, currently on their first American tour, performed a benefit for the Institute of American Indian Art on Feb. 29 in Santa Fe, N.M. Proceeds from the concert will provide the initial money to start an aggressive campaign to save past Indian artwork, as well as encourage future artists.



DRIVIN' DEKE — Deke Richards, independent producer, has been signed to produce the second ABC Records album for Boston-based Duke and the Drivers, it was announced recently by Lindy Blaskey, ABC's managing director of a&r. Richards is known for his hits with the Jackson Five among others. Pictured above in ABC's Los Angeles headquarters are (left to right): Blaskey; Richards; and Peter Casperson, manager of Duke and the Drivers.

Rivers — Quest For Style fr 36

now. I did a tour across the country and a lot of people asked me to do another album. As for the newest album we're doing, "Outside Help," it's not really a disco album, it's going to be a good listening album, an album that you might want to take home with you and put on the stereo when you have time and feel in the mood."

That's what stands out about Johnny Rivers. He seems so laid back, and many of the people who work closely with him say the same thing. Johnny comes out on stage and performs — it's always his best ... and he doesn't really ask anyone to buy his product ... that's not his style. He really may not even expect anyone to. Instead he lets the audience totally make their own decision on his performance and whether or not they want to own the album or single he has coming out. It is not really modesty, because he knows what's behind him in terms of the success he's achieved. But it's also not the overpowering 'star' image that some artists portray to the public and press that gets in the way of a good rapport between each.

"I'm tired of the same old songs ... that's why I'm doing an album of new songs ... I'm gonna continue to work hard and if it's meant to be ... it will be," Rivers explained.

When **Cash Box** asked Rivers about the so-called "California music" he didn't claim any credit for it. "I think the Beach Boys and Jan and Dean and people like that are really California music," the artist said. "I may have had some influence, but not that much." But Rivers still exemplifies the California sound and the summer sound with songs like "Seventh Son," "Midnight Special," which has its own special connotation of the state, "Secret Agent Man," and "Summer Rain." That's not including his own version of "Help Me Rhonda," which was

on his last album in Johnny Rivers own style.

Johnny Rivers style? Laid back, working hard, and knowing what he has and will achieve as his career furthers with appearances and exposure around the country anew.

Roadies fr 18

Professional technicians. Our tours are well routed and the crews are always at the halls in plenty of time to set up the equipment.

"I've learned a lot of what I want in a crew from actual experience. Back when I was with Hendrix, Jimi used to wreck guitars and amps all the time. We would have to fix them. That's what I look for in a road crew; someone who can fix something and fix it now."

Barrett turned reflective: "Financially, if you can advance, being on the road can be very rewarding. And there's also the fact that it gets in your blood. I've been on the road twelve years now and could have come off years ago. I guess I'm addicted."

"In some ways it's a good addiction and in others it's not so good. Your family suffers. It's an uncomfortable and confusing environment sometimes and, as a result, you can't devote much time to your family. So you leave them home. It hurts when you're not around to give your lady any time."

Barrett smiled half to himself. "But I do love the road."

Millie Jackson Hosts Ebony Affair TV Show

NEW YORK — Spring Records artist Millie Jackson has been appearing in the dual roles of hostess and guest star with the syndicated program "The Ebony Affair." The program is syndicated in 50 markets, many in prime time and on network affiliate stations.



MUSICAL CRUSADE — The Crusaders, ABC/Blue Thumb recording artists, played a triumphant set at Los Angeles' Roxy Theater last week to debut material from their soon to be released album and to introduce the newest member of the group, Robert Popwell on bass. The star-studded affair featured an impromptu jam session with Stevie Wonder, Eric Clapton, and at the second show, Elton John sitting in with The Crusaders. Pictured above (left to right) as the festivities spilled into the dressing room are: The Crusaders' Joe Sample; film actor James Coburn; Jerry Rubinstein, chairman of the board of ABC Records; Otis Smith, vice president, ABC Records; Steve Diener, president of ABC's International Division; (partially obscured) The Crusaders' Wilton Felder; and (in front) George Greiff, The Crusaders' manager and The Crusaders' Stix Hooper.

Executives On The Move fr 12

Capitol Announces Marketing Changes — Jim Mazza, vice president, marketing, Capitol Records, Inc., has announced the following promotions within the marketing organization, effective immediately: Joe Petrone has been named director, international marketing. Petrone, who held the position of district sales manager, New York, will assume the duties and responsibilities of the position formerly held by Mazza. Petrone will relocate to Los Angeles and report directly to Mazza. Petrone began his career with Capitol in 1963 as a sales representative in Pittsburgh. Rennie Martini has been named district sales manager, New York. Martini, who has served as Capitol's Washington, D.C., dsm since June of 1969, began his career with the label as a branch clerk in New York in 1956. Ira Derfler, formerly special accounts manager, Los Angeles, has been named district sales manager, Washington, D.C. Larry Krutsinger, formerly special accounts manager, Seattle, has been named district sales manager, Detroit. Jim Foley, formerly special accounts manager, Denver, has been named district sales manager, Minneapolis. Martini, Derfler, Krutsinger and Foley will report directly to Walter Lee, Capitol's national sales manager.

Jim Malloy Named Director, Country Operations — Jim Malloy has been named to the newly-created position of director, country operations at Elektra/Asylum Records. Malloy joins Elektra/Asylum as creative head for the company's Nashville recording operations; the appointment, according to E/A president Joe Smith, demonstrates Elektra/Asylum's continued commitment to the development of a strong country division. Concurrent with Malloy's arrival at Elektra/Asylum is the naming of Mike Suttle as director, marketing country operations. Suttle, who has acted as manager for Elektra/Asylum's Nashville office, continues to direct the company's sales, marketing and promotion efforts on behalf of its country roster.

Malloy has based his operations in Nashville since relocating there as chief engineer for Chet Atkins at RCA's Nashville offices.

Wessen Named London District Manager — Phil Wessen has been named eastern district regional manager for London Records. His territory will cover N.Y., N.J. and the six New England states. Wessen began his career with London records 23 years ago as a salesman. For the last 13 years he has been branch manager in the N.Y. area.

Petrie To Phonogram/Mercury Promotion Post — John Petrie has been named to the post of promotion manager for the Chicago area for Phonogram, Inc./Mercury Records. He will also cover Wisconsin. Petrie comes to Phonogram/Mercury following a stint with Motown Records as midwest album promotion manager.

Kimmelman Joins Beserkley — Greg Kimmelman, formerly regional promotion representative for Shelter and Elektra Records, has joined Beserkley Records as Northeast promotion director.

Robinson To Casino Post — Larry Robinson has been appointed head of the publishing firm of Casino Records of Memphis. Robinson will be making a tour through several major cities in search of new material and artists for the label.

Shah Named Asst. Treasurer At Goldmark Communications — M. Kumar Shah has been named to the newly created post of assistant treasurer for the Goldmark Communications Corp. A native of India, he attended the University of Bombay where he majored in economics. He joined Goldmark Communications in 1973 as chief accountant.

Ms. Lippin Leaves ABC — Ronnie Lippin has resigned from her position as national director of publicity for ABC Records, effective March 5. Prior to joining ABC, Ms. Lippin was senior publicist and writer for MCA Records. Ms. Lippin plans to continue to work as a writer and publicist. After March 5, she can be reached at (213) 476-4402.

Appere Departs Rocket — Robert Appere, director of a&r at Rocket Records, has departed the label. Appere's final project for the label is Neil Sedaka's upcoming LP. He will announce future plans shortly, but will do independent production projects. He can be reached at (213) 650-5815.

Durkee Named Studio Manager, Big M Ltd. — Roy Durkee has been named studio manager for Big M Ltd., 5611 Melrose Ave., Hollywood by Don Mangano. Durkee, a producer/writer/performer, will be responsible for the overseeing of studio operations as well as the steering in of clientele.

20th Taps Cooper For Sen. VP Post fr 7

ver. During his tenure with RCA, Cooper moved to Los Angeles as west coast regional promotion director, also responsible for artist relations. Cooper later shifted to New York, where he assumed national promotion duties for the label.

He returned to Los Angeles in 1969, joining Bell Records as west coast regional promotion director and opening their L.A. office. Last year he was named vice president of Haven Records by Dennis Lambert and Brian Potter.

Cooper Comments

Cooper told **Cash Box**, "I'm ecstatic to be working with Russ." Reflecting an attitude of serious dedication he continued: "We intend to earn our way onto the charts. We are going to take super care to stay away from hype. We have to deal with never-ending readjustments to what we need in the field. I want the stars to be in the trenches. We're going to shock the trade with excellence. We intend to make it on merit. I feel I was born for this job. I've been around this business for 16 years. People know what I stand for."

"We are delighted to welcome one of

the brightest young executives in the industry to our company," Regan commented. "With Harvey aboard we look forward to unlimited growth at 20th Century Records, where the legend is just beginning."



Regan, Cooper

**20 Years Ago . . .
Rock-Ola 'Model 1455'**

*a nostalgic look at some of
the amusement machines
produced in the year 1956.*
Rock-Ola 'Music Vender'



The model 1455 phonograph, produced by Rock-Ola Manufacturing Corporation in 1956, was available in 200-selection, 120-selection (model 1456) and 100 Hi-Fi selection (model 1452). A new and special feature on these models was the dual pricing system for 45 rpm and LP records. Also characteristic, and depicted as new during this period, was the simplified record selection system which featured revolving panels. Each panel displayed forty record titles and, with a light touch of the program selector button, forty new titles appeared. Patrons needed merely to push a button under the tune of their choice to hear their selection!

Later the same year Rock-Ola engineers designed a prototype of the model 1464 "Music Vender" wall-type phonograph. Since many old locations at the time frequently had water meters, heating pipes or registers taking up floor space, this phonograph was a natural for installation in areas which would otherwise be wasted. The model played 120 Hi-Fi selections through two matched 8" speakers. Incidentally, a few years prior to 1956 Rock-Ola introduced Hi-Fi and not too many years later, stereo. Although in design these models are a departure from today's phonographs; then, as now, simplicity was a key word in the production of Rock-Ola equipment.

Active's Rock-Ola 464 Showing



PHILADELPHIA — The beautiful new Rock-Ola model 464 phonograph is surrounded by Active Amusement Machines Co.'s vice president Frank Ash (3rd from right) and members of the distributor's sales force (l. to r.) Martin Brown-

stein, Morris Jacobs, Richard Semenuk, Morris Shein, Frank O'Neill and Joseph Kovach. Occasion was the lavish Jan. 15 Rock-Ola showing, hosted by Active and attended by more than 100 operators and friends. "Everyone expressed their overwhelming approval of the new model," as Frank Ash said, "and we, at Active, are anticipating an outstanding bicentennial music year!"

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MIDWAYS'
"GUN FIGHT"**

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Prices
and
Best Equipment
ALWAYS

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1101 Pittston Ave., Scranton 5, Penna.

Seeburg Slots In Production At Williams

CHICAGO — Since entering into the production of Seeburg slot machines in December of 1973, and subsequently installing several models in the MGM Grand Hotel in Las Vegas, Nevada, Williams Electronics Inc. has considerably accelerated its efforts in this phase of its operation. A section of the sizeable Williams factory complex in Chicago has been portioned off for slot machine production and significant overseas representation has been established through the Williams-Seeburg network of international distributors. Domestically, the line is distributed by Nevco Distg. in the Las Vegas area and Games of Nevada in the Reno-Lake Tahoe Territory.

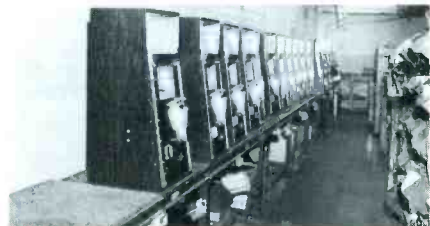
Although the U.S. market for slot machines is very limited, legislation to legalize slots is reported to be currently pending in several states and, as Stephen Kaufman, sales manager of Williams' gaming division stated, there are many choice foreign markets for the units: such areas as Holland, England, Ireland, the Scandinavian countries and some of the emerging nations of Africa.

"We feel very strongly about the market's growth potential, both at home and abroad, for this type of equipment," he said. "We are hopeful that here in our own country, the various states considering the legalization of slots will realize their value as an alternative to revenue problems and the important role of gaming products in raising needed funds."

Kaufman mentioned that, since introducing the new line, he and members of the firm's technical and engineering staff have been attending the various overseas conventions to display the machines and familiarize the trade with the Seeburg slot line. In addition, steady communication has been maintained between the factory's sales and engineering personnel and distributors.

"We take a great deal of pride in the fact that our engineering department, headed by Frank Murphy, is staffed with some of the most knowledgeable people in the industry whose individual experience with gaming devices averages between 30 and 40 years," Kaufman added.

Following are a series of photographs taken at the Williams factory:



1. A view of partially assembled machines awaiting inspection before being processed through to the next stage of the production cycle. Current models are, for the most part, electromechanical.



2. This photo shows the factory's cable department, which serves for both pins and slots.



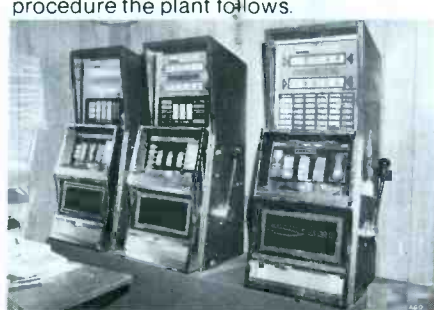
3. Another phase of the precision work that goes into the mechanism before it is encased in a cabinet.



4. That's Richard Jacks, production manager for slots, checking out one of the completed models. He mentioned the very rigorous testing and inspection procedure the plant follows.



5. And here they are! Steve Kaufman is mighty proud of the lineup. Color transparency is used for the personalized Seeburg logo. Notice the lion portrayed on one of the models. Steve said personalized logos are used for the various casinos.



6. These models are on display in the showroom at the Williams factory.

GTB To Meet In Chicago

CHICAGO — The Games Tournament Board has tentatively scheduled a meeting for March 21 and 22 at the O'Hare Hilton Hotel in Chicago. The session will be open to all games manufacturers, however, as indicated by GTB's coordinator Millie McCarthy, several pool table manufacturers including Fischer, Brunswick, Dynamo and Valley, have expressed a desire to be represented.

At present, the Board is concentrating on a program of administration, since the rules of play have more or less been established for foosball, pool and pingames, according to Ms. McCarthy. Much valuable information has been derived from the various regional meetings

already held, she added, and GTB has thus far received excellent support from the participating factories.

Earlier this month a very productive meeting of the pool table manufacturers took place at the Holiday Inn in New York City. Those present included Sol Lipkin of American Shuffleboard, Len Schneller of U.S. Billiards and Marty Shumsky of UBI. Howard Kaye of Irving Kaye Co. was too ill to attend, but managed to keep in touch by telephone. In addition, Bud Wachter of Deutsche Meister, Jerry Munday of Leisure Sports and Kal Kassir of Peabody, who were unable to attend the recent Omni International foosball session, were present at this meeting.

Midway Hosts 2-Day School On Micro Computer System

CHICAGO — On Feb. 12 and 13 a gathering of approximately 87 individuals, representing distributors of Midway Manufacturing Company from throughout the U.S. as well as such foreign markets as England, France, Germany and Canada, came into suburban Schiller Park to attend a two-day factory sponsored service school held at the Howard Johnson Motel. Sessions, the first of their kind hosted by Midway, were scheduled as a convenience for distributors and geared to provide technical knowledge of the micro computer system (using Intel's 8080-A microprocessor) which was introduced by Midway in its "Gun Fight" upright machine.

Firm's director of sales Larry Berke coordinated the program and arranged for the services of specialists in the field. Sal Gazziono of Intel Corp. and Bill Arkush of Kurz Kasch to assist Midway's service manager Andy Ducay, who set up the instructional schedule, and the factory's program engineer Jeff Fredericksen, in conducting the classes. Sessions were held from 9 a.m.-5 p.m. each day, with question and answer periods as well as a special open forum segment of dialog between the various departmental representatives present.

For demonstration purposes and to further illustrate technical aspects of the presentation Midway provided a model of its "Gun Fight" game and also took advantage of the occasion to introduce two brand new pieces of equipment. "Sea Wolf," a soon to be released periscope torpedo game, and a video cocktail table version of "Gun Fight," which is current-

ly on the factory's production schedule.

In view of the school's outstanding success, both in substance and attendance, Midway is seriously considering holding a similar series somewhere in Europe.

"We were overwhelmed by the response to our school," said Larry Berke, "especially since, with the exception of a distributor mailing, the event was not publicized to any extent. We realized the need for technical instruction on the micro computer system," he added, "and it was obvious to us that our distributors shared our feelings."

Because of the proximity of the Howard Johnson Motel to the new Midway factory in Franklin Park, a special guided tour of the facilities was arranged for everyone attending the school.

Following is a breakdown of the topics covered: opening session was conducted by Andy Ducay who reviewed problems and solutions relative to Gun Fight; followed by Bill Arkush's two-part presentation on the introduction to the microprocessing system and trouble shooting. Sal Gazziono conducted an Intel Corp. slide presentation (also in two parts) on rams, proms and CPU. Friday's session began with the unveiling of Sea Wolf and the Gun Fight cocktail table and a service demonstration by Andy Ducay; following which Jeff Fredericksen conducted a class which focused largely on the ram tester. Among specifics covered during the question and answer period were field service, design, device manufacture, production, field repairs and TV monitors.

Another Successful 'Hurricane'

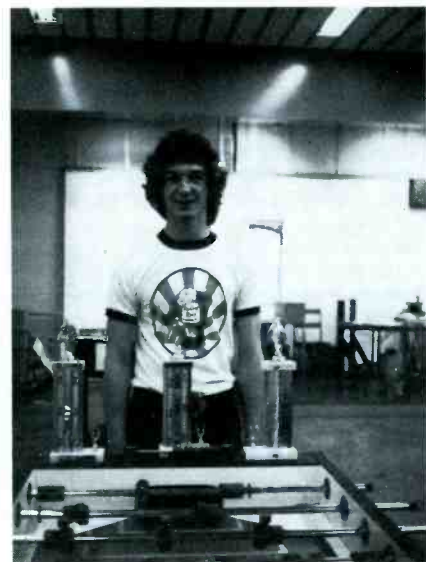
SYRACUSE — The third "Hurricane" soccer tournament co-sponsored by the Irving Kaye Co. and Robert Jones International, Jan. 31-Feb. 1, attracted well over 1,000 spectators and nearly 250 players, many from out of state representing such areas as Ohio, Pennsylvania, New Jersey, Vermont and Washington D.C. The event, held for the second time at the New York State Fairgrounds in Syracuse, received widespread media coverage including prime time exposure on the WNY5 (Channel 9) sports show, spots on several radio stations and coverage in the Syracuse Post Standard.

The originally offered prize purse of \$1,000 was increased to \$1,120 and there were first, second and third place trophies presented as well as Hurricane t-shirts, which went to the champions in each of the four play categories (open doubles, singles, mixed doubles and women's doubles).

As noted by Jim Tyrrell, tournament director for Irving Kaye Co., the tournaments are thus far succeeding in promot-

ing the sport of foosball and generating increased public interest. Notable at the most recent contest was expanded participation on the level of arcade and tavern sponsored teams and a marked interest on the part of the Syracuse Regional Table Soccer Association.

Future Hurricane tournaments have been scheduled for Massachusetts and New Jersey, according to Tyrrell, and although present Kaye policy dictates numerous small purse tournaments in the same area of the country on a repetitive basis, the firm plans to hold at least one major tournament in New Jersey, possibly sometime in June of this year.



Pictured here is Junior Karns of Athens, Ohio, the most outstanding player at the tournament. He made a clean sweep of awards in open, mixed doubles and singles to rate triple champion status.



Jim Porto and Mike Gleason of Syracuse and Buffalo, respectively, were among the youngest players in competition. Both are 13 years old and they came in seventh, by the way, in open doubles competition with 93 teams.

Allied Leisure Bows Two Games



HIALEAH — Allied Leisure Industries has entered production of two new high-earning games: the new solid-state pin game, Dynomite, and Ace, a new video gun game. Both are topping earning reports from test locations received at their Hialeah, Florida headquarters according to Ruthie Rosenson of Allied.

Dynomite incorporates a number of unique features, including digital scoring displays, part of a solid-state component system.

The playfield features disappearing targets which drop into the field when hit directly, reappear when the ball hits individual rollovers, and double the Bonus when all four are down during the play of any single ball. This combination of "ups and downs" creates a true test of skill for the pin game player, thus increasing appeal.

Three rollovers at the top of the playfield and eight bulls-eye targets on a slant in the upper half of the field advance the Bonus to a possible 19,000 points doubled.

Dynomite's modular assemblies, both solid-state and electro-mechanical, decrease total down-time by providing easy serviceability. "Having managed Allied's Part Department and Customer Service for one-and-a-half years, I see this as an extremely strong point," Rosenson said.

Service Hint

The foosball table, being as popular as it is, really gets a work-out on location so it's a common occurrence to find the little plastic figures on the rods getting broken or cracked, which hampers continued play, of course, and necessitates a service call on the part of the operator. To prevent this from happening, and preserve the precious time it takes for



In addition, the gates are simplified with fewer moving parts and are, therefore, more reliable. The "no-slip flippers," part of the improved modular designs in Dynomite, don't have the problem of loosening set screws which stop flipper action. High-speed D.C. solenoids also contribute to player enthusiasm.

Ace, a vividly designed two-player video gun game, holds particular appeal because the competition between the players is totally in their control. Grounded planes take off easily from the initial landing positions. The action begins with rapid-firing triggers which can repeat fire while shots are still on the screen. When a player hits his opponent's plane (earning two points) a parachute appears for a landing. If a plane crashes, his opponent earns one point automatically.

Ace provides the player an option of being able to earn two additional points by shooting down a parachute still in the air.

A distinct advantage of the "state of the art" designs is to reduce the number of components, using only one small printed circuit board versus multiple boards in other games of this kind. Again, a bonus for the operator is ease of serviceability. The operator also has the 25¢ or 50¢ adjustable option per game.

replacement. Clayton Norberg of C&N Sales Company, Inc., in Mankato, Minn., devised a time-saving procedure which has been working out very well in his operation for the past couple of years. First of all, he makes it a practice to supply himself with a large quantity of replacement men, besides which his shop personnel re-enforce each figure on every single foosball table that comes in.

continued on pg. 48

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Houston Happenings *fr 46*

tion. Thus, **R.A. (Bob) Jazwiak**, sales manager of Gulf Coast Dist. Co., likely is a very important gear in the mechanism that keeps Gulf Coast Dist. moving forward. Quality merchandise, excellent service, and clean promotion, to name a few at random, might be less efficient if not included in the tool kit of a competent salesman like Bob. Signatures on the dotted lines, Coin Of The Realm in hand, and such like, are main objectives. ... **H. Handkins**, general manager of Texas Group, Rowe International, Inc., reported excellent present business conditions. Handkins has held his current post more than a few years and is very highly regarded in the Texas coinmatic industry. ... **Josef Karcher**, 73, passed away Jan. 28. He was a lifelong resident of Houston, a member of A.F. of M. Local 65, and was connected with the Houston Symphony for many years. **Cash Box** representatives extend sincere condolences to his only named survivor, **Charlotte Mayfield**, a niece. ... **Hans Von Reydt**, of H.A. Franz & Co. (Seeburg) has agreed to assist on a novel based on the coin machine industry — and his qualifications as one of the most well versed individuals in the industry, are popularly known. ... Late in January Coin Mechanism Repairs moved from Pecore St. to 424 E. 20th St. (Houston). The firm is owned and managed by **John J. Cavarria**. ... Enjoyed a visit with **Frank Hoback**, owner of Hoback Music Co. (3512 Jensen St.). He's a droll rather than rapid fire conversationalist, but an interesting fellow to talk with nonetheless. ... **Jack Stazo** (the talkative one), president of Big State Vending Co. Inc. (6201 Gulf Freeway) crossed up all present at our last meeting. He went an estimated two minutes without saying a word. The fact that the firm's secretary, **Evelyn Osborne**, is not exactly the quiet, silent type herself, could have been sort of a factor. ... **Hazel Turner**, owner of Coin Machine Sales Co. (3804 Travis) has retired from coinbiz. She is presently engaged in the tedious task of liquidating the firm's assets. Coin Machine Sales, founded by the late **A.H. Shannon**, is the oldest operating firm under exactly same name in Houston. Actually started with distribution of coin operated phonos and supplementary equipment with headquarters in M&M Building. For the past several years firm has engaged only in cigarette machine vending.

Service Hints *fr 45*

before it is placed on location. What they do is line up the figures on a drill press and drill individual holes in each one, being careful not to perforate all the way to where the rods go through. Special, metal threaded nails (similar to those used in hardwood floors) are then driven into the holes, thus securing the figures without in any way distorting them. The nail threads will, of course, keep everything intact. The replacements are similarly treated to facilitate on location servicing. The method has not only helped to solve a service problem, as Clayton noted, but it's also won praise from players for adding rigidity to the figures. Have you a service hint you'd like to share with fellow operators? If so, please send it to **Cash Box**, 29 E. Madison St., Suite 806, Chicago, Ill. 60602 and we'll be happy to print it.

UBI Releases 'Omicron'

UNION, N.J. — UBI, Inc. announced the introduction of a new cocktail table called "Omicron," which features both Attack and Tennis games. The new model is a one, two or four player unit which allows players to compete against each other or the Omicron

computer and offers them the option of selecting the size of the ball (large or small) as well as the speed (variable or fast), at the beginning of play.

When playing the computer, players have the opportunity of choosing a "super bonus" whereby, for an additional quarter, they can erase the computer's score while keeping their own. This, in effect, is buying extended play on the game, according to UBI officials. The computer has an edge at the onset, and the player's edge lies in his opportunity to purchase extended play and erase the computer's score.

As an additional bonus, if the player wins against the computer, the computer challenges the player to a more difficult game. The computer's abilities are in three phases, beginner, intermediate and advanced. The player must win twice in order to be considered "advanced."

The game's pricing is 25 cents per play for one or two players; 50 cents for four players. Scoring is 11 or 15 points adjustable on the part of the operator.

Field tests have proven the game to be a reliable unit with a high earnings capacity, according to the firm. UBI added that the model's cabinet was designed to "fit through any door of any location."

Crusaders *fr 35*

an almost frenetic style, visually exciting, and his lines were always inventive. "Stix" Hooper handled the demanding drum chores with ease. A highlight of the evening was Wilton Felder's saxophone synthesizer solo, he hit notes that you didn't think existed.

The tunes were mixed up, a ballad followed a churning r&b funk number; the variety and versatility of the band was startling. And, almost as a confirmation of the respected position the Crusaders' enjoy in the world of music, Eric Clapton and Stevie Wonder came on stage to, in the words of Wayne Henderson, "play a little blues." Wonder laid down some inspired riffing on chromatic harp, and Clapton played an economical, jazz-influenced sixteen bars, after displaying his rhythm talents behind Wonder's solo.

Street Corner Symphony, an acappella group on Bang Records, turned in a credible opening set. If all of their songs were performed in the same up-beat style, the tunes were covered with taste and infectious enthusiasm. The Symphony could learn some important lessons about pacing from the Crusaders, but they have no peers when it comes down to singing the song *j.m.*

Elvin Bishop *fr 35*

Slais and Mickey Thomas played precisely and enthusiastically amongst the hots and the hollerin'! Mickey Thomas on vocals must be singled out for a superb performance. His wide range of vocals, both on ballads and foot stompers, was electrifying. When he started singing some gospel, Mickey had people all over the audience testifying along with him. Also Bill Slais on piano and sax was exceptionally fine.

When Elvin and the band did their latest smash single "Fooled Around And Fell In Love," everybody got into the groove and the spirit of what was happening.

With such a crackerjack show Elvin looks like he will be having even greater success in the years to come. *j.l.*

FM Analysis *fr 24*

- KZAM-FM — SEATTLE** *Jon Kertzer*
- Sweet Harmony — Maria Muldaur — WB
 - Third World — Island
 - Smile — Laura Nyro — Columbia
 - Sweet America — Buffy St. Marie — ABC
 - Night Life — Luther Allison — Gordy
 - Breakaway — Gallagher And Lyle — A&M
 - Reach For The Sky — Sutherland Brothers And Quiver — Columbia
 - Art Of Tea — Michael Franks — WB
 - Put It In Your Ear — Paul Butterfield — Bearsville
 - Amazonas — Cal Tjader — Fantasy

ABC Record & Tape To Dist. New AMC Line

NEW YORK — ABC Record and Tape Sales Corp. has begun distribution of a comprehensive line of blank tape cassettes, eight-track cartridges and reel-to-reel products produced by Audio Magnetics Corp. (AMC). The line includes all configurations of blank tape and head cleaners; and there will be a promotional line of tapes called "Bicentennial 76," which will be 76 minutes in length.

Sales meetings to introduce ABC sales personnel to the new line were held in Feb. in Fairfield (N.J.), Des Moines, Denver, Indianapolis, Detroit, Seattle, Compton (Calif.), and are scheduled for Dallas and Atlanta. ABC Record and Tape Sales Corp., headquartered in Fairfield, is a subsidiary of American Broadcasting Companies, Inc.

Brunswick Trial *fr 41*

evidence brought up in five weeks of testimony and to define the way it fit into the opposing positions of the prosecution and defense. Following this marshalling of evidence, defense counsel took exception to the judge's presentation of their arguments and contended his presentation of the evidence weighed heavily toward the defense. One of the lawyers went so far as to say the charge "sounded more like a prosecutorial summation than a charge to the jury."

Judge Lacey commented that many of the issues he had brought up were decided upon through long hours of "rule 30" conference the week before, although he did alter his charge where he saw an exception as fair in specific matters.

Additions To C&W *fr 31*

- WMC — MEMPHIS**
- My Eyes Can See — Charley Pride — RCA
 - It's Good Lovin' You — O.B. McClinton — Mercury
 - Sheik Of Chicago — Joe Stampley — Epic
 - You've Got To Stop — Don Gibson — Hickory
 - Come On Over — Olivia Newton-John — MCA

- WBAM — MONTGOMERY**
- The Winner — Bobby Bare — RCA
 - Come On Over — Olivia Newton-John — MCA

- WVOJ — JACKSONVILLE**
- Hey Lucky Lady — Dolly Parton — RCA
 - What I've Got In Mind — Billie Jo Spears — UA
 - My Eyes Can See — Charley Pride — RCA
 - Sheik Of Chicago — Joe Stampley — Epic
 - Come On Over — Olivia Newton-John — MCA
 - Sun Shone Lightly — Pure Prairie League — RCA
 - Looking For Space — John Denver — RCA
 - Tonight I'll Face The Man — Kenny Starr — MCA
 - Let The Big Wheels Roll — Sarah Johns — RCA
 - Just Want To Taste You — Billy Swann — Monument
 - Lonely Bull — King Edward IV — Soundwaves

- WBAP — FT. WORTH**
- I Ain't Got Nobody — Del Reeves — UA
 - Sun Comin' Up — Nat Stuckey — MCA
 - I Love You Because — Jim Reeves — RCA
 - The Feminine Touch — Johnny Paycheck — Epic
 - Play The Saddest Song — Carmol Taylor — Elektra
 - As Long As There's — Sammi Smith — Elektra
 - I Couldn't Be Me — Johnny Rodriguez — Mercury

Additions To R&B Playlist *fr 40*

- WGIV — CHARLOTTE**
- Party Down — Willie Hutch — Motown
 - Fopp — Ohio Players — Mercury
 - Happy Music — Blackbyrds — Fantasy
 - Stairways To Heaven — O'Jays — Phila. Int'l.
 - Make Yours A Happy Home — Gladys Knight & the Pips — Buddah
- WWRL — NEW YORK**
- Train Called Freedom — South Shore Commission — Wand
 - Heavy Love — David Ruffin — Motown
 - Words — Donny Gerard — Greedy
 - 9 To 4 — Let's Groove — Archie Bell & The Drells
 - 12 To 5 — Misty Blue — Dorothy Moore
 - 16 To 7 — Disco Lady — Johnnie Taylor
- WAAA — WINSTON SALEM**
- Marching In The Streets — Harvey Mason — Arista
 - P. Funk — Parliament — Casablanca
 - Love And Understanding — Kool & the Gang — DeLite
 - Fopp — Ohio Players — Mercury
 - Daylight — Bobby Womack — UA
 - Day After Day — Reflections — Capitol
 - 17 To 7 — Disco Lady — Johnnie Taylor
 - 14 To 8 — Keep Holding On — Temptations
 - 21 To 9 — He's A Friend — Eddie Kendricks
- WCIN — CINCINNATI**
- Party Hearty — Oliver Sain — Abet
 - Let's Groove — Archie Bell & The Drells — TSOP
 - I Am Somebody — Jimmy Jones & The Vagabonds — Pye
 - 24 To 19 — Qualified Man — Latimore
 - Extra To 15 — Stairway To Heaven — O'Jays

Two Boulez LPs Receive Awards

NEW YORK — Two Columbia Masterworks albums by Pierre Boulez, "Moses und Aron" and "Gurre-Lieder," have been awarded the Grand Prix of two Japanese awards. The presentation to "Moses und Aron" will be made by the National Art Festival, the general art festival held by the Japanese government. The Grand Prix has not been presented to a classical album for 12 years.

Prior to this, "Gurre-Lieder" received the Grand Prix of Record Academy Award, an award given by Japanese classical publications. The album was also chosen as the best classical record issued in Japan in 1975.

Forever Inc. Plans Detroit Convention

NEW YORK — Forever Inc., a group of radio and record personalities who work predominately in the r&b market, met in Chicago on Jan. 29 thru Jan. 31 for the purpose of explaining its goals and objectives to the industry. They formulated plans for a convention in Detroit on the 15, 16 and 17 of April, 1976.

The goals of the organization are increased professionalism, the formulation of a strict code of ethics and working for increased job security. Some of the officers are E. Rodney Jones, Al Perkins, Jerry Boulding, Donnie Simpson and Jim Gates.

Teletronics Results

NEW YORK — Teletronics International, involved in videotape and videocassettes, announced six month results for the period ending December 31. Revenues of \$4,220,000 produced net income of \$264,000, compared to \$4,231,000 and \$310,000 in the year ago period. Fully diluted earnings per share were \$.30 compared to \$.37.

'Fox' Gold For Sweet

The Capitol single "Fox On The Run" by Sweet, has been certified gold by the RIAA.

Defective Disks *fr 37*

could be sacrificed in the name of quality. Indeed, more care could be taken all the way down the line. But, as Csaba Hunyar pointed out, the manufacturing of records is a delicate process, and defectives probably can't be eliminated entirely. If everyone involved worked to understand the problem; then, the percentage of defectives might drop, and the customer, retailer and manufacturer would all be a great deal happier.

- WVKO — COLUMBUS**
- Man Up In The Sky — Barrett Strong — Capitol
 - I Thought It Took A Little Time — Diana Ross — Motown
 - Live On, Dream On — Sun — Capitol
 - Searchin' For Another Love — Soul Train Gang — Soul Train
 - Street Talk — BC&G — 20th
- WDAS — PHILADELPHIA**
- It'll Come, It'll Come — Ashford & Simpson — WB
 - Hustle On Up — Hidden Strength — UA
 - Uptown Country — Tom Scott — A&M
 - Party Down — Willie Hutch — Motown
 - Let's Make A Baby — Billy Paul — Phila. Int'l.
 - Hurt So Bad — Philly Devotion — Columbia
 - 43 To 29 — Keep Holding On — Temptations
- WOL — WASHINGTON**
- Words — Donny Gerard — Greedy
 - Dr. Lovepower — Ann Peebles — Hi
 - It'll Come, It'll Come — Ashford & Simpson — WB
 - Everybody Was Rockin' — Betty Wright — Aiston
 - I've Got A Feeling — Al Wilson — Playboy
 - Mighty High — Mighty Clouds Of Joy — ABC
- WVON — CHICAGO**
- More — Carol Williams — Salsoul
 - Fopp — Ohio Players — Mercury
 - Queen Of Clubs — K.C. & Sunshine Band — T.K.
 - Today I Started — Bobby Bland — ABC
 - It's Cool — Tymes — RCA
 - I Found Love On A Disco Floor — Temprees — Philly Int'l.

Aussie Kiss — Large Promo

VICTORIA — Astor Records is currently having great success with Kiss.

In November 1975, the label's promotion department launched a massive push on the group, revolving around radio advertising, press exposure, competitions, window displays and television exposure.

With the constant showing of film clips on national TV pop shows, the most exciting result was the discovery that, not only had "Kiss Alive," the latest release



from Kiss, gone gold, but that this had been achieved in less time than Neil Diamond's "Hot August Night" the top selling album ever in Australia to date. At the time the album is already approaching its second gold record. A direct result of the promotion in general, and the TV coverage in particular is responsible.

Kiss's latest single "Rock 'n Roll All Nite" is currently in the top 20 in three states, while the album "Kiss Alive" is to be found in the top 10 in four states. A highly successful launch of a highly original group Down Under.

Photo shows the successful 'Kiss' window at the Inn Shoppe in the heart of the city, Melbourne.

Left to right: Bob Millar Victorian display manager, Robyn Godby manager of the Inn Shoppe, and Mike Crawley Victorian promotion manager.

Japanese Disk Award To Glen Campbell

TOKYO — Glen Campbell has been awarded a citation in the 6th Annual Japan Radio Popular Disk Awards for 1975 given to the foreign artist whose songs were played most frequently on radio stations in Japan during the year.

The award is presented by the Japan Radio Hit Research Committee, comprised of the program directors of 34 radio stations, including the JOQR network, the largest radio station in Japan.

Campbell has completed two sell-out concert tours of Japan in recent years.



RIO DO NASCIMENTO — Actually, it's Rio De Janeiro, but who knows... even rivers have been known to have had their names changed when somebody important comes along. In this case the someone important is Milton do Nascimento (left) the man A&M president Jerry Moss considers "one of the most important Brazilian artists of the decade." With those words Moss signed the composer/singer/guitarist/keyboardist to a recording contract which will commence with an album this June in Los Angeles.

WEA Records Back In London For Personnel Liaison

LONDON — Nesuhi Ertegun, president of WEA International announced that the WEA Record Company is to be reformed here in London. It was in 1973 the company was split up into separate entities located in their own offices, but it has now been decided to bring the company into line with the rest of Europe and merge the labels into one company, but still keeping their individual identities. Commenting on the news Ertegun, who will stay on in London to become managing director of WEA, told **Cashbox**, "We are bringing all the labels — Warner Bros., Atlantic, Elektra and Asylum under one roof so as there may be a closer liaison between personnel which will further strengthen the organization as a whole in the U.K. and Europe, but still keep the separate identities of the firms." The decision was taken with full approval of Mo Ostin, head of Warner Bros. and Ahmet Ertegun of Atlantic.

As stated, Ertegun will stay on as managing director while the reorganization takes place, and Derek Taylor of Warner Bros. and Richard Robinson will become joint deputy managing directors. The majority of the staff will be transferred to the new company. Phil Carson will continue to work solely for

Atlantic Records, with additional responsibilities of international artist development, reporting directly to Atlantic president Jerry Greenberg. Three label managers have been appointed, Nigel Molden for Warner Bros., Ian Gurney for Elektra/Asylum and Dave Dee for Atlantic. Other appointments so far are, Moira Bellas, director of publicity, Dave Clipsham, director of marketing, Bill Fowler, director of promotion and Martin Saunders, financial controller. New office accommodations are currently being sought, but until such time the companies will remain at their present locations.

Black Sheep Music Follows MIDEM With Numerous Deals

LONDON — Ben and Linda Findon of Black Sheep Music have concluded numerous deals instigated at MIDEM for the Black Sheep Music catalogue. In Italy they have placed it with Ariston Music, negotiating through Graham Johnson. They have also placed the catalogue with the Damont Corporation in the U.S., negotiated with Damont head David

Heart Nominated For Juno Honors

VANCOUVER — Heart has been nominated for best new group of the year in the annual Juno Awards, the Canadian music industry awards. The group's debut album for Mushroom Records, "Dreamboat Annie," has achieved Gold status in Canada and will be released in the United States this week.

Heart producer Mike Flicker and engineer Rolf Hennemann have also been nominated for Junos for their work on the "Dreamboat Annie" LP. The Junos will be presented on a nationally-televised program from Toronto March 15.

Mook. In Japan it will be licensed by Pacific Music. Ben Findon production masters of the group Shabby Tiger have been placed with the Sonet label in Scandinavia excluding Denmark, where they have been signed to RCA. Also, while at MIDEM they met with German licensee Volker Spielberg of Intersong Music, and have arranged a large promotional campaign for the release of "Love Really Hurts With You" which was written and produced by Ben Findon. The record will be released on Polydor in Germany and is currently taking off in England on the GTO label.

David Essex has emerged as Britain's No. 1 male singer in two polls carried out in the U.K., and he embarks on the first part of a world tour in the spring. The tour commences in Amsterdam on March 10 thence to Copenhagen, Oslo, Stockholm, Gothenberg, Hamburg, Frankfurt and Munich. In April Essex will make his first live in concert appearance in France. After a couple of days rest he then leaves for Australia playing Perth, Adelaide, Sydney, Melbourne and Brisbane. To be confirmed is a concert in Tokyo.

The Three Degrees open at the Palladium for one week April 12 thru 17 prior to their U.K. tour which runs through until May 31.



MOONROCK — A new seven piece English rock band, Moon, has signed a long-term, world-wide recording contract with CBS in England. Seen with the band at the signing are (l-r) Neil Warnock, general manager of Bron Agency (Moon's agents); Chris Hutchins (Bron); Dan Loggins, a&r director of CBS; Maurice Oberstein, managing director of CBS; Paul Rodwell, CBS business affairs manager; Tim Knight (Moon's manager); Bob Grace, (Moon's publishing company Rondor Music); (center row) band members Graham Collyer, Ron Lawrence, Luigi Salvoni, (front row) Nicky Pane, Noel McCalla and Dougie Bainbridge. Moon are currently touring until March 13th when they will start work on their first album.

Disco Action On French Scene

PARIS — "J'Attendrais," a number-one single, has been certified gold in France. Sung by Dalida, this is a disco version of an old hymn song of the war period sung originally by Rina Ketty. A "Face A Face" television program had been planned, showcasing the song in its two versions. Miss Ketty, however, refused to appear on the show, saying that she wasn't happy with the new interpretation of the song which is "full of remembering for the whole country." The original version, rush-released (for the ninth time) by EMI this week, is selling madly.

French producer of "Brazil," Jacques Morali, coming back from Philadelphia, dropped in with the brand-new Ritchie Family single, entitled "Romantic Love" to be released in mid-March both in the U.S. and France.

One of the hottest record shops in Paris, "the FNAC," opened recently — apart from its usual business — a special

disco department reserved for all the DeeJays in France. Here non-stop American imports plus records from other countries (Brazil, Italy, England, Canada) are played. These records, suitable for the French discotheque, are sold under a special price concept, representing the first such effort ever made in this country with the disco in mind.

French singer (and wife of Stephen Stills) Veronique Sanson appears for three weeks at the Olympia Theatre. Musicians supporting her act include ex-Rod Stewart band members Simon Phillips and Moe Foster. This "one woman performance" is in support of Veronique's new album and single both entitled "Vancouver," scheduled for release next week. A TV special centered around Miss Sanson is planned for the end of the month.

Canadian Notes

Mel Shaw, manager of the Stampeders and president of Music World Creations in Toronto, has opened Corner Store Records with initial release on an album by folk/country act Christenson... Capitol Records-EMI of Canada Ltd. has appointed Karen Ball to the post of national publicity with Michael Docker responsible for Ontario publicity operations.

CBC-TV taped an Oscar Peterson special in Toronto at two separate locations for airing in the fall. On hand for performance in the special were fellow Pablo Record hands: Ray Eldridge, Louis Bellson, Ray Brown and host for the occasion, impresario Norman Granz. Both Ray Charles and Jack (Zoot) Sims made brief appearances in the live tapings.

Gene MacLellan is active in Toronto recording his second Capitol album, the first in six years. Well-known for his compositions, "Snowbird" and "Put Your Hand In The Hand," MacLellan is active in Canadian charts with material recorded by Anne Murray and Suzanne Stevens at present.

Andre Gagnon, makes his London debut with a disco hit, "Wow," culled from his "Neiges" album. The disco interest has increased singles sales in the London camp generally.

Swiss-Based Eastlake Audio Announcement Due

LOS ANGELES — The Audio Engineering Society convention in Zurich, March 3-6, will be used for the formal announcement of the formation of Eastlake Audio, a new Swiss-based European recording studio design and construction company. The new company has been formed by Tom Hidley the Montreux-based founder-president of Westlake Audio Inc. of Los Angeles.

Westlake was started by Hidley while he was employed by the record plant L.A. five years ago. Through the development of a studio monitoring system which catered accurately for the high monitoring levels beginning to be required at the time by rock musicians and also by applying his personal research into "acoustically trapped studio and control room wall and ceiling systems," Hidley built Westlake into a multi-million dollar operation which has designed and constructed over 100 commercial recording facilities world-wide.

Impressive List

Among the studios on the American continent designed and constructed by Hidley are Record Plant New York, L.A. and Sausalito, Caribou Ranch, Kendun Recorders Burbank, Elektra Records Studios, Sounds Interchange Toronto, Discos Central Americanos, El Salvador and Lagab Studios of Mexico City.

Over the last two years, Hidley's involvement with the European recording scene has increased culminating in December 1975 with his decision to withdraw from Westlake Audio and take up residence in Montreux. Current Hidley designed European facilities include Threshold in London, Mountain Recording in Montreux, The Manor in Oxfordshire, Strawberry Studios in Manchester and Chateau D'Herouville in France. Eastlake designs are completed for Phonogram's new three studio central recording facility in Milverus Holland, and are well advanced for 10cc's studio in Dorking Surrey and Kingsway Recorders New Macklin Street Covent Garden project.

Under Way

Construction of a studio/cutting room complex is under way for an "immensely successful U.K. production house" in London and further projects are also in progress in Scotland, Helsinki Finland, southern Sweden, Paris, Milan Italy, Athens Greece.

Classical Kick From Boot Label

TORONTO — Boot Records is currently enjoying a number of successes with its domestic talent classical line. Boot Master Concert Series, and is now readying a new label to facilitate product from international sources for which Boot has secured exclusive Canadian rights.

By far the prize on the Master Concert Series is Liona Boyd who has earned international praise with her guitar recitals, both on this continent and Europe. Her debut concert at Carnegie Hall in March of 1975 earned especially strong praise in the New York Times. Her debut LP here, "The Guitar," has just been confirmed for international release by London Records Inc. of New York, as is her forthcoming album, "Liona," expected in April.

The new label announced by Boot chief Jury Krytiuk is penned the Boot International Concert Series, four albums due for release in late March licensed from Supraphon of Czechoslovakia.

Hidley explains his move by expressing a preference for the European lifestyle and a belief that the potential for recording studio development in Europe over the next decade exceeds that of the U.S.

One Way In

Sole representation for the new Eastlake corporation in Scandinavia and the U.K. will be Scenic Sounds Equipment who represented Westlake before the move. Exclusive representation of Eastlake's activities in all of the Americas will be through Kent Duncan of Sierra Audio in Burbank California. Additional dealers are 3M France, Studer International Zurich, Milan and Tel Aviv.



GO EAST, YOUNG MAN — Or a lot further west than Los Angeles. It doesn't matter where Eagles dare, they seem to swoop down on gold records at each stop. This time it's Japan where Warner Pioneer honored the group with gold for sales of "One Of These Nights." The ceremony was held at the Tokyo Hilton and marked a renewed interest in promotion of the group which toured a number of Japanese cities during February. Pictured with Eagles is manager Richard Fernandez, second from right.

Music Shoppe International '75 Returns — \$4 Million

TORONTO — Music Shoppe International has shown dramatic growth in the past couple of years and is currently billing itself as the number one booking agency nationally, with year-end receipts for 1975 in excess of four-million dollars. This year-end total represents four times the agency's total for 1973 and double that of 1974.

Music Shoppe president, Ron Scribner, attributes this pattern of phenomenal growth to his aggressive staff of booking agents and the team effort philosophy practiced within the organization. Comments Scribner: "Our agents aggressively cover specific lists of clients booking contemporary Canadian and American talent into clubs, schools and concerts in all corners of Ontario and Quebec. We are rapidly expanding throughout the rest of Canada and bordering states.

Music Shoppe Int. has been responsible for introducing a number of rock attractions from other parts of Canada and the United States to the Ontario and Quebec markets, and has been instrumental in arranging tours for top Atlantic province acts: Hi Octane and Horse. From Western Canada the agency imported Great Canadian River Race and Capitol Records' Privilege.

Scribner and Music Shoppe have also maintained interest in a number of showcase lounges in Toronto such as The Gasworks, Generator, Le Coq D'Or and Zodiac 1. Major attractions booked into these spots by the agency have in-

Polydor Signs U.P. Productions

MONTREAL — U.P. Productions of Toronto has signed an agreement with Polydor Limited of Canada. Principals involved in the deal were Polydor president Tim Harrold and U.P. executive directors John Usry, Dale Payment and Lamont Howze.

Usry, a producer/composer and Payment and Howze who have worked on the club circuit, now plan to concentrate on the development and production of Canadian acts.

Polydor plans a national disco promotion for the first U.P. single release, "I Got Your Love" by Stratavarius with vocals by Lady. A 12-inch disco pressing has been ordered for handservicing to discotheques.

Polydor Canada: Multi-Cassettes

MONTREAL — Polydor Ltd. has announced a new multiple cassette marketing concept developed by Deutsche Grammophon and Archiv Produktion, to be released in Canada, according to Dieter Radecki, vice president of sales and distribution.

During the past year at Polydor, sales of individual classical cassettes have shown a marked upswing, and the introduction of multiple sets represents an exciting consumer-oriented innovation.

Suited to longer classical works and cycles, each specially designed "prestige box" is a self-contained package consisting of 2 to 6 Dolby System Cassettes, plus a fully documented, multi-lingual symphonic commentary or libretto.

The 16 titles in the launching program are representative of the best-selling multiple record album sets. The wide range of titles features symphonies, operas, and music for the stage. Included are "Beethoven — The 9 Symphonies," Herbert Von Karajan and the Berlin Philharmonic; "Carmen," Marilyn Horne and James McCracken with the Metropolitan Opera conducted by Leonard Bernstein; and "Gustav Mahler Symphony No. 5 and Kindertotenlieder," Christa Ludwig with the Berlin Philharmonic and Herbert Von Karajan.



GOLD DOWN UNDER — Neil Diamond (left), currently making his first tour of Australia in over two years, is shown being presented two gold records by A. William T. Smith, managing director of the CBS subsidiary, Australian Record Company Ltd. This brings to a combined world-wide total of 27 the number of gold records earned by the artist for his two Columbia albums "Jonathan Livingston Seagull" and "Serenade." Diamond's new album, "Beautiful Noise," is due for U.S. release later this month.

Phonogram/Kusters Distribution Deal

Phonogram announced a distribution deal with the newly formed Hans Music label. The label was formed about two months ago by Hans Kusters of Hans Kusters Music. The first singles on the new label have potential. Both titles, "Go Leila" by Belgian group The Garnets and "Another Lonely Night" by Sommerset made it to powerplay (pick of the week) on BRT-radio. The third Hans Music single will be an instrumental called "Ski Spree" . . . John Terra has recorded his comeback single "Verliefd Voor De Eerste Keer" with producer Romain Desmet. Desmet used to work with BASF artists and was very successful with Cindy.

Polydor tells us that "Nostalgia" by Francis Goya is still one of their best selling singles. An album has just been released and the title song is making it all over Europe. After topping the charts in Belgium and Holland, the song written over twenty years ago and which Francis found in his father's songbook, is breaking fast in France and Germany.

Japan

- 1 **Oyoge Tayiyakikun** — Masato Shimon — Canyon
- 2 **Momen No Handkerchief** — Hiromi Oota — CBS-Sony
- 3 **Fantasy** — Hiromi Iwazaki — Victor
- 4 **Koino Yowami** — Hiromi Goh — CBS-Sony
- 5 **Nagoriyuki** — Iruka — Panamu/Crown
- 6 **Oretachino Tabi** — Masatoshi Nakamura — Columbia
- 7 **Memayi** — Keyi Ogura — Polydor
- 8 **Anohini Kayeritayi** — Yumi Arayi — Express/Toshiba
- 9 **Shiroyi Yakusoku** — Momoe Yamaguchi — CBS-Sony
- 10 **Tachidomaruna Furimukuna** — Kenji Sawada — Polydor
- 11 **Ootooyo** — Yasuko Nayito — Columbia
- 12 **Ai No Shihatsu** — Hiroshi Itsuki — Minoruphone/Tokuma
- 13 **That's The Way** — KC & Sunshine Band — RVC
- 14 **Muenzaka** — Grape — Elektra/Warner-Pioneer
- 15 **Onna Tomodachi** — Goro Noguchi — Polydor
- 16 **Ai Ga Subete** — Stylistics — Abco/Victor
- 17 **Onna No Juujiro** — Takashi Hosokawa — Columbia
- 18 **Hanasuyisen** — Aki Yashiro — Teichiku
- 19 **Hikageri No Machi** — Pedro & Capricious — Warner-Pioneer
- 20 **Jidayi** — Miyuki Nakajima — Aard Vark/Canyon

TOP TEN LPs

- 1 **Cobalt Hour** — Yumi Arayi — Toshiba
- 2 **Fantasy** — Hiromi Iwazaki — Victor
- 3 **Tokiwa Nagarete** — Kaza Second Album — Crown
- 4 **Communication** — Grape — Warner-Pioneer
- 5 **Kokoroga Kazawo Hyitahi** — Hiromi Oota — CBS-Sony
- 6 **Akira Fuse Best Album** — Katamuyita Michishirube — King
- 7 **Hookoo** — Keyi Ogura — Polydor
- 8 **Nijissayi No Nikki** — Hideki Sayijoo Recital — RVC
- 9 **Hikooki Gumo** — Yumi Arayi — Toshiba
- 10 **Yumehito** — Iruka — Crown

Belgium

- 1 **Let's Twist Again** — Chubby Checker — London
- 2 **Volare** — Al Martino — Capitol — Editions Moderny
- 3 **You Set My Heart On Fire** — Tina Charles — CBS
- 4 **Nostalgia** — Francis Goya — Polydor
- 5 **Dream Express** — Dream Express — BASF — Hans Kusters
- 6 **Girls, Girls, Girls** — Sailor — CBS
- 7 **Bohemian Rhapsody** — Queen — EMI
- 8 **Queen Of Clubs** — K.C. & The Sunshine Band — RCA
- 9 **La Ballade Des Gens Heureux** — Gerard Lenorman — CBS
- 10 **Patrick Mon Cherie** — Kiki & Pearly — Philips

Germany

- 1 **Komm In Meinen Wigwam** — Heino — Electrola
- 2 **Komm Unter Meine Decke** — Gunter Gabriel — Ariola
- 3 **Fly Robin Fly** — Silver Convention — Ariola
- 4 **Morning Sky** — George Baker Selection — WEA
- 5 **Mama Mia** — Abba — Polydor
- 6 **Moviestar** — Harpo — Electrola
- 7 **Dolannes Melodie** — Paul de Senneville & Oliver Toussaint. Jean-Claude Borelly — Telefunken
- 8 **Komm Mit — Auf Die Sonnenseite Der Strabe** — Jurgen Marcus — Telefunken
- 9 **I'm On Fire** — 5000 Volts (Airbus) — CBS
- 10 **Lady Bump** — Penny McLean — Ariola
- 11 **Ein Fremdes Madchen** — Bernd Cluver — Hansa
- 12 **Disco Bump** — R.B. & Company — BASF
- 13 **Disco Polka** — Frank Zander — Hansa
- 14 **Josie** — Peter Maffay — Telefunken
- 15 **Das Lied Der Liebe** — Nina & Mike — Ariola
- 16 **Wenn Du Denkst Du Denkst** — Juliane Werding — Hansa
- 17 **New York Groove** — Hello — Bell
- 18 **Begraben Wir Den Streit** — Peter Rubin — BASF
- 19 **Ein Lied Fur Alle, Die Einsam Sind** — Udo Jurgens — Ariola
- 20 **Umarmst Du Mich** — Tina York — CBS

Canada

- 1 **General Hand Grenade** — Trooper — Legend
- 2 **Loving You Baby** — Wednesday — Skyline
- 3 **Roll You Over** — Marty Simon — Island
- 4 **Anna Marie** — Susan Jacks — Casino
- 5 **Growing Up** — Dan Hill — GRT
- 6 **WOW** — Andre Gagnon — London
- 7 **Saving All My Love** — Charity Brown — A&M
- 8 **Come And See My Man** — C. B. Victoria — 20th Century
- 9 **Sweeney Todd Folder** — Sweeney Todd — London
- 10 **Lazy Love** — New City Jam Band — Smile

Great Britain

- 1 **December 63** — Four Seasons — Warner Bros.
- 2 **For Ever And Ever** — Silk — Bell
- 3 **Mama Mia** — Abba — Epic
- 4 **Rodrigo's Guitar Concerto** — Manuel & Music of the Mountains — EMI
- 5 **Love To Love You Baby** — Donna Summer — GTO
- 6 **Love Machine** — Miracles — Tamla Motown
- 7 **We Do It** — R&J Stone — RCA
- 8 **No Regrets** — Walker Brothers — GTO
- 9 **I Love To Love** — Tina Charles — CBS
- 10 **Squeeze Box** — The Who — Polydor
- 11 **Walk Away From Love** — David Ruffin — Tamla Motown
- 12 **Low Rider** — War — Island
- 13 **Answer Me** — Barbara Dickenson — RSO
- 14 **Moonlight Serenade** — Glenn Miller — RCA
- 15 **It Should Have Been Me** — Yvonne Fair — Tamla Motown
- 16 **Convoy** — C.W. McCall — MGM
- 17 **Evil Woman** — ELO — Jet
- 18 **Dat** — Pluto Shervington — Opal
- 19 **King Of The Cops** — Billy Howard — Penny Farthing
- 20 **Baby Face** — Wing & A Prayer Fife & Drums Corps. — Atlantic

TOP TWENTY LPs

- 1 **Desire** — Bob Dylan — CBS
- 2 **The Very Best Of Slim Whitman** — UA
- 3 **How Dare You** — 10cc — Mercury
- 4 **Station To Station** — David Bowie — RCA
- 5 **A Night At The Opera** — Queen — EMI
- 6 **Music Express** — Various Artists — K-Tel
- 7 **Ommadawn** — Mike Oldfield — Virgin
- 8 **24 Original Hits** — Drifters — Atlantic
- 9 **Carnival** — Manuel & Music of the Mountains — Studio 2
- 10 **The Best Of Roy Orbison** — Arcade
- 11 **Still Crazy After All These Years** — Paul Simon — CBS
- 12 **Motown Gold** — Various Artists — Motown
- 13 **Run With The Pack** — Bad Company — Island
- 14 **Sunburst Finish** — Be-Bop Deluxe — Harvest
- 15 **Best Of Helen Reddy** — Capitol
- 16 **Perry Como's 40 Greatest Hits** — K-Tel
- 17 **Abba** — Epic
- 18 **Hissing Of Summer Lawns** — Joni Mitchell — Asylum
- 19 **Atlantic Crossing** — Rod Stewart — Warner Bros.
- 20 **Breakaway** — Art Garfunkel — CBS

Australia

- 1 **Jump In My Car** — Ted Mulry — Albert
- 2 **The Way I Want To Touch You** — Captain & Tennille — Dot
- 3 **Hold Me Close** — David Essex — CBS
- 4 **That's The Way I Like It** — K.C. & The Sunshine Band — RCA
- 5 **S.O.S.** — Abba — RCA
- 6 **Money Honey** — Bay City Rollers — Bell
- 7 **Slipping Away** — Max Merritt — Arista
- 8 **Hurricane** — Bob Dylan — CBS
- 9 **Emma** — Little River Band — EMI
- 10 **Sailing** — Rod Stewart — Warner Bros.

TOP FIVE LPs

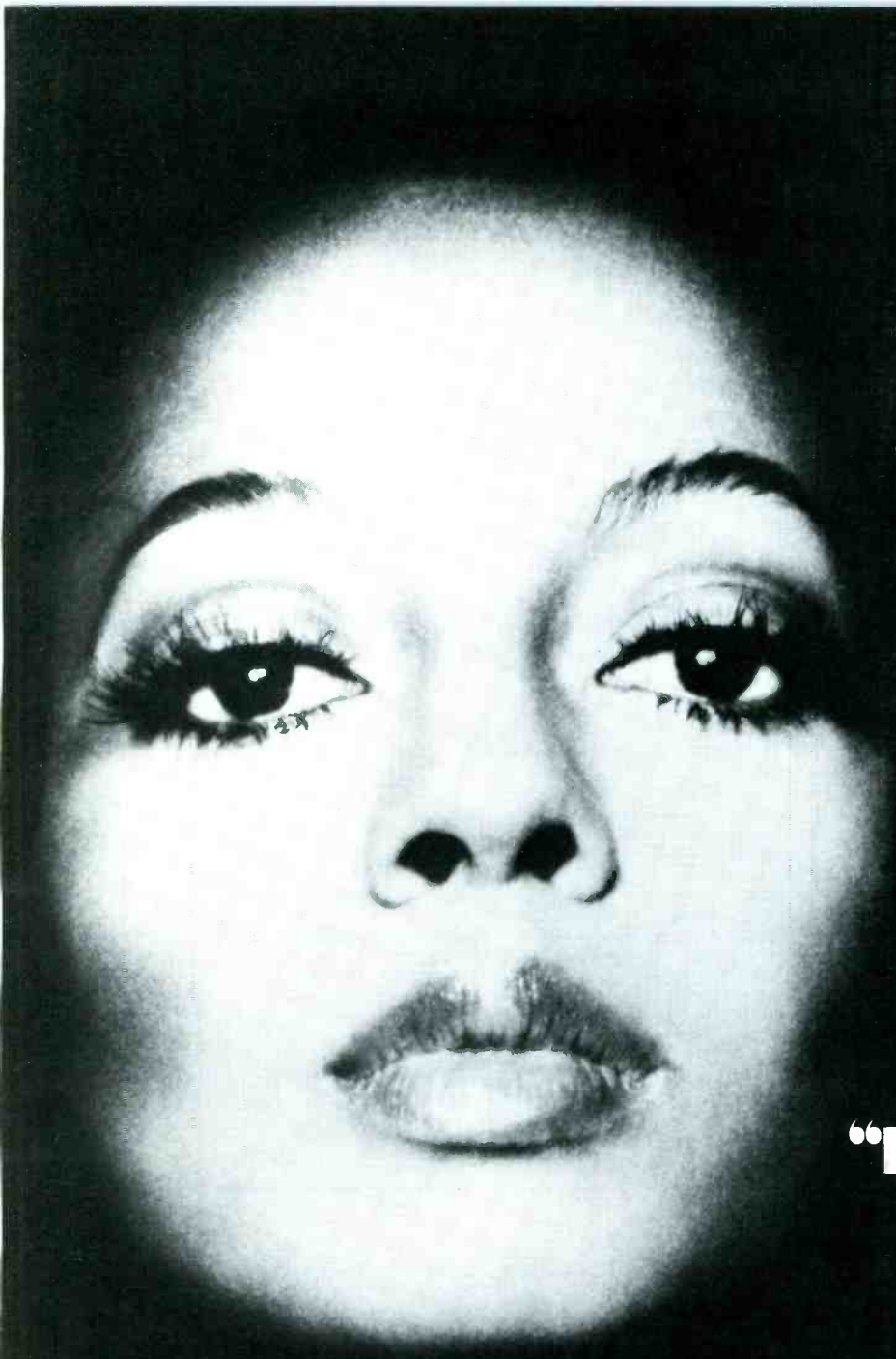
- 1 **Abba** — Abba — RCA
- 2 **Desire** — Bob Dylan — CBS
- 3 **Atlantic Crossing** — Rod Stewart — RCA
- 4 **K.C. & The Sunshine Band** — Warner Bros.
- 5 **T.N.T.** — AC/DC — Albert

Italy

- 1 **La Tartaruga** — B. Lauzi — Numero 1
- 2 **Lilly** — A. Venditti — It
- 3 **Il Maestro Di Violino** — D. Modugno — Carosello
- 4 **Tre Campane** — Schola Cantorum
- 5 **Profondo Rosso** — Goblin — Cinevox
- 6 **Tu Ca Nun Chiagne** — Giardino dei Semplici — CBS
- 7 **Gamma** — E. Simonetti Orchestra
- 8 **Come Pioveva** — Beans
- 9 **Supersonic Band** — J. Mantron — Pull
- 10 **Sailing** — Rod Stewart — WEA

TOP TEN LPs

- 1 **Lilly** — A. Venditti — It
- 2 **Profondo Rosso** — Goblin — Cinevox
- 3 **Yuppi Du** — A. Celentano — Clan
- 4 **Rimmel** — F. De Gregori — RCA
- 5 **Chocolate King** — Premiata Forneria Marconi — RCA
- 6 **XXI Raccolta** — F. Papetti — Durium
- 7 **Mina Canta Lucio** — Mina — PDU
- 8 **La Mina** — Mina — PDU
- 9 **L'Alba** — R. Coccianta — RCA
- 10 **Forse Ancora Poesia** — Pooh — CBS



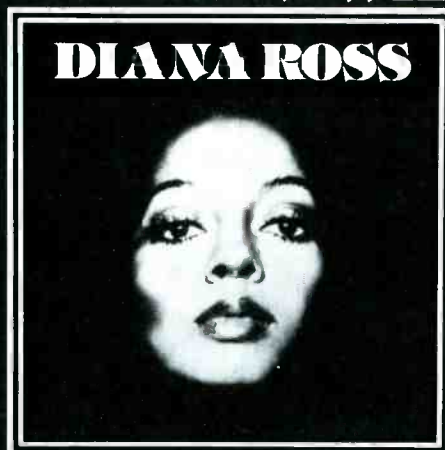
**RUSH
RELEASED
BY
PUBLIC
DEMAND**

**Her Next
#1 Single...**

**"I Thought It Took A Little Time
(But Today I Fell In Love)"**

**Produced by
MICHAEL MASSER
(M-1387F)**

From Diana's New Album



(M-861S1)

Another Smash From The Motown Fast Break



CASH BOX TOP 100 ALBUMS

March 6, 1976

1	DESIRE BOB DYLAN (Columbia PC 33893)	2/28	1	TIMES OF YOUR LIFE PAUL ANKA (UA LA 569G)	2/28	34	67	SIREN ROXY MUSIC (Atco 36-127)	68
2	FRAMPTON COMES ALIVE PETER FRAMPTON (A&M SP 3703)	4	35	HEAD ON BACHMAN-TURNER OVERDRIVE (Mercury SRM 11067)	28	34	68	AEROSMITH (Columbia PC 32005)	76
3	STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON (Columbia PC 33540)	2	36	RED OCTOPUS JEFFERSON STARSHIP (Grunt BFL 1-099) (Dist: RCA)	36	36	69	GROOVE-A-THON ISAAC HAYES (Hot Buttered Soul ABCD 925)	83
4	RUN WITH THE PACK BAD COMPANY (Swan Song SS 8415)	10	37	BORN TO DIE GRAND FUNK RAILROAD (Capitol ST 11482)	37	37	70	HOW DARE YOU! 10cc (Mercury SRM 11061)	75
5	STATION TO STATION DAVID BOWIE (RCA APL 11327)	5	38	HAIR OF THE DOG NAZARETH (A&M SP 4511)	48	48	71	NEW YORK CONNECTION TOM SCOTT (Ode SP 77033)	57
6	GRATITUDE EARTH, WIND & FIRE (Col. PG 33694)	3	39	SEALS & CROFTS' GREATEST HITS (Warner Bros. BS 2886)	42	42	72	CITY LIFE THE BLACKBYRDS (Fantasy F9490)	73
7	THEIR GREATEST HITS EAGLES (Asylum 7E-1052)	-	40	FROM EVERY STAGE JOAN BAEZ (A&M SP 3704)	50	50	73	HE'S A FRIEND EDDIE KENDRICKS (Tamla T6-343S1)	80
8	HISTORY - AMERICA'S GREATEST HITS AMERICA (Warner Bros. BS 2894)	6	41	FOOL FOR THE CITY FOGHAT (Bearsville 6959)	46	46	74	STRUTTIN' MY STUFF ELVIN BISHOP (Capricorn CP 0165)	74
9	CHICAGO'S GREATEST HITS (Columbia PC 33900)	7	42	KC AND THE SUNSHINE BAND (T.K. 603)	38	38	75	JOHN DENVER'S GREATEST HITS (RCA CPL 1-0374)	78
10	M.U. THE BEST OF JETHRO TULL (Chrysalis CHR 1074)	9	43	LOVE WILL KEEP US TOGETHER THE CAPTAIN & TENNILLE (A&M 3505)	45	45	76	WE SOLD OUR SOUL FOR ROCK 'N' ROLL BLACK SABBATH (Warner Bros. WBS-2923)	89
11	THOROUGHbred CAROLE KING (Ode SP 77034)	12	44	BREAKAWAY ART GARFUNKEL (Columbia PC 33700)	44	44	77	DISCO CONNECTION ISAAC HAYES MOVEMENT (Hot Buttered Soul ABCD 923)	77
12	TRYIN' TO GET THE FEELING BARRY MANILOW (Arista 4060)	8	45	ELITE HOTEL EMMYLOU HARRIS (Warner Bros. MS 2236)	49	49	78	WISH YOU WERE HERE PINK FLOYD (Columbia PC 33453)	59
13	HELEN REDDY'S GREATEST HITS (Capitol ST 11467)	11	46	BAY CITY ROLLERS (Arista AL 4049)	40	40	79	HAVANA DAYDREAMIN' JIMMY BUFFETT (ABC ABCD 914)	130
14	FLEETWOOD MAC (Warner Bros. MS 2225)	17	47	LOVE TO LOVE YOU BABY DONNA SUMMER (Oasis OCLP 500)	33	33	80	CRISIS? WHAT CRISIS? SUPERTRAMP (A&M 4560)	66
15	A NIGHT AT THE OPERA QUEEN (Elektra 7E-1053)	15	48	THE BEST OF CARLY SIMON (Elektra 7E-1048)	41	41	81	STORY THE FOUR SEASONS (Private Stock PS 7000)	82
16	AFTERTONES JANIS IAN (Columbia PC 33919)	16	49	THE BEST OF GLADYS KNIGHT AND THE PIPS (Buddah BDS 5653)	55	55	82	ROCKIN' COUNTRY FREDDY FENDER (ABC DOSD 2050)	91
17	RUFUS FEATURING CHAKA KHAN (ABC ABCD 909)	18	50	IF THE SHOE FITS PURE PRAIRIE LEAGUE (RCA APL 11247)	52	52	83	THE WHO BY NUMBERS (MCA 2161)	62
18	SONGS FOR THE NEW DEPRESSION BETTE MIDLER (Atlantic SD 18155)	14	51	NUMBERS CAT STEVENS (A&M SP 4555)	47	47	84	GIVE US A WINK SWEET (Capitol ST 11496)	93
19	FACE THE MUSIC ELECTRIC LIGHT ORCHESTRA (UA LA 546G)	13	52	LET THE MUSIC PLAY BARRY WHITE (20th Century T502)	70	70	85	MASQUE KANSAS (Kirshner PZ 33806) (Dist: Epic)	69
20	NATIVE SONS LOGGINS & MESSINA (Columbia PC 33578)	20	53	WHO I AM DAVID RUFFIN (Motown M6-849S1)	43	43	86	DIANA ROSS (Motown M6-861S1)	95
21	ONE OF THESE NIGHTS EAGLES (Asylum 7E-1039)	26	54	CONEY ISLAND BABY LOU REED (RCA APL 1-0915)	56	56	87	REFLECTIONS JERRY GARCIA (Round RX LA 565-G/RX-107) (Dist: UA)	92
22	ERIC CARMEN (Arista AL 4057)	25	55	CITY OF ANGELS THE MIRACLES (Tamla T6-339S1)	54	54	88	HORSES PATTI SMITH (Arista AL 4060)	60
23	SECOND CHILDHOOD PHOEBE SNOW (Columbia PC 33952)	30	56	THE HISSING OF SUMMER LAWNS JONI MITCHELL (Asylum 7E-1051)	35	35	89	EQUINOX STYX (A&M SP 4559)	96
24	MAIN COURSE BEE GEES (RSO SO 4807)	27	57	BETTER DAYS AND HAPPY ENDINGS MELISSA MANCHESTER (Arista AL 4067)	71	71	90	HOT CHOCOLATE (Big Tree BT 89512)	63
25	ALIVE KISS (Casablanca NBLP 7020)	19	58	THE HUNGRY YEARS NEIL SEDAKA (MCA/Rocket PIG 2157)	58	58	91	HONEY THE OHIO PLAYERS (Mercury SRM 1-1038)	86
26	THE DREAM WEAVER GARY WRIGHT (Warner Bros. BS 2868)	31	59	GIMME BACK MY BULLETS LYNYRD SKYNYRD (MCA 2170)	79	79	92	NORTHERN LIGHTS - SOUTHERN CROSS THE BAND (Capitol ST 11440)	84
27	TOYS IN THE ATTIC AEROSMITH (Columbia PC 33479)	22	60	DESOLATION BLVD. SWEET (Capitol ST 11395)	53	53	93	LIVE STEPHEN STILLS (Atlantic SD 18156)	64
28	FAMILY REUNION THE O'JAYS (Phila. Int'l. PZ 33807)	23	61	BRASS CONSTRUCTION (UA LA 545-G)	81	81	94	FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS (Playboy PB 407)	87
29	THE OUTLAWS WAYLON JENNINGS, WILLIE NELSON, JESSI COLTER and TOMPALL GLASER (RCA APL 11321)	39	62	ELTON JOHN'S GREATEST HITS (MCA 2128)	61	61	95	INSEPARABLE NATALIE COLE (Capitol 11429)	88
30	WAKE UP EVERYBODY HAROLD MELVIN & THE BLUENOTES (Phila. Int'l. PZ 33808)	24	63	PRISONER IN DISGUISE LINDA RONSTADT (Asylum 7E-1045)	65	65	96	TED NUGENT (Epic PE 33692)	105
31	BLACK BEAR ROAD C.W. McCall (MGM 5008)	21	64	SPINNERS LIVE (Atlantic SD 2-910)	51	51	97	SEDAKA'S BACK NEIL SEDAKA (Rocket 463) (Dist: MCA)	97
32	WINDSONG JOHN DENVER (RCA APL 1-1183)	29	65	THE SALSOUL ORCHESTRA (Salsoul SZS 5501)	72	72	98	RELEASE HENRY GROSS (Lifesong LS 6002)	108
33	ROCK OF THE WESTIES ELTON JOHN (MCA 2163)	32	66	FISH OUT OF WATER CHRIS SQUIRE (Atlantic SD 18159)	67	67	99	ELVIS, A LEGENDARY PERFORMER VOL. 2 ELVIS PRESLEY (RCA CPL 11349)	101
							100	INSIDE KENNY RANKIN (Little David LD 1009)	85

cash box top albums/101 to 200

March 6, 1976

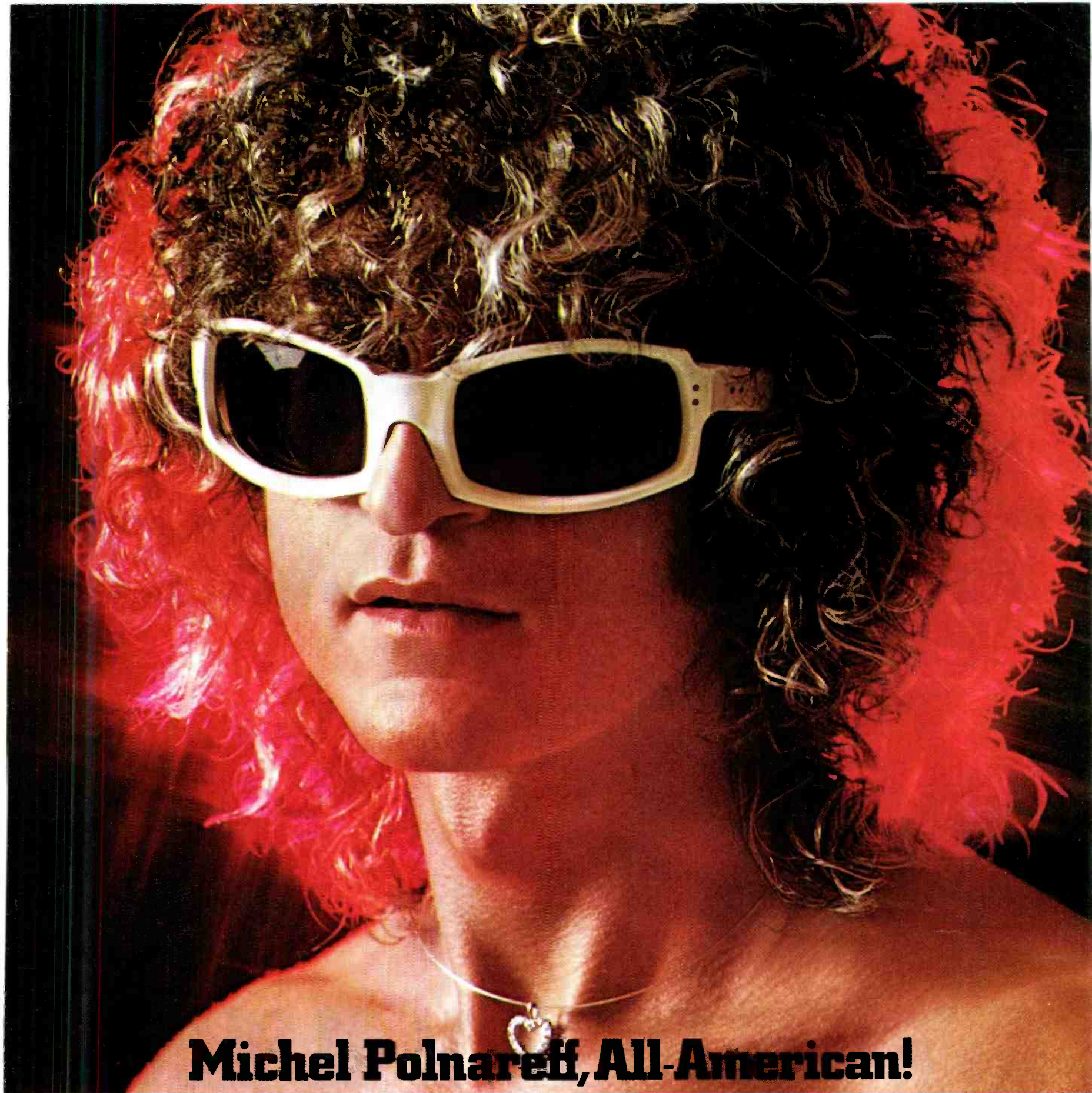
101 THE LEPRECHAUN CHICK COREA (Polydor PD 6062)	2/28	135 CHRONICLE CREEDENCE CLEARWATER REVIVAL (Fantasy CCR2)	2/28	168 FINGER LICKIN' GOOD DENNIS COFFEY (Westbound W212)	2/28
102 MOVIN' ON COMMODORES (Motown M6-848S1)	133	136 CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN (MCA 2142)	146	169 BORN TO RUN BRUCE SPRINGSTEEN (Columbia PC 33795)	145
103 DANCE YOUR TROUBLES AWAY ARCHIE BELL & THE DRELLS (TSOP PZ 33844)	90	137 MOTHERSHIP CONNECTION PARLIAMENT (Casablanca NBLP 7022)	112	170 DAWN'S GREATEST HITS TONY ORLANDO & DAWN (Arista AL 4045)	155
104 SMILE LAURA NYRO (Columbia PC 33912)	109	138 PLACES AND SPACES DONALD BYRD (Blue Note BNLA 549-G (Dist: U. A.))	159	171 AROUND THE WORLD LIVE IN CONCERT THE OSMONDS (MGM M3JB-5012)	161
105 WHO LOVES YOU THE FOUR SEASONS (Warner Bros./Curb BS 2900)	-	139 INNER WORLDS MAHAVISHNU ORCHESTRA/JOHN McLAUGHLIN (Columbia PC 33908)	107	172 RAISING HELL THE FATBACK BAND (Event EV 6905) (Dist: Polydor)	162
106 DARK SIDE OF THE MOON PINK FLOYD (Capitol 11163)	114	140 DIAMONDS & RUST JOAN BAEZ (A&M SP 4527)	144	173 TROPEA JOHN TROPEA (Marlin 3300) (Dist: TK)	176
107 CLASSICAL BARBRA BARBRA STREISAND (Columbia M33452)	103	141 CAT STEVENS' GREATEST HITS (A&M 4519)	117	174 JEALOUSY MAJOR HARRIS (Atlantic SD 18160)	180
108 RHINESTONE COWBOY GLEN CAMPBELL (Capitol 11430)	123	142 PHOTOGRAPHS AND MEMORIES, HIS GREATEST HITS JIM CROCE (ABC ABCD 835)	120	175 THE BUTTERFLY BALL & THE GRASSHOPPER FEAST ROGER GLOVER & GUESTS (UK UKL 56800) (Dist: Phonogram)	175
109 SMOKEY'S FAMILY ROBINSON SMOKEY ROBINSON (Tamla T6-341S1)	102	143 LET'S DO IT AGAIN THE STAPLE SINGERS (Curton CU 5005)	118	176 SIMON & GARFUNKEL'S GREATEST HITS (Columbia PC 31350)	168
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113 JESSI JESSI COLTER (Capitol ST 11477)	110	147 ZUMA NEIL YOUNG (Warner Bros. MS 2242)	116	180 CATE BROTHERS (Asylum 7E-1050)	182
114 CLEARLY LOVE OLIVIA NEWTON-JOHN (MCA 2148)	125	148 BETWEEN THE LINES JANIS IAN (Columbia PC 33394)	124	181 HOT SHOT JUNIOR WALKER & THE ALL STARS (Soul S6-745S1) (Dist: Motown)	183
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118 BARRY WHITE'S GREATEST HITS (20th Century 493)	-	152 TO THE HILT GOLDEN EARRING (MCA 2183)	163	185 SHORT CUT DRAW BLOOD JIM CAPALDI (Island ILPS 9336)	185
119 TO BE WITH YOU TONY ORLANDO & DAWN (Elektra 7E-1049)	122	153 THE CHIEFTAINS (Island ILPS 9334)	153	186 PALOMA BLANCA GEORGE BAKER SELECTION (Warner Bros. BS 2905)	187
120 SAFETY ZONE BOBBY WOMACK (United Artists LA 544G)	99	154 THE HOMECOMING HAGOOD HARDY (Capitol ST 11468)	158	187 CONCERT IN BLUES WILLIE HUTCH (Motown M6 854S1)	188
121 YOU GOTTA WASH YOUR ASS REDD FOX (Atlantic SD 18157)	100	155 BACK TO BACK THE BRECKER BROTHERS BAND (Arista AL 4061)	177	188 L.A. EXPRESS CARIBOU (PZ 33940)	190
122 SWANS AGAINST THE SUN MICHAEL MURPHEY (Epic PE 33851)	152	156 MUSIC FROM THE SOUNDTRACK OF BARRY LYNDON (Warner Bros. BS 2903)	160	189 LOVELOCK GENE PAGE (Atlantic SD 18161)	186
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124 BEAST FROM THE EAST MANDRILL (United Artists UA LA 577-G)	-	158 MUSIC MAESTRO PLEASE LOVE UNLIMITED ORCHESTRA (20th Century T480)	135	191 FLAT AS A PANCAKE HEAD EAST (A&M 4537)	192
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130 BACK HOME AGAIN JOHN DENVER (RCA CPL 1-0548)	143	164 WIND ON THE WATER DAVID CROSBY/GRAHAM NASH (ABC ABCD 902)	150	197 SECOND GENERATION GAYLORD & HOLIDAY (Prodigal PLG 10009) (Dist: Motown)	197
131 LOOK INTO THE FUTURE JOURNEY (Columbia PC 33904)	141	165 KGB KGB (MCA 2166)	-	198 MICHEL POLNAREFF (Atlantic SD 18153)	200
132 SUNBURST FINISH BE-BOP DELUXE (Capitol ST 11478)	106	166 DAVID COURTNEY'S FIRST DAY (United Artists UA LA 655G)	167	199 STARCASTLE (Epic PE 33914)	-
133 HOUSE PARTY THE TEMPTATIONS (Gordy G6-973S1)	147	167 TOUCH JOHN KLEMMER (ABC ABCD 922)	147	200 ARTFUL DODGER (Columbia PC 33811)	-

ALPHABETIZED TOP 200 ALBUMS BY ARTIST

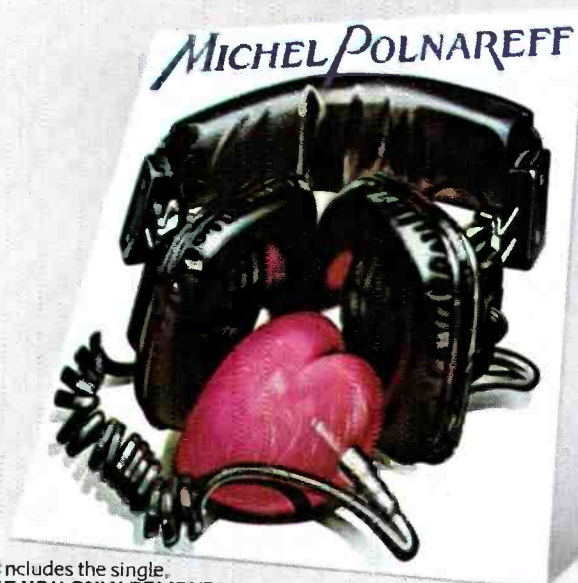
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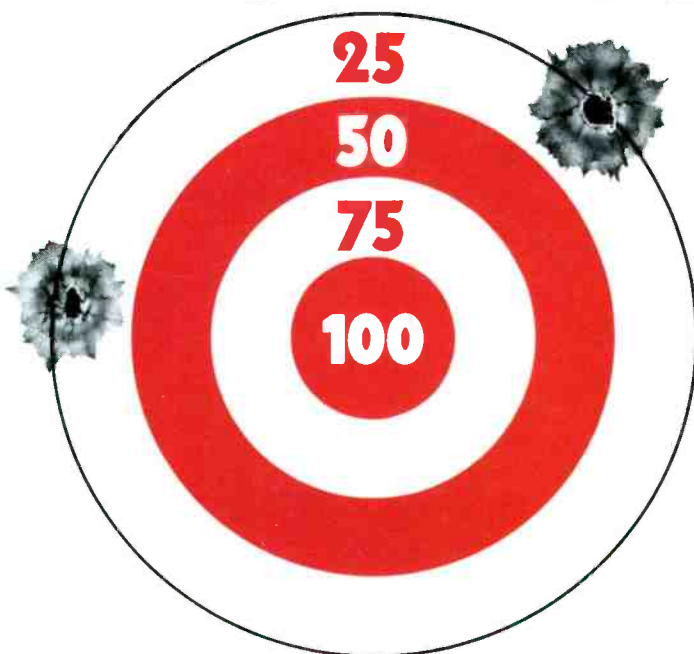
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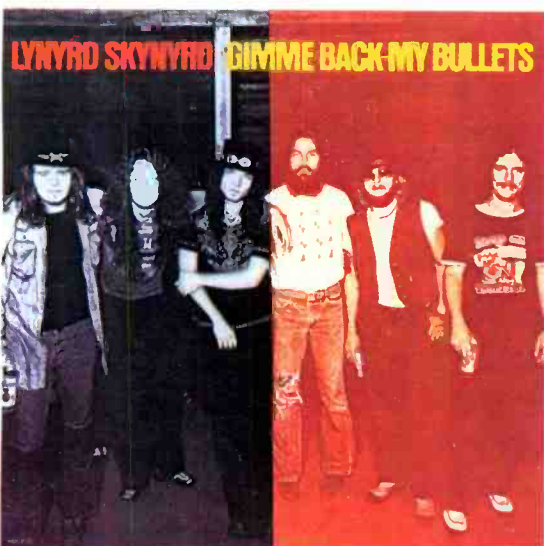
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