

CASHBOX

January 31, 1976

NEWSPAPER

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SPINNERS/20 YEARS OF EXCELLENCE

**RCA '75 Profits
Up Over 100% Over '74**
**London To Hold
Biggest Sales Confab**
**MCA Readies
Pricing Categories**
**Rubinstein Renews
Pact With ABC, Inc.**
**Columbia Garners
Top 4 LP Chart Spots**
Fat Trimming (Ed)



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CASH BOX

VOLUME XXXVII — NUMBER 37 — January 31, 1976

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*Executive Vice President**Editorial***DAVID BUDGE**
*Editor In Chief***IAN DOVE**
*East Coast Editorial Director**New York*GARY COHEN
BOB KAUS
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MARK ALBERT*Art Director*

WOODY HARDING

*Coin Machine**Chicago*
CAMILLE COMPASIO — Manager
KAREN SHENK*Circulation*THERESA TORTOSA
Manager**PUBLICATION OFFICES****NEW YORK**119 West 57th St., N.Y., N.Y. 10019
Phone: (212) 586-2640
Cable Address: Cash Box N.Y.**CALIFORNIA**6565 Sunset Blvd., Suite 520
Hollywood, Ca. 90028
Phone: (213) 464-5121**NASHVILLE**JUANITA JONES
BARBARA O'DELL
1511 Sigler St., Nashville Tenn. 37203
Phone: (615) 244-2898**CHICAGO**CAMILLE CAMPASIO
29 E. Madison St., Chicago Ill. 60602
Phone: (312) 346-7272**ENGLAND**DORRIS LAND
97 Uxbridge Rd., London W. 12
Phone: 01-749-6724**ARGENTINA**MIGUEL SMIRNOFF
Belgrano 3252, Piso 4 "B"
Buenos Aires, Argentina
Phone: 89-6796**CANADA**WALT GREALIS
6 Brentcliffe Road
Toronto 17, Ontario, Canada
Phone: (416) 425-0257**HOLLAND**PAUL ACKET
Theresiastraat 59-63, The Hague
Phone: 837700**ITALY**GABRIELE G. ABBATE
Viale A. Doria 10, 20124 Milano**BELGIUM**ETIENNE SMET
Postbus 56, B-2700 Sint-Niklaas
Phone: (03) 76-54-39**AUSTRALIA**PETER SMITH
11 Winters Way, Doncaster 3108
Victoria, Australia**JAPAN**Adv. Mgr. SACHIO SAITO
1-11-2-Chome Shinbashi, Minato-Ku, Tokyo
Phone: 504-1651
Editorial Mgr. FUMIYO TACHIBANA
1-11-2-Chome Shinbashi, Minato-Ku, Tokyo
Phone: 504-1651

SUBSCRIPTION RATES \$50 per year anywhere in the U.S.A. Published weekly by CASH BOX, 119 West 57th St., New York, N.Y. 10019. Printed in the U.S.A. Second class postage paid at New York, N.Y., and additional mailing offices.

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POSTMASTER: Send form 3579 to CASH BOX, 119 West 57th St., New York, N.Y. 10019.

cash box editorial

Fat Trimming

The industry is bustling.

It could be because CBS has the first four in the **Cash Box** chart this week. Or because RCA is happy that for them the business has really turned around and sales are double 1974's. Or maybe the amazing run of sales of John Denver product and the continuing run of Elton John. Maybe it is the positive frame of mind with which a couple of companies — London and CBS — are going into their sales conventions this week . . . All these big and little stories that thread themselves through the pages of **Cash Box** reflect something of a change of attitude within the industry.

The sense of fear that many felt and were most vocal about just under a year ago has been put in perspective and perhaps some have seen there was nothing to fear but the fear itself.

In fact the business has taken stock and more or less (there are exceptions) found itself attractive again.

With a bonus.

The housecleaning and fat trimming that went on when times looked grim before have had one result — a record business that emerged leaner than before and in better shape to take advantage of the big profits in the coming months. Perhaps doing more with less is not quite the case but there was a certifiable movement along these lines when the recession-inflation conditions (to use RCA Records president Ken Glancy's phrase) popped up.

**NUMBER ONE
SINGLE OF THE WEEK**

CONVOY

C.W. McCALL — MGM

Writers: C.W. McCall, B. Fires, C. Davis

Pub: American Gramophone/SESAC

**NUMBER ONE
ALBUM OF THE WEEK**

GRATITUDE

EARTH, WIND & FIRE

Columbia PG 33694





DOBIE GRAY
NEW RAY OF SUNSHINE

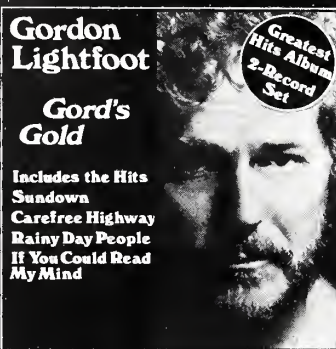
Dobie gives you the beat boy, and you can free your soul.
Lose yourself in his rock and roll and his new Capricorn single
If Love Must Go (CPS 0249)



GREATER GREATEST

Warner Bros. Records presents a special sales impact program on eight fast-selling Best-Of albums:

**Gordon Lightfoot
Gord's Gold**



Reprise 2RS 2237

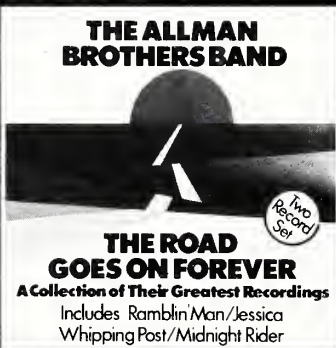
**History
America's Greatest Hits**



**History - America's
Greatest Hits**

Warner Bros. BS 2894

**The Allman
Brothers Band
The Road Goes
On Forever:
A Collection of Their
Greatest Recordings**



Capricorn 2CP 0164

**Good Vibrations -
Best of the Beach Boys**
Includes the Hit Singles: Sloop John B
Wouldn't It Be Nice/Sail On Sailor



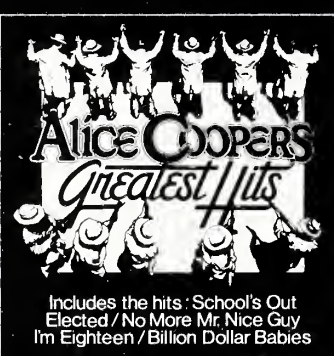
**Good Vibrations -
Best of
The Beach Boys**

Brother/Reprise MS 2223

**Seals & Crofts'
Greatest Hits**



Warner Bros. BS 2886



**Alice Cooper's
Greatest Hits**

Warner Bros. W 2803

**M.U. - The Best of
Jethro Tull**



Chrysalis CHR 1078



**Jimi Hendrix
Smash Hits**

Reprise MS 2025

Ask your WEA distributor for details about discounts, extensive advertising funds and extended dating.



MCA Account Categories Due This Week

by Gary Cohen

NEW YORK — An official announcement from MCA Records on their new account categorization and pricing plan is expected this week, according to Rick Frio, vice president of marketing for MCA Records.

Frio, who was in Atlanta for a series of

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FRONT COVER



The Spinners, who this week re-signed with the Atlantic label for another five years, have their new album, "Spinners Live" on the charts and heading for gold status. The five man group should be used to it by now because their relationship with Atlantic and also with Philadelphia producer Thom Bell has resulted in no less than nine RIAA certified gold records since 1972 when the combination of group, label and producer was organized.

Throughout the summer of '76, the Spinners will be moving into the Music Fair area with dates booked at Painters Mill, Westbury, Valley Forge and Shady Grove.

Again they should be used to this kind of schedule because manager Buddy Allen and his staff have just announced that the group is booked solidly for concert and club dates until January of next year. One of the dates they are most looking forward to is a March 1 engagement at the Latin Casino in New Jersey. That's where "Spinners Live" was recorded.

Whichever way you look at it or cut it, the Spinners are set to celebrate the bicentennial year the way they know best. Hard work, solid product and great results.

A special section devoted to the Spinners appears in this issue of **Cash Box**.

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RCA Records Profits Over 100% Over '74;

Largest In 74 Years

NEW YORK — RCA Records in 1975 more than doubled its profits over 1974 resulting in the largest volume of sales and the best profits in its 74 year history.

This statement was released by Ken Glancy, president of RCA Records for the past two years. The statement commented that "In 1975 RCA Records continued the dramatic turnaround it began in 1974."

Glancy added that "substantial sales gains were made in a period when the recession inflation condition which had hit the general US economy earlier finally affected the recorded entertainment industry, particularly in the first half of the year, and many companies had lower sales and earnings."

RCA corporate policy is not to reveal figures of individual divisions, said a spokesman. However, the RCA Corporation reported an increase of 101.2 percent in income for the final quarter of

1975 last week but the improvement was not sufficient to enable the company to show gains for the full year according to the released figures.

RCA Corp. fourth quarter net income was \$33.4 million or 43 cents a share compared to \$16.6 million or 21 cents in the same period in 1974. Sales and revenues rose by 9.83 percent to \$34 billion from \$1.22 billion. Net income for RCA Corp. however slipped by 2.91 percent to \$110 million, or \$1.40 a share, from \$113.3 million or \$1.45 a share in 1974. Sales increased by 0.37 percent to \$4.8 billion from \$4.63 billion in 1974.

Glancy's comments included praise for new talent acquisition on its own labels and RCA distributed labels that "made the difference between an ordinary year and the banner sales and profits of 1975. The impetus which built up throughout the entire company during 1975 and which resulted in improvements in domestic commercial operations, club sales, custom label sales and foreign operations, gives the company a solid

base for entering its diamond jubilee anniversary year."

RCA sales were spearheaded by domestic sales passing the 100,000,000 mark by John Denver who earned three gold singles and three gold albums during the year, the re-emergence of Jefferson Airplane/Starship, David Bowie (four gold LPs), Charley Pride (two gold LPs) and Elvis Presley (his 21st gold LP). In the country field, the label received five major awards out of 10 awarded, scored with Morris Albert and Silver Convention, first time out on RCA distributed labels and acquired distribution rights to Norman Granz' Pablo label. RCA also reactivated the Bluebird label during the year, and signed Vladimir Horowitz.

Adding to RCA's sales gains were LPs from Lou Reed, Pure Prairie League, Main Ingredient, Faith, Hope and Charity, Roger Whittaker, Kinks, Tomita, Cleo Laine, Jack Jones, Perry Como and Henry Mancini.

ABC, Rubinstein Sign New Pact



LOS ANGELES — An American Broadcasting Company, Inc. statement last week confirmed industry speculation that Jerry Rubinstein has signed a long term contract as chairman of the board of

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Move To Tape, Indie Distrib Stressed At London Confab

NEW YORK — During the three day sales conference — the biggest in London Records history — the label's entry into tape distribution will be spotlighted and the company's continuing move into independent distribution stressed.

The conference, which started Sunday at the Warwick Hotel, contained a "declaration of independent distribution" from Herb Goldfarb, vice president of sales and marketing for London, and followed an earlier announcement by the label of the closing of its New York branch, London Records Distributing Corp., in favor of exclusive distribution of London product in the New York and New Jersey areas by Alpha Distributing Corp.

Pointing out that the label had been moving more and more into independent distribution, Goldfarb noted, "Alpha's appointment is a continuation of London's commitment to concentrate on its own

artists, product and subsidiary labels."

Opening remarks will be made by London president D.H. Toller-Bond.

At the close of the evening the label will host a screening of the Bloodstone film, "Train Ride To Hollywood," for those attending the conference.

But the main thrust of Sunday's opening of the conference was the entry of the label into tape distribution and a special demonstration of cassettes was planned. From Tuesday until Thursday a special suite in the hotel will be open to invited guests for further examination of the London product while on Monday four London teams will demonstrate the full range of tape product following a product demonstration.

Attending the conference will be 150 record distributors, district managers, sales and promotion managers, field personnel and key executives from London's home office.

London's a&r vice presidents will be in

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SPINNERS RE-SIGN WITH ATLANTIC — Atlantic Records group the Spinners have been re-signed to a five-year exclusive worldwide recording contract with the label. The Detroit-based group has had nine RIAA gold records since their relationship with Atlantic and producer Thom Bell began in 1971. Shown above at the signing are (l to r) Jerry Greenberg, president of Atlantic Records, Spinners manager Buddy Allen and Atlantic senior vice president Henry Allen.

Columbia Holds Top 4 LP Spots

NEW YORK — On this week's **Cash Box** top 100 albums chart, the top four positions are held by Columbia albums, with Earth, Wind & Fire's "Gratitude" in at #1 with a bullet, "Chicago's Greatest Hits" at #2, Paul Simon's "Still Crazy After All These Years" holding down #3 with a bullet, and Bob Dylan's "Desire" moving into the bulleted #4 slot.

Paul Simon's "Still Crazy" has been on the chart for 15 weeks, in the top ten for 13 of these, with a recent resurgence coinciding with the success of the single (from the LP), "50 Ways To Leave Your Lover," bulleted at #3 on the pop singles chart. The "Chicago's Greatest Hits" package has been on the chart 10 weeks, and only this week went to #2 after holding the #1 spot for seven consecutive weeks. "Gratitude" by E.W&F has been charted for 9 weeks, and this is its first time in the top spot. The group also has the #9 bulleted pop single, "Sing A Song." Completing the top four, Dylan's "Desire" is only in its second week on the chart, having debuted last week at #27 with a bullet.

ELTON JOHN

The New Single

I Feel Like A Bullet
(In The Gun Of Robert Ford)



Grow Some Funk Of Your Own

MCA-40505

Available exclusively on
MCA RECORDS

Uttal, Private Stock And The 'Album Image'

by Eric Rudolph

NEW YORK — Larry Uttal, president of Private Stock Records, has always been known in the business as a "singles man." When he was president of Bell Records, he decided at one point that it was time that the company received some recognition for the large number of albums they were selling. Just when this album image campaign was in full swing, Bell suddenly was in the unique position of having the number one, two and three singles on all the trade charts, and the album image was destroyed.

Uttal says, however, that this did not greatly upset him.

Uttal is still known as a "singles man," and Private Stock as a singles company. Sixteen of the 35 singles released by the 18 month old company have charted, and two, Frankie Valli's "My Eyes Adored You" and Dickie Goodman's "Mr. Jaws" have gone gold. What is less widely recognized, according to Uttal, is that four of the company's eight albums have also charted.

Uttal is now expanding the label's album operation, with three major album releases planned for the near future. Until now, Private Stock has not released an album unless there was a single working to create demand for it. This is the policy he more or less followed at Bell, along with not shipping quantities of albums where there was not sufficient demand. However, two of the upcoming album releases will be out before a single. While Uttal declined to name these artists, one is an established personality new to recording and the other is a group made up of three singers and guitarists from three rock "supergroups." The third artist is a newcomer. Says Uttal "with artists like these, we can't miss."

Uttal says that he follows standard a&r procedure in order to find new talent. "I personally listen to every tape that comes in, I'm there on Saturday and Sunday listening. It drives me crazy, but it works." In light of these procedures, the way that Uttal came upon the first Private Stock gold record does not conform to standard a&r practice. Uttal says that he was going to be in LA for a weekend and called Bob Crewe, who Uttal had worked with when Crewe was producing Mitch Ryder and had his own labels. Uttal called Crewe and told him that while he was going to be in LA he wanted two things. "One, I told him that I wanted a diner party in my honor, because I figured he owed me that, and the other thing was a hit record." The party took place and Crewe played Frankie Valli's "My Eyes Adored You," a record that had been turned down by Motown, and which Crewe had bought back. Crewe's lawyers were at the party and Uttal made the deal right there. As Uttal tells it, no one believed in the record until it was number one. He says that the record was released in Oct. and was number one in March. Uttal subsequently acquired the Four Seasons catalog and the services of Valli for "about four more years."

When Uttal left Bell to form Private Stock, he made no attempt to take any Bell artist with him. He was advised by his attorneys that had he signed a Bell artist whose contract was up at the same time as Uttal's Bell contract, it might appear that he had set the contracts up to co-terminate. Uttal says that Tony Orlando's contract was up within a very short time of his, but he felt that "no artist was worth a lawsuit." In starting a new company Uttal wanted "everything to be positive."

Several artists who Uttal signed at Bell have gone on, since his departure and

the subsequent takeover of the company by Clive Davis, to become hit acts, namely Barry Manilow, Melissa Manchester and the Bay City Rollers. "I think that



JAY BLACK IS BACK — Singer Jay Black (l) is welcomed to Private Stock Records by Larry Uttal (r), president of the label. Private Stock has just released his new single, "Every Time That You Walk In The Room," which was produced by Bob Montgomery who produced "Rocky" by Austin Roberts. The song was written by Jackie DeShannon and marks the first time that Black has recorded in Nashville.

Clive Davis has done a tremendous job in making that company one of the hottest in the business," said Uttal, adding, "I'd like to have some of his artists. We laid the groundwork for Manilow and Manchester, and I'm sure we could've done as well with them given the time."

Private Stock is distributed independently and Uttal is very happy with his setup. "There are a lot of hot companies using independents, and they're doing a good job." Asked if five years from now he thought he would still be independent, Uttal said "Three and a half years from now, yes, five years from now I can't say. If Columbia were to come up to me and say 'here's 25 million dollars' I'd say, take it, it's yours."

Asked if he had any plans to expand into the country or black fields, Uttal replied that he had no plans for country records, but that he would go into black music when he found the right producer, artist and material. That could be tomorrow, or a year from now."

Current priority projects at Private Stock, according to Uttal, are the "Scotch On The Rocks" single and album by the Band of the Black Watch, and a new Austin Roberts release. There is a new Frankie Valli single being taken from his album, and the first single by Jay Black has just been released.



UNIVERSE CITY — Universe City, whose debut album of the same name will be released in February by Midland Records, are shown above with Midland president Bob Reno (left) and the group's attorney Larry Phillips (right).

All Platinum: First Steps With Chess' New LPs, Repackages

by Ian Dove

ENGLEWOOD, N.J. — A new album by Solomon Burke and repackaging of product by Ramsey Lewis, Muddy Waters, Howlin' Wolf, Minnie Riperton and the Ovations, for release early February, are among the first steps taken by All Platinum in the continuation of the Chess label.

Last year All Platinum purchased the Chicago-based blues-r&b-gospel line founded by the Chess brothers from GRT for "a million dollars," said Barbara Baker, vice president and general manager of All Platinum. "With guarantees paid out it made the overall purchase price around \$2 million," she added. "I believe that GRT paid around \$6 million for the label six years ago. For us it was a sensible buy — it has solidified our efforts."

"All Platinum was predominately a production nucleus for its own artists. But we lacked one thing, which was basically a catalog of LPs. Having the immense catalog of the Chess and Checker labels at our disposal can only enhance All Platinum."

One of the first tasks facing the All Platinum company, run by the husband and wife team of Joe and Sylvia Robinson, was "whittling down the artist roster," according to Ms. Baker, to those with star potential.

Burke's album is the beginning of the new approach that All Platinum are taking with Leonard Chess' label. Other artists whose product will appear under the Chess logo via All Platinum include Chuck Berry — long a mainstay in Chess — Etta James, the Ovations and the Dells.

The Dells are somewhat of a special case, being licensed through All Platinum to Phonogram/Mercury.

In terms of repackaging, All Platinum hope to release anything between 30 and 50 double album sets by established and unknown Chess artists. The label is bringing in personnel from Europe, on a one shot basis usually, to work in the Chess archives and suggest suitable re-issue and repackaging programs.

Says Ms. Baker, "For instance we have acquired some solo material from GRT that they did with Minnie Riperton that we will mix and match with Minnie's work with Rotary Connection — to appear as a double package. We have discovered tapes done by Freddie Fender that were never issued, also material from Bo Diddley — a lot of unissued versions in the

archives that we are certain will become collector's items."

New material from Chess artists via All Platinum includes — apart from the Burke album, to be titled "Back To My Roots" and released following a single pulled from the album — an album from Chuck Berry who has been working in both the All Platinum studio and his own in St. Louis. Etta James will also record at Englewood and the Ovations' lead singer Lewis Williams is also readying his first solo album.

According to Ms. Baker the policy at All Platinum will be to give the Chess artists the "same kind of relationship that the Platinum artists have with the company — where the artist has something to say about what he's doing."

Missing from the Chess-All Platinum alliance is blues artist Muddy Waters who announced last week that he was seeking other label pastures. Said Ms. Baker: "Other companies wanted to give the man something — he had one year running on his Chess contract — and we were not in the position to give him the kind of front money he wanted. It was an amicable parting and we wish him the best of luck in the future."

With regard to overseas, All Platinum, says Ms. Baker, are "living with the licensees that had contracts with GRT. We are honoring those, although, of

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Retail Ads 2.3 Billion In 1974

NEW YORK — The country's top 50 retailers, led by Sears, Penney and Ward, spent an estimated \$2.3 billion on local and national advertising and promotion in 1974, according to a recently published study in Advertising Age. The advertiser list, compiled from various sources, is divided into two categories: general retailers and supermarkets. The top 25 general retailers spent an estimated \$1.7 billion on advertising and promotion out of a total \$56.4 billion in sales in 1974, up from \$1.6 billion spent on \$52.5 billion in sales for 1973. The 25 leading supermarkets (in sales) spent \$614 million on advertising and promotion on \$48 billion in sales, an increase from \$44 billion in sales and a \$610 million expenditure in 1973. No breakdowns were included on what categories received what percentage of advertising support, but profit and volume conscious mass merchandisers in the past have given considerable support to records and record departments.

The largest retail advertiser, according to the survey, was Sears, who spent \$487 million on \$13 billion in sales, followed by J.C. Penney, with \$156 million spent on \$6.9 billion, and Kresge, with \$137 million spent on \$5.5 billion in sales. Other retailers and their advertising expenditures and sales include: Wards \$186 million on \$4.6 billion; Woolworth, \$90 million on \$4.1 billion; Federated Department Stores, \$115 million on \$8.2 billion; W.T. Grant, \$62 million on \$1.7 billion; May Company, \$57 million on \$1.6 billion; Allied Stores, \$47 million on \$1.5 billion; Gamble-Skogmo, \$30 million on \$1.4 billion; Dayton-Hudson, \$32 million on \$1.4 billion; Associated Dry Goods, \$42 million on \$1.3 billion; Zayre, \$28 million on \$1 billion; Vornado, \$27 million on \$893 million; and Cook United, \$15 million on sales of \$446 million.

Gifts, No Receipt Transactions Alleged At Brunswick Executives' Trial

NEWARK, N.J. — The trial of Brunswick and Dakar Records president Nat Tarnopol, plus five of his employees entered its second week last week with evidence being given for the prosecution by Edward Hurley, former sales assistant with the Brunswick label; Max Cooper, an independent record distributor; and Paul Cohen, manager of a one-stop in Richmond, Virginia.

Tarnopol and his executives Peter Garris, Brunswick/Dakar sales manager; Lee Shep, production manager; Carl Davis, Chicago director of artists; Melvin Moore, promotion director; Irving Wiegman, bookkeeper and a Manhattan salesman and associate of the two labels, Carmen DeNoia, appeared in the federal court, accused by assistant U.S. attorney Thomas Greelish of "raising more than \$371,000 through illegal sales of records — termed "black market sales" by Greelish — and using part of this sum as bribes for disk jockeys.

Hurley, the government's first witness, told the court that he was fired from Brunswick in March, 1974 after being with the company for three years. He faced Tarnopol's lawyer Peter Parcher who claimed that Hurley had concocted stories concerning the "black market" sales of records to avoid prosecution himself.

Hurley claimed he had arranged for the delivery of such items as dishwashers, golf clubs, tape recorders, home entertainment centers, sets of luggage, blenders, cameras and, in one instance, a trash compactor to various people including radio station employees in New York, retail record managers, and sports broadcasters and players. Records from Brunswick and Dakar were allegedly shipped to an exporter — Cardinal Export in New York — in exchange for these items and merchandise was allegedly also exchanged with Double B Records and Tapes in Freeport, Long Island.

Entered into evidence were Hurley's personal records, claimed to be of these transactions, and these records were stated by the prosecution to name the Brunswick executives who ordered the merchandise. The prosecution claimed correlation between the invoices for the merchandise and Hurley's own records — a fact disputed by the defense, heatedly.

Tarnopol's attorney, Parcher, stated that the records kept by Hurley were manufactured to protect himself, and maintained that no real proof existed that such merchandise had ever been delivered.



WAILING WONDER — Stevie Wonder (l) and Bob Marley (r) are seen together onstage at a special concert in Jamaica late in 1975. Marley and the Wailers will have a new Island studio album in the spring in addition to an international tour.

The defense stated that Hurley was a former employee of the Decca Recording Company and asked him, in cross examination, if he had ever sold disks in a straight cash transaction without receiving receipts. Hurley said he had not.

Hurley admitted to the defense to acquiring personally some \$8,000 worth of merchandise in these dealings and further stated that he was not authorized to do so by anybody in the Brunswick organization. The defense alleged that Hurley acted out of "resentment" and "jealousy" towards the other executives at Brunswick because he had been fired from the company.

Hurley denied this.

Next on the stand was Max Cooper, an independent record distributor working in the New York and New Jersey areas, under the name Max Cooper, Inc. He stated that he had obtained product from the Brunswick organization at \$1.50 per LP, a much lower price than usual, he testified.

No receipts were given for these transactions, he stated, alleging that on several occasions he had observed Tarnopol "putting the money in his pocket."

The defense asked Cooper if he had engaged in this practice with any other record label.

Cooper said that he had, naming Avco and All Platinum, and later admitted cash deals with Gemini One Stop and Percep-

tion Records. Total cash deals that Cooper admitted to with Gemini amounted to about \$1,100, he said. In the government's re-examination it was disclosed that Cooper did receive receipts from Gemini, and Cooper went on to say that while his cash deals with Brunswick amounted to thousands of dollars, he had never received a receipt from Tarnopol.

Parcher asked: "Did you ever ask for one?"

Cooper: "No."

The third prosecution witness was Paul Cohen, who ran Pat's One Stop in Richmond, Va. between 1971 and 1972. Cohen stated that he became acquainted with Hurley when Hurley was employed making survey calls for Brunswick.

He described the substance of an alleged telephone conversation: "We made a deal on a cash transaction at a better price than what we paid through billing," he said, adding that Hurley had bypassed the one stop's normal distribution channels for ordering Brunswick and Dakar product in the Washington area.

Cohen testified that he traveled to New York to pay the \$1,000 agreed on in the transaction in ten \$100 bills. He received no receipts when he gave the money to Tarnopol, who counted it and allegedly "put it in his pocket."

Cohen said he had no further dealings of this nature with Brunswick.

The trial continues.

UA Launches Intensive Blitz For Singer/Writer Courtney Label Effort Termed 'All-Out' By Executive Staff

by David Budge

LOS ANGELES — When it comes to generating excitement at a record company, it would seem that United Artists' new singer/songwriter David Courtney is setting a record for intensity. Courtney, best known in the past as a writer for Leo Sayer and Roger Daltrey, is now represented by his debut solo album, "First Day" and is, according to the label's executives, an extremely high priority. Why should Courtney merit an above average effort? For one thing, his music is different enough to demand special treatment. It doesn't fit neatly into the established categories of classifications and thus doesn't lend itself to formulas. Courtney has entrenched himself as a tastemaker in Britain and is consequently part of that country's ultrahip pop scene. The UA braintrust feels, however, that his apparent FM appeal in this country can easily be converted to wholesale pop success on an AM level and hence is sparing nothing to break him.

United Artists' president, Al Teller felt certain about Courtney's potential from the first time he heard the artist's rough tapes last year. His commitment included a rare preliminary pre-release preview for selected press at UA's Los Angeles headquarters. Speaking in calculated superlatives, Teller told **Cash Box**:

"David Courtney's reputation as a brilliant innovative writer and producer is well-known. His work with Leo Sayer and Roger Daltrey speaks for itself. When I heard David's debut album for the first time, it was obvious that his extraordinary talents are not limited to writing

and production.

"I'm confident that David Courtney will emerge as a major artist. He's definitely an original."

It's the originality that UA is stressing and the label feels that an all-out commitment is required to get Courtney the initial exposure necessary. The excitement is not one-sided, however. Dan Alvino of UA's sales department claims that 95,000 tapes and albums were ordered in advance and indicates that the company has "done everything" on Courtney's behalf: "We created a 5 foot high David Courtney stand-up for in-store display, a poster, a circular mobile and an easel for window displays. We've done everything imaginable for this great new artist."

UA promotion exec, Stewart Sank, told **CB** that his department is carrying out a three-phase operation including an advance mailing of 150 test pressings to key radio personnel, a follow-up 'total' dj mailing (a total of 2000 copies to AM, progressive and college jocks) including bios, press kits as part of a radio promotional blitz, and an in-person promo tour in which Courtney will visit the northeast U.S. in February.

Allen Levy, publicity director for UA savors the chance to work with Courtney. He told **CB**:

"David Courtney is an interesting man who creates fascinating and important contemporary music. He is a publicity natural, not only because of his increasingly influential role in British pop circles, but because of his cogent and perceptive view of the entire music

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AFM, NEC Resolve Rider Conflict

NEW YORK — An agreement has been reached in the long-standing dispute between the American Federation of Musicians (AFM) and the National Entertainment Conference (NEC), according to spokesmen for both groups.

The dispute centered around a rider which the NEC, an educational service organization of student and professional activities programmers which has developed a cooperative booking system for colleges and universities, had begun attaching to AFM contracts several years ago.

According to Thomas Matthews, chairman of the board of the NEC, the "extensive" rider concerned "things such as no shows and late arrivals, which were frequent on the rock concert scene of the late sixties and early seventies. We still feel that the rider was the right thing at the time."

The AFM found that this rider created, according to a spokesman, "a wide gap in terms of what the colleges were willing to sign and what AFM members were willing to work under." The spokesman continued that the contracts had been "emasculated" as far as "safeguards" for the artist were concerned.

According to Matthews, the AFM began instructing agents not to sign the contract with the NEC rider attached, and the NEC filed a suit, which was turned down, then appealed by the NEC, with the appeal also being turned down.

Matthews said that the AFM then inquired as to whether the matter might be settled out of court.

A series of "unpublicized meetings of top officials" of both organizations began two years ago at the AFM headquarters in New York, according to that organization. The result of these meetings is a new contract form which is acceptable to both the AFM and the NEC.

An official statement, attributed to Matthews and Hal C. Davis, president of the AFM says "both organizations now look forward to a cordial and mutually beneficial relationship. Communication between the AFM and the NEC is excellent, and we plan to keep it that way."

On Jan. 16, Davis and other AFM officials joined Matthews for a video-taping of a program describing the new arrangement and explaining the contract forms to be used henceforth by NEC schools in booking AFM members. The program will be made available to NEC member organizations, Matthews said, and will be shown at seminars and conventions.

David Bowie: RCA Album, Tour

NEW YORK — RCA recording artist David Bowie has just released his tenth album for the label, "Station To Station," as well as a single, "Golden Years." He will begin a 33 city tour on Feb. 2 in Vancouver and finish on March 26 at Madison Square Garden in NY.

Music House: RCA Deal

NEW YORK — RCA Records has entered into a production agreement with Richard Lavsky, owner of The Music House, music production company with a single by singer-writer Neal Rosen-garden, "Hold On" as the first project under the deal.

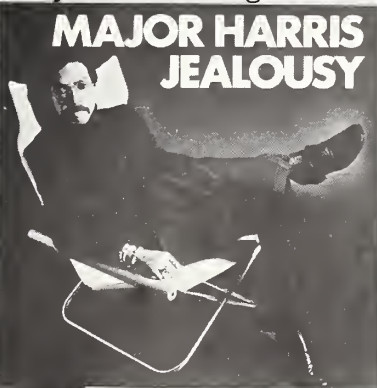
"JEALOUSY"^{SD 18160} IS GOING TO MAKE A LOT OF PEOPLE SEE GREEN



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Because "Jealousy" is an exciting new album everyone is going to love.

On Atlantic
Records &
Tapes. 



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 A Warner Communications Co.

Executives On The Move

Ed O'Loughlin Named Vice President of Midland — Ed O'Loughlin has been appointed vice president of Midland Music International and affiliated companies, which includes Midland International Records and Midsong Publishing. He joined Midland at its inception in 1973 as general manager, his most notable credit being producing Carol Douglas' "Doctor's Orders." Previously, he was general manager of the Buddah Publishing Companies, and professional manager of publishing at RCA's Sunbury/Dunbar Music.

Pete Johnson New WB Director of General Managers — Pete Johnson has been appointed director-general managers, it was announced last week by Warner Bros. Records president and chairman of the board Mo Ostin. "In the past year, the company's general managers have become increasingly important," Ostin said. "Johnson will add to their strength with his experience in Warners' artist and repertoire and creative services departments." Warners' general managers work with the company's artist roster, helping to provide recording direction and to coordinate the company's creative, promotional and marketing efforts for each artist, in addition to scheduling record releases. In addition to his responsibilities in the general management area, Johnson will work closely with the artists and repertoire department.

Columbia Appoints Two To Product Management — Ron McCarrell has been appointed to the position of director of product management and Dick Wingate has been appointed associate product manager for Columbia Records. McCarrell joined Columbia as a writer in the publicity department and moved to the position of manager of college promotion in July of 1972. Wingate was formerly director of east coast promotion for Janus Records in New York.

Wilson Named Warner Bros. Nashville a&r Chief — Veteran country producer, songwriter and performer Norro Wilson has been named a&r director for Warner Bros. Records, Nashville. Wilson will be involved in record production, talent acquisition and overall supervision of all Warner Bros. recording activity in Nashville. Wilson will be working closely with Warners' current country team which includes Burbank-based director of country music Andy Wickham and country sales head Lou Dennis, as well as Nashville general manager Jonathan Fricke. Prior to his Warner Bros. appointment, Wilson served as vice president of Gallico Music Corp. and was general manager of Al Gallico's Nashville office. His first project with Warner Bros. will be a new Debbie Hawkins single.

ATV/Pye Records Names Reckson-Cohen — Arlene Reckson-Cohen has been named national director of a&r for ATV Records Incorporated. With the appointment, ATV claims the first instance a woman has achieved this position in an American record company. ATV is the American operating arm of Pye Records of England. Ms. Reckson-Cohen most recently was a&r administrator at ATV, previously having been employed in an executive capacity at New York's Record Plant Studios.

Susan Ostman National Ad Director At E/A/N — Susan Ostman has been named to the post of director, national advertising by Joe Smith, chairman of Elektra/Asylum/Nonesuch Records. In her new position, Ms. Ostman will coordinate all national trade and consumer print, and will develop and direct placement of radio spot advertising for the company. Since joining Elektra/Asylum/Nonesuch in 1973, Ostman has been assistant to Jerry Sharell, vice president in charge of the international division and advertising and artist relations.

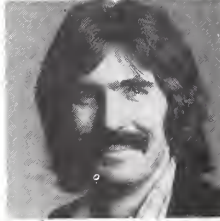
Layton Moves Up In MCA Field Operation — Stan Layton has been promoted to vice president/field operations for MCA Distributing Corp., announced Sam Passamano, vice president/sales. Layton, who has been director of field operations since September, had been MCA's district manager in Los Angeles for the two years prior. Layton will be responsible for the coordination of sales policies and procedures between field sales offices and the national office of MCA.

Skopp To Kirshner Entertainment — Roberta Skopp has been named to the newly created post of director of publicity and artist relations for Kirshner Entertainment. For the past two years Ms. Skopp has been on the editorial staff of Record World and before that worked for both Evolution and Bell Records.

Far-Out Appoints Epstein To Head New East Coast Office — Steve Epstein has been appointed director of east coast operations for Far-Out Productions, it was announced last week by co-principals Jerry Goldstein and Steve Gold. He will headquarter at Far-Out's new east coast office in Ambler, Penn. Epstein previously served as national promotion director for WMOT Productions in Philadelphia.



Ed O'Loughlin



Ron McCarrell



Dick Wingate



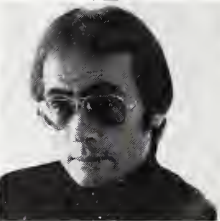
Norro Wilson



Arlene Reckson-Cohen



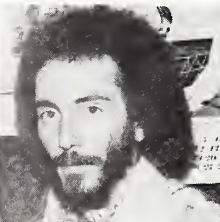
Susan Ostman



Stan Layton



Roberta Skopp



Steve Epstein

Major Piracy Action In N.C., Mich.

NEW YORK — Anti-piracy developments last week included settlement of major cases in N. Carolina and Michigan.

Eight record companies have been awarded a quarter of a million dollars in a consent judgment resulting from an action brought against Eastern Tape Corp., Super Hits, Inc., Sound Duplicator Service, Inc., Jerrold H. Pettus, the principal of the three firms, and a number of other corporate entities under his control. All the defendants were alleged to have duplicated and sold pirated versions of plaintiffs' sound recordings. The judgement culminated several years of litigation begun by the plaintiff record companies — United Artists, Capitol, CBS, MCA, Atlantic, Elektra, RCA and Warner Bros. — in 1970. In 1972, a permanent injunction was entered against the defendants, at that time one of the largest pirate tape operations in the southeast. The defendants were later found in contempt of the injunction. Pettus received a 20-day jail sentence, and approximately 180,000 pirated tapes were ordered destroyed.

In Michigan, damages in the sum of \$120,000 have been awarded to A&M Records, CBS, Tammy Wynette and Johnny Cash in a final court judgement in their action against MVC Distributing Corp. and Sicom Electronics, pirate tape operations that had been doing business

in Livonia and Plymouth. In its final judgement a Federal District Court noted that "the defendants had repeatedly evaded compliance with (our) order for an accounting . . ." and that defendants have also defied the court's injunction by effecting the dissolution of MVC and had encumbered and dissipated the assets of the other defendant, Sicom Electronics. In addition to prohibiting the unauthorized duplication and sale of recordings owned by the plaintiff companies, the court also permanently enjoined the defendants' use of the names of the two artists who were plaintiffs in the action.

In another development, a man convicted of six counts of copyright infringement in the first jury trial ever held on the issue in Federal District Court in Columbia, S. Carolina has been sentenced to a two-year suspended jail term and fined \$5,000. The defendant, Charles V. Jemal, owner of Bozo's Tape Store in Myrtle Beach, was found guilty in Dec. of illegally duplicating copyrighted tape recordings.

Economy Line Deal With Buddah Group

NEW YORK — Countrywide Tape and Record Distributors has signed a long term licensing agreement that gives Countrywide exclusive rights to all deleted product of the Buddah group.

Buddah product will be repackaged for release on Kory Records, the economy line label set up by Countrywide.

"Buddah Records is the first major label with whom we have pacted for product for the economy label," said Countrywide president Stan Sirote.

New Orleans Site For Musexpo '76

NEW YORK — The Fairmont Hotel in New Orleans will be taken over as the official site for Musexpo '76 from Sept. 8-11 housing all exhibits, functions and participants.

Musexpo president Roddy Shashous stated: "For our second annual Musexpo we are adapting our initial show format into a better one, having learned our mistakes and good points from first hand experience."

The first Musexpo was held in Las Vegas and attracted more than 3,000 attendees from 650 companies in 35 countries, stated Shashous.

Shashous announced that the "high ceilinged convention hall atmosphere" has been changed at the Fairmont where Musexpo will take place in a "more intimate, plush carpeted ballroom area." Furnished office booths on several floors, soundproofed, will be available, hotel listings will be made available from the official opening time and attendees will be based in one central hotel instead of being scattered around the general Musexpo area.

Reservations, said Shashous, are "well ahead of where they were last year at this time."

Other facilities to exhibitors include a hospitality and information center, trilingual hostess and secretarial pool, pr and press facilities, an exhibitor services booth for last minute changes, 24 hour security, technical assistance services, telex, postal boxes for attendees, airline reservation, bank and foreign exchange facilities, tape duplication facilities and VIP clubhouse lounge area.

Companies can register for Musexpo '76 for \$400 but send as many personnel as they like. The Las Vegas Musexpo was a straight \$275 per person. Unfurnished booths at the Fairmont rent for \$1,500 while the closed furnished offices go for \$1,750 and 150 will be made available.

While Shashous admitted that the Musexpo in Las Vegas lost money he stated that from a questionnaire he sent out to 3,000 attendees from the 40 percent return, 70 percent said that they did business at Musexpo.

Newmark Bows Ed II

NEW YORK — ED II Productions, Inc., a record production company, and Live Music Publishing Corp., has been formed by Ed Newmark. Newmark indicated that he is currently in production and is screening artists, writers and material for both companies. The firm is located at 299 Park Ave., NYC.



HELEN REDDY'S TWIN GOLD — Helen Reddy was presented with two RIAA certified gold albums during taping of "The Midnight Special" NBC-TV show by Don Zimmermann (left), Capitol's senior marketing vice president and Bruce Wendell (right), Capitol's national promotion manager. "Helen Reddy's Greatest Hits" LP received gold record certification in Dec., 1975 and her "No Way To Treat A Lady" album garnered million-seller status the next month (1/19/76).

Garcia. "Reflections"

A unique work by the virtuoso of the rock guitar,
"Reflections" features Jerry Garcia with The Grateful Dead
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Need For Modern Copyright Brings Royalty Into Focus

by Rebecca Moore

WASHINGTON, D.C. — Politics make strange bedfellows, the saying goes, and the need for a modern copyright bill, in line with international standards and current economic reality, has thrown together the interests of librarians, jukebox owners, restaurateurs, broadcasters, and the record industry.

No floor fights are expected when the full Senate takes up consideration of the copyright revision bill in executive session. And Passage of S.22 within the next two or three weeks seems to be a foregone conclusion, since it does not differ substantially from a 1974 revision bill passed by the Senate 70-1.

Yet underneath the dispassionate legal language of S.22, reported last November by the Senate Judiciary Committee, bubble several conflicts which will undoubtedly boil over into House consideration of copyright revision.

The conflicts within the music industry center on the overall increase in royalties. These increases will be effected by several key changes:

- Revoking the jukebox royalty payment exemption and putting the \$8 per box compulsory license under periodic review;
- Raising the mechanical royalty rate from the current 2¢ per song to 2½¢ per song;
- Providing copyright liability to commercial establishments that transmit broadcasts of copyrighted material; and
- Establishing a copyright royalty tribunal with the power to review and raise royalty rates.

Repealing the jukebox exemption has been discussed for at least forty years, ever since jukeboxes became big business with the big bands. No one foresaw the development of the industry when the original exemption protecting small time nickelodeons and player pianos was written into the 1909 law.

As early as 1958 the Senate Judiciary Committee reported a bill to repeal the exemption, and every bill since then has included repeal.

In its 1958 bill the Senate proposed \$19 per year compulsory license for each machine. That figure was cut to \$8 by jukebox operators, the copyright register and Congressional representatives during negotiations over a 1967 House revision bill. The House passed the bill and the \$8 fee that year, but the Senate did not act.

Although the jukebox industry doesn't object to the \$8 fee, it vigorously opposes placing the fee up for periodic review by the copyright royalty tribunal. The industry, comprised of independents, could be hard hit by the \$8, however. Owners have argued that they

already pay royalties when they buy the records for the machines. They point to the 1974 demise of Wurlitzer as just one indication of a declining trade. With discos, muzak, tapes and radio re-transmissions on the rise, they may be right.

Another provision in the bill which will make changes no one can yet predict — although both sides on the issue have certainly tried — is the raise in mechanical royalties. The bill originally introduced by Senator McClellan last January included a 3¢ raise, as passed by the Senate the preceding year.

While music publishers argued that 2¢ in 1968 was 6.1 percent of an album's list price, and 2.8 percent in 1975, music industry spokesmen and consumerists claimed that the 50 percent increase, from 2 to 3¢, would be inflationary because of the dramatic rise in record sales.

One of the hottest debates was over whether the mechanical royalty was in fact a ceiling or an established rate. Publishers said it was merely a guideline, and that the average royalty payment was 1.6¢. Record industry people, on the other hand, claimed that 85 percent of payments had been in fact 2¢, with an additional 10 percent being over 2¢ for songs longer than two minutes.

After both sides presented a mountain of statistics to support their divergent viewpoints, Senator Tunney proposed a compromise: 2½¢, an increase over the present rate, but a reduction from the proposal.

An RIAA spokesman said he was gratified that the committee reduced the proposed rate: "But we will continue to work on the issue in the House. . . . This is the primary legislation we are concerned with." The spokesman noted, however, there is intense pressure in Congress to support the increase.

If the raise in the mechanical royalty rate will benefit music publishers and copyright owners, so too will a provision which indirectly reverses last summer's Supreme Court decision on the Aiken case. In that instance, the court decided in favor of Aiken, a Pittsburgh restaurant owner, who claimed he need not pay royalties for amplifying radio broadcasts for his patrons.

Under S.22 the court would have decided differently. The clear intent of the bill, according to the Senate committee counsel, is to make owners of commercial establishments liable by compulsory licensing.

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MORE BAY CITY GOLD — On their most recent visit, the Bay City Rollers stopped up at Arista Records' offices to receive gold record plaques for their first album released in this country, "Bay City Rollers," which was certified gold by the RIAA recently. Shown above are Rollers Alan, Les, Derek, Eric and Woody with Arista president Clive Davis.

House Expected To Act On Performance Royalties

by Rebecca Moore

WASHINGTON, D.C. — One issue the Senate will not debate when it considers the copyright revision bill in the next few weeks is performance royalties. Everyone, from the senators and their aides, to the broadcasters and their chief antagonists, the unions, is looking to the House and waiting for its verdict on the question of royalties for the artists and producers of sound recordings.

"It depends on the House," said Ralph Ullman, legislative aide for Senator Hugh Scott (R-Pa.), Senate sponsor of the performance rights bill, currently not included in the copyright revision package. "We shouldn't expend the effort if the House doesn't act," he continued, "but we expect the House to act."

Agreement was made last fall not to push the Senate on the issue, according to Jack Galodner, AFL-CIO's representative for the professional unions. Ullman noted that there had been no pressure from either the unions or the broadcasters. "They understand our tactics," he remarked.

The 1974 anti-piracy law gives records partial copyright protection by making it illegal to duplicate sound recordings without authorization from the copyright holder. But only the composer and publisher, not the performing artists or the record company, are eligible for royalties by compulsory license under the current law.

If passed, the measure would affect some 7,500 radio stations. It is projected to provide \$10 to \$15 million in royalties annually.

In House and Senate hearings last year, the broadcasters, joined in their opposition to the provision by the jukebox companies, claimed the extra royalties would cut deeply into their profit margins. They argued that this was an employee-employer negotiating problem, adding that the biggest slice of the profits pie already goes to the record companies.

"That's ridiculous," AFL-CIO's Galodner told **Cash Box**. Broadcasters should pay performers' royalties for the same reasons they pay composers and arrangers for the right to play their songs, he declared. Sessions people, or back-up artists, testified in hearings that they do not make any extra money if they record a hit song. "Don't use that (record profits) as an excuse," Galodner huffed.

The record companies and their artists stand to gain from the bill, splitting the royalty 50-50, while the broadcasters and jukebox operators would be the ones slapped with extra royalty fees.

Music publishers are supporting performers' rights. Muzak and CBS, two likely opponents, are also backing the bill. Muzak noted in a letter to the Senate that it would gain protection from piracy as well as royalties if performance rights passed. CBS apparently determined that Columbia Records would make more in royalties than the predominantly news-format CBS-owned radio stations would have to pay out.

National Endowment for the Arts chairman Nancy Hanks' testimony favoring the bill provided an indication of some White House support. Other government support for performance royalties came from copyright registrar Barbara Ringer. Claiming it was a matter of "justice" to pay performers, she nevertheless said squabbles over this one issue must not threaten passage of the total revision package.

The unions and Senator Scott are op-

timistic about House action. Galodner pointed out that H.R. 5345, the performance rights bill introduced by Rep. George Danielson (D-Cal), already has 20 co-sponsors.

But other signs are not favorable. Danielson did not appear at the hearing on his own bill last year. One aide said the legislators present at the hearing were not impressed by the performance of the unions.

Additionally, the performance rights measure was defeated on the Senate floor 67-8 when it voted on the copyright revision bill in 1974.

"It could come to a show-down," says Galodner, although it is uncertain how much union strength he can muster. He indicated the unions were working as hard as their opponents on the provision on the House side.

The unions may not need a great show of muscle, however, if it is true that "the question of broadcasters is overstated," as one RIAA representative feels. He notes the broadcasters would not jeopardize their copyright protection from cable TV to fight against this one amendment. "They talk very tough about blocking the bill, but it's highly questionable . . . They get so much out of it."

Coco Label Heads Expand Operation

LOS ANGELES — When Coco Records' principals, Harvey Averde and Sam Goff, attend this week's MIDEEM conference in Cannes they will be armed with new signings and production programs which put the fledgling Latin music company in a competitive position in the Latino field.

Averde and Goff recently decided to expand their company's market by making an effort in the Latin pop field to go along with their "salsa" product. As a result, a new label was formed in partnership with Danny Rivera, one of Puerto Rico's leading male singers, whose responsibilities include artist recruitment in addition to recording performances. The new label name is Graffiti.

The partnership has already borne fruit in that another major Puerto Rican talent is expected to be signed, which will provide the label with both performing and composing talent in the area of "baladas," and also provide their artists with English-language crossover product.

With the expansion into the Latin pop field, Coco opens up market areas for itself and its licensees in the international field which were closed to them in terms of "salsa."

"This will let us produce enough varied product so that our licensees can maintain a steady flow into their natural market areas in Europe and South America as well as for the salsa market which is just starting to open up," says Goff.

Averde, a former musician and band-leader, has a varied background in Latin music. He headed his own orchestra, known as Arvito, and once headed United Artists' Latino label. He has also been a record producer and a talent agent, was an original staff member of Fania when the company was formed, and subsequently was named president of the Fania-distributed Vaya label.

Goff was formerly executive vice president and general manager of Scepter Records.

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NARM To Survey 25-45 Age Mkt.

NEW YORK — A National Association of Recording Manufacturers (NARM) study of the 25-45 year old age group — fastest growing population segment in the country — in terms of record and tape buying habits has been started, headed by Joseph Cohen, graduate of Bernard Baruch Graduate School, City College, here. He will be working with the NARM staff on the project. Results will be announced at the NARM Convention on March 21.

NARM executive director Jules Malamud considers "it is vital to the recording industry that it be aware of the growing adult market of 25-45 year olds. A smaller percentage of the total population will be entering the 18-25 age groups, for the past decade at least the group which purchased the greatest number of records and tapes."

Basic demographics of the 25-45 age group will be examined by the project as they relate to the music industry — sex, age, income level, occupation, family size. Record and tape buying habits, radio listening patterns, concert, club attendance, personal appearances of recording artists will be examined.

Over 70 NARM regular member companies are currently cooperating in person to person interviews which will be followed by an in-depth telephone survey of "Middletown USA" according to Malamud which will be a representative city so that all population segments, ethnic groups and income levels within the age group will be covered.

Garabedian's Mark 56: Yesterday, Today, Tomorrow

by Stephen Fuchs

How would you like to own a record company that isn't under any pressure to develop a star? Can you imagine pushing a line that you don't have to plead over in order to get someone to listen? One that will be just as fresh ten years from today? One which rarely sees returns and usually reaps re-orders with a minimum of promotion?

The hype of all time? No. Such a company actually exists. And while George Garabedian and his Mark 56 Records catalog may not be neck-and-neck with your majors in any Grammy race, neither is he losing any sleep over the necessity of muscling his share of Tower Records space away from RCA or A&M. And the reason for this is that RCA and A&M don't carry product by Laurel & Hardy or Thomas Alva Edison or Adolph Hitler. But George Garabedian does.

Garabedian has produced records for over twenty years, beginning with a dues-oriented number of thirteen esoteric shots back in 1956. Hit-making didn't seem to be in his cards those days, however, as witnessed by four years of penniless creative return.

In 1960 he began producing premium-oriented material for firms like Coca-Cola, and it was about this time Garabedian ran into a fellow named George Holcott who distributed records. In the course of their friendship, the two Georges reviewed some Laurel & Hardy material Garabedian had the rights to

but, as anybody else would have done at that point in time, they laughed at the comedians' humor and thought little more about it. They set it aside but, as they went their separate ways, an idea gestated — for twelve years.

By 1972, Holcott was co-owner of his own company, R&R Records in Glendale, California, distributing various early music recordings as performed by swing artists and others. Although the R&R line dealt primarily in music, Holcott remembered Garabedian and his Laurel & Hardy recordings. He phoned his old friend and asked whether he had a distributor and if not, was he interested in one. Garabedian's answer was "no and yes." Not only was Garabedian inspired toward such a deal, but by 1972 he was prepared, having begun to extend his collection of radio-rights acquisitions into what today numbers upwards of 400 copyrights.

With a handshake, the two began what they still term a "Lum and Abner" relationship; a partnership with a very personal feel and a simple formula: Garabedian produces and Holcott markets.

When Garabedian says he's been blessed with class material, he isn't kidding. It might not be out of the question to say that no other company has such a vast or varied number of artists to dazzle the buyer.

In addition to numerous radio broadcasts ranging from "Sgt. Preston Of The Yukon" and "Little Orphan Annie" to "An Evening With Rudy Vallee" and "Don Winslow Of The Navy," Garabedian commands the rights to such golden possessions as a tape of George Gershwin sitting at the piano, directing a rehearsal of the original Broadway cast of "Porgy And Bess"; a taped conversation of Harry Truman as he ran for Senator; on-the-spot documentation of VJ-Day; recordings of Rudolf Valentino — all manner of material where the personality hook is not centered around radio or music per se.

"I think the time has come," says Garabedian. "We don't have the problem of analyzing our product from the standpoint of which might sell or which might not; we like to sell, but if it takes ten to fifteen years, the material will be just as fresh. One entire generation is hearing another generation at its very best. Our entire line is like that."

Garabedian proudly points to five new releases this February which center around his licensed authorization to original Edison sound recordings. Over the span of the next eleven months, the Mark 56 label will be marketing 25-30 such historical pieces as captured by the father of recorded sound; releases dating back to the sounds of Giovanni Martinelli, from 1888; releases of "electrifying quality," according to Garabedian, who shakes his head in wonder.

"This has been an educational job," Garabedian notes, "worthwhile in terms of individual excitement. We're proud to have received letters from universities and libraries around the country, paying us professional compliments. Fan letters from academicians who consider us expert sources."

Back in 1973, seven records (LPs) marked the first release by Mark 56, a schedule which prompted an initial pressing of 15,000 copies. Last year — only two years from birth — the company sold 250,000 pieces. You figure the growth rate. Whereas the very first placements

Sedaka Heads For Longest Tour

LOS ANGELES — Neil Sedaka is set for his largest concert tour to date, beginning at Harrah's in Lake Tahoe on Feb. 20 and covering a period of five months including Europe. The tour will coincide with a new album, distributed by MCA, slated for spring release.

Sedaka, who wrote all the tunes for his upcoming album with Howard Greenfield or Phil Cody, will also appear on the American Music Awards Show Jan. 31 and the Grammy Awards telecast, Feb. 28. He'll also tape the "Sonny And Cher Show" Feb. 2-6 that airs Feb. 15, and a "Dinah!" program that will air Feb. 27. On March 1-3, Sedaka will co-host "The Mike Douglas Show" in Philadelphia.

Sedaka's tour begins at Harrah's Lake Tahoe, Feb. 20-22, then moves to Broom County Memorial Arena, Binghamton, NY, March 5; Rochester Auditorium Theatre (6); Albany Palace Theatre (7); George Wallace Jr. Civic Center, Fitchburg, MA (9); Philadelphia Academy of Music (10); Avery Fisher Hall (13); Edmonton, Canada (15-17); Florida Jr. College, Jacksonville (19); NARM Convention (23); Jefferson Civic Center, Birmingham (24); Livingston University, AL (25); New Orleans Performing Arts Center (26); Mid-South Coliseum, Memphis (27); Louisiana Technical University, Ruston (28); Chattanooga Memorial Auditorium (30) and Knoxville Aud. Theatre (31).

Also, Grand Ole Opry, Nashville, April 1; Freedom Hall, Johnson City, TN (2); Atlanta Civic Center (3); Charleston Municipal Auditorium (4); Paris, France (12); Frankfurt (13); Amsterdam (14); United Kingdom, April 15-May 5; Harrah's Reno, May 13-19; Las Vegas Riviera Hotel, June 3-16; Denver Red Rocks, June 18; Garden State, June 25-26; Westbury Music Fair, July 5-11; Wallingford, CT (12-17); Warwick, R.I. (19-24); Merriweather Post Pavillion (25) and North Tanawanda Theatre (26-31).

Glasser Exits MGM Post

NASHVILLE — Dick Glasser has left his position as head of a&r and director of Nashville operations at MGM records. Glasser's resignation, a result of contractual differences, was made on an amicable basis. He will continue a production relationship with MGM on an independent basis.

Glasser leaves his post after a span of fifteen months which has seen some of the company's greatest progress in the country and western and crossover fields.

Glasser will be replaced by Jim Dieneau who formerly headed Nashville operations for Twentieth Century records.



GARNER & CURTOM IN NEW ARRANGEMENT — Emmet Garner, who recently left Curtom as national promotion director, will remain with Curtom as an independent consultant, which pursuing artist management, independent production and his own publishing outfit, Trins Music. Pictured above are (l to r): Marv Stuart, Curtom co-president; Garner; and Curtis Mayfield.



El Coco all over the world... and beyond!

MONDO DISCO



Mondo Disco



EL COCO

on AVI Records and Tapes

Published by Equinox Music
A Division of American Variety International, Inc.

A HIT SINGLE...

A HIT ALBUM

featuring...
Mondo Disco
Heartbeat
Count of Monte Disco



continued on pg. 18

Boy, have we got a trade ad this week.

	CASH BOX	BILLBOARD	RECORD WORLD
Earth, Wind & Fire, "Gratitude" <small>PG 33694</small>	1*	1*	1*
Bob Dylan, "Desire" <small>PC 33893</small>	4*	2*	4*
Paul Simon, "Still Crazy After All These Years" <small>PC 33540</small>	3*	3*	3
Chicago, "Greatest Hits" <small>PC 33900</small>	2	4	2

Thanks to all of the radio and retail people who believed, the top 4 albums in all three trades this week are on Columbia Records and Tapes. An unprecedented event.

Coming chart toppers:
 New Janis Ian. New Loggins & Messina.
 New Phoebe Snow—on the way.

* With a bullet.

Col. Masterworks Sets Feb. Release

NEW YORK — Columbia Masterworks, which has reportedly just completed the most successful year in its history, has announced its Feb. release. Included are: Barbra Streisand's first Masterworks album, "Classical Barbra," a collection of arias and songs by Faure, Debussy, Handel and others; Beverly Sills and Andre Kostelanetz in a selection of French songs and arias; and the "Record-of-the-Month" for Feb., Leonard Bernstein and the New York Philharmonic in a performance of Tchaikovsky Symphony No. 4. Other releases include Pierre Boulez conducting Schoenberg's "Moses And Aaron," a Schubert sonata by Rudolph Serkin; and an album by conductor Antonia Brico and the Mostly Mozart Festival Orchestra.

Odyssey new works for Feb. feature two recordings by Jean-Pierre Rampal; three recordings by Eugene Ormandy and the Philadelphia Orchestra, with works by Ravel and Franck, plus the Carmen Suites Nos. 1 & 2; and Bruno Walter and the Columbia Symphony Orchestra performing Beethoven's Symphonies Nos. 3 & 6.

Silver Convention To Make NY Stage Debut

NEW YORK — On Feb. 28, Silver Convention, comprised of Linda Thompson, Ramona Wolf and Penny McLean, will make its American stage debut at NY's Felt Forum, starring in a show that features Faith, Hope & Charity and A Touch of Class. Prior to that appearance, the Munich-based Midland International Records trio, whose disks are distributed by RCA Records, is scheduled for a series of TV appearance and promotion and publicity functions in LA. A tour of major cities is tentatively set to begin early in March.

The single "Fly, Robin, Fly" was released last Sept. out of Silver Convention's first album, "Save Me." In the first week of December it was awarded a gold record by the RIAA, and has just been nominated for a Grammy Award as "best rhythm & blues instrumental recording." The single and album were written by Silvester Levay and Stephen Prager, and were produced in Munich by Michael Kunze.

Smith To ASCAP

NEW YORK — Patti Smith has signed as writer-member to ASCAP. The Arista writer-artist was named best new female artist of 1975 by *Cash Box*.

Garabedian's Mark 56 Label Selling Itself

were orders for 25 disks, Holcott says he now puts 1,000 to 1,500 in each of his markets to start.

"Our product is like a dum-dum bullet," says Holcott. "There is virtually no shelf life. The sales personnel in the stores pick it up sometimes before it can be sold to the public. But that's okay: when it's already 40 years old, old Laurel & Hardy sells as well as new Bogart. Of course," he continues, "given the nature of the material, it takes three times as long for the clerks to check in the merchandise."

Although the company has kept a low profile, it's by no means an underground operation. Huge displays have appeared in Sam Goody's and Music City and the firm's distributors include Eric Mainland, Apex Martin, Heilicher and others. Between two promotions — one at Macy's in New York, another at the Emporium in San Francisco — the Mark 56 push brought a bottom line of no returns and a re-order of 5,000 units.

Personalization seems to be the key to the whole affair. George Garabedian is the prime force and he handles everything short of placement. His involvement extends through legal negotiations, acquisition, editing, processing, mastering and artwork.

"I've had every major label contact me about some sort of deal," explains Garabedian, "even pharmaceutical firms and auto companies. As it stands, however, this is an effortless partnership. I've not dealt because I haven't wanted to change the tempo. I couldn't face the prospect of just grabbing the money to run, leaving the project in the hands of someone I'm not totally sure of. I enjoy producing and creating. I don't have to plead to get my material out. I can go after the best available. Believe it or not, the money is secondary."

We believe it. Next month Garabedian will make available to the public twenty-four first releases from the late Nat Cole, twelve instrumentals and twelve vocals. As far as "current" product is concerned, Holcott ponders, "We aren't out to develop stars. But if Howard Hughes walked through the door tomorrow and wanted to record, you can bet we wouldn't turn him down."

"What do you think?" asks Garabedian. "Are we going about this in the right way?"

Wayne Makes 'Multi-Lingual' Presentation At MIDEM Confab

LOS ANGELES — Although in operation only four months at the time of last year's MIDEM meet, independent publisher Artie Wayne claims he did a lot of business by picking up subpublishing on one of the two hits to emerge from the event, "El Bimbo" (the other: "Fly, Robin, Fly"). The tune was one of six picked up by Wayne in a joint venture with producer Lou Reizner, and in addition to the success of the original Bimbo Jet version, Wayne was able to gather a number of U.S. covers.

This year, with a selective but growing catalog that has garnered over eighty U.S. recordings, Wayne has put together a multi-lingual presentation, "Just A Simple Publisher," to introduce his wares, including finished masters on four new acts, to the international marketplace. "I look at MIDEM as the ideal place to make deals," said Wayne, "because you can coordinate your plans on an international basis face to face. Besides, everyone I want to deal with will be there."

The four acts Wayne will be offering on a territory to territory basis include The Bottom Line, with a finished album, Lovequake, Milo and Sons of Scorpio, the latter three via singles. The Bottom Line, a bass-oriented disco group, is Wayne's most ambitious project, and the album will be available with an option for lyrics in various local languages. Wayne has been working with Lovequake for the past year, and an album on the group, which combines classical, jazz and disco roots will be complete upon Wayne's return to the states.

Wayne currently has a top ten record in Australia, "From The Inside," a local version by Marcia Hines, and is also involved with Lou Reizner for publishing of two new acts, Richard Cocconte from Italy and Johnny Rocco from Australia, both of whom will have their albums released in the U.S. this month through 20th Century Records. Wayne also has two acts on Chelsea, Manuel and Chuck Higgins.

"My background is in publishing," said Wayne, who's served stints as director of publishing for A&M's Irving/Almo Music operation and general manager of Warner Brothers Music, "and I intend to continue my growth in that area, but at the same time I feel it's important to expand into production because these days, you need every shot you can get. Two songs I placed at MIDEM last year (including the new Carl Douglas single "Shanghaied") have only now come out, and a song that the Temptations cut a year ago has finally come out. The

Temptations album went gold, but a year is a long time to wait. If it wasn't for Lou Reizner getting me involved in a production company which was successful in creating and selling product, I never could have survived."

ASI Releases 10 New Albums

NEW YORK — ASI Records will release ten albums in February. The new album by Sherwin Linton is entitled "Dusty Roads And Prairie Towns," and is his third album. "The Dutchman" is the new release from Jack Otterness. Kevin Odegard's "Silver Lining" is a collection of original country-rock tunes. John Volinkaty's album also contains original material. Lee duMonte's "Sister Mae's Mercy Mission" is a country-gospel album. "The Wasp" is by Phil Wilson and Rich Matteson. Mark Lang's new album is called "Texas John Boscoe." The LP by Cain is being released nationally after its regional release. Lonnie Knight's new album is called "Song For A City Mouse." The new Robin and Linda Williams album is a folk-flavored record.

To promote the new release, Dan Holmes and Wes Hayne of ASI will tour 21 of ASI's 25 distributors to preview point of sales and display items.

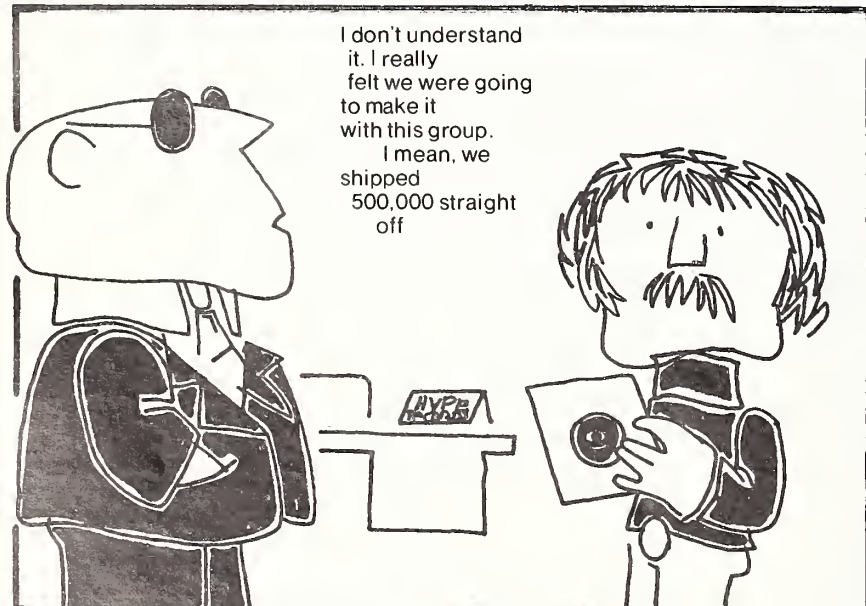
Hamilton, Joe Frank & Reynolds On Tour

LOS ANGELES — Hamilton, Joe Frank & Reynolds will begin the first major concert tour of their career Feb. 4-16. According to Joel Cohen of Kudo III Management, the trio will make nine appearances along the east coast, on the same bill as Johnny Mathis. Hamilton, Joe Frank and Reynolds are the first Playboy Records artists to achieve gold status, with their single, "Fallin' In Love."

'Mahogany' Theme Goes Gold

LOS ANGELES — Diana Ross' Motown recording of "Theme From Mahogany (Do You Know Where You're Going To)," from the Berry Gordy film "Mahogany" has topped sales in excess of one million units and was declared gold.

"Theme From Mahogany" has been a number one single on the pop charts and continues consistent in the top twenty.

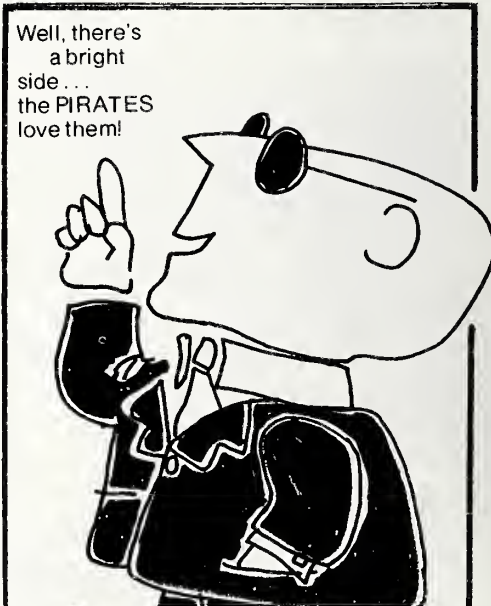


Yeah, but we got 750,000 returns straight back. A stiff!



•IAN DOVE•

Well, there's a bright side... the PIRATES love them!



CAT STEVENS

MAJIKAT
AMERICAN TOUR '76



Management: Barry Krost Los Angeles: BKM (Personal Management, Inc.) London: BKM (Personal Management, Ltd.)
9200 Sunset Blvd., Suite 1207 27 Curzon Street
Los Angeles, CA 90069 London, W. 1 Y-7AE
England



Retail Store Opening Explosion Puts Pressure On Rack Jobbers

by Gary Cohen

NEW YORK — The country rack jobbers are in trouble because of the dynamic growth of retail record stores, that brought increasing pressure on the jobbers in the areas of selection and price competition. Those pressures then reverted back to the manufacturers, with calls for them to preserve rack jobbing as an institution, through lower prices for them, a larger functional discount, and a greater spread between rack and other prices (or any combination of those or similar moves that would have the same effect), lest mass merchandisers drop their record departments altogether. MCA's plans to institute varying account categories with different (higher) prices for retailers, who had all along been buying at what has been called the "rack price," are the first moves to answer the rack jobber's call for help. Should the rest of the industry follow MCA's moves — and there are those who feel it should not — the answer to the jobber's call for help will be at least partially answered. The above points, according to information received from various industry sources, are the reasons behind MCA's implementation of a new account structure.

Retail Boom

According to published reports, there are now more than 10,000 record stores nationally, growing at a 10-15 percent annual rate. California leads the way with 1600 record stores, with 2000 projected before the end of 1976. In this state, an accelerated rate of store openings by Wherehouse, Tower and Licorice Pizza among others (with more stores to come) has made California the most populous in terms of record stores. Expansion, though, has not been limited to California; Record Bar, Musicland and Peaches have been expanding nationwide, while local and regional chains like King Karol, National Record Mart, Sam Goody, Camelot, Listening Booth, Brass Ear, D.J.'s and many others continue their unabated store opening pace too.

All of these openings have had a negative effect on other competitors in the marketplace, especially on the rack jobber and his accounts. For while record sales have shown an increase in dollar volume for the last few years, much of that was due to increases in list prices and inflation, and no real growth in unit sales. Much of the newly generated retail business, then, has had to come from existing stores, because little, if any, new business has been added. An executive for a major branch operation gave an example: "Let's say Record Bar moves into a town and opens a store that does \$400,000 worth of business the first year. They aren't creating \$400,000 worth of new business. Maybe they're creating \$50,000 worth of new business and they're taking away \$350,000 from the other stores in town. The bulk of that \$350,000 probably came from racked accounts. Overall, business in the town may be slightly ahead. But the business is being done by someone else."

Rack Problems

How severe a problem are the rack jobbers facing? David Lieberman believes (*Cash Box*, Jan. 17) there is something wrong when a J.C. Penney or other mass merchandiser pays \$4.25 for their records from a rack jobber, and then sees them advertised for \$2.99 in newspaper ads, which is more than a dollar less than what they paid for them. Some jobbers envision mass merchandisers dropping their record depart-

ments altogether in disgust. "The rack jobber is still 70 percent of the record business," notes Jay Jacobs, president of Knox Records. "The tonnage is still being done by the rack jobber. We reach the impulse buyer who goes into a department store or discount center for her shopping, who is browsing through the store, who may pick up a record or two. That buyer doesn't go into record stores." Jacobs too warns manufacturers to raise their retail prices "or the J.C. Penneys and Sears will say 'we don't want records anymore.' What will the manufacturers do then?"

Retail Side

On the other side is Russ Solomon, president of Tower Records, and champion of the retail boom, who says, "Let the Penneys and their ilk drop records. They don't belong in the record business and they don't do a thing for the record business." Solomon believes the closing of racked record departments would be a positive step and a shot in the arm for the record business all over the country. He conceded that "on a smash hit, they can move through their multitude of locations an enormous amount of that record. But who needs them?" Solomon also disputes, and there are those at the manufacturer level who agree with him, the contention that the rack jobber is 70 percent of the record business. "It's more like 50 percent, if that."

Dispute

There are points of contention on each side. Solomon lauds the stepped up pace of retail store openings. Jacobs counters by noting that Disc Records sold out their California stores to Wherehouse, while other chains like Discount Records are closing stores and retrenching. Lieberman and Jacobs warn that the mass merchandisers might go out of the record business altogether.

Solomon believes. "There isn't going to be a great fold-up. Penney would only drop records in urban areas where they can't compete, but keep them in the small towns where they have no competition and are making money." And a manufacturing executive wonders if the higher-ups at the mass merchandisers "know we exist" and doubts that a "drop records" edict would ever come down from the home office to all the stores. The racks complain about the "giveaway" stores who hurt the market, while Solomon regularly sells records for \$3.88 in his stores. And Lieberman and Jacobs state emphatically that with 70 percent of the record business, should the mass merchandisers go out of the record business, there would be a severe drop in business. Yet Solomon would welcome such a move, to help spur further retail record store openings. And it was the particular intensity of last year, with full speed ahead expansion, low prices and a barrage of newspaper and radio ads, that exacerbated the rack jobber's problems.

The retail market has certainly made gains, but they have come at the expense of the rack jobber. There was no clear demarcation line in this process; it was a transitional development that just recently came to a head. And as always, the manufacturer is caught in the middle.

Future

Clearly, the future of the rack jobber is at stake, along with the future shape of the record business. Solomon offers a radical solution: let the rack jobbers go out of business and allow the retailers to scramble for the business. A more conservative approach is that of MCA: accommodate the jobbers. There are other views and solutions to this highly complex issue, which will be unfolding in the next few weeks.

Independent Retailers Are Wary Of Chains

by Nick Nichols

LOS ANGELES — The amazingly rapid growth of the record industry in recent years has led to the inevitable appearance of chain retail outlets which market product on a large volume basis. Their enormous success is thought by some to sound the death knell for the small independent retailers who are unable to compete with the ever-expanding commercial giants.

Are the retail chains really monsters or merely the product of an incredible Horatio Alger success story — the American dream? Two L.A. independent retailers gave *Cash Box* their views on the threat of a chain-dominated market. To spare them anxiety, they will be referred to as Dealer A and Dealer B.

Dealer A told *CB*, "I've been in business in this location for over 17 years and I don't feel threatened by the chains. When I first opened shop, I specialized in television sets — records were a sideline. Well, this industry runs in cycles, so now I'm finding it necessary to carry additional merchandise once again.

"It's the story of business," he continued. "The independent has to fight for his life. This is no new story, that's the way it's always been in every industry. The independent has to be a fighter to survive."

Dealer B sees this type of response as a reflection of intense personal pride; an inability to admit defeat. "Sometimes I think pride keeps the independent record dealer from admitting that he's being hurt by the chains." According to Dealer B, the problem is a little more complex. "Every time the chains have a sale, I have to compete with them. If I can't, I'm in trouble. There's nothing wrong with competition; it shows that business is healthy. The problem is that the chains have all the advantages — one being price." He continued, "Somehow the chain outlets are able to market product at a lower price than I can buy it from the suppliers."

It is Dealer B's contention that this situation reflects a willingness on the part of the manufacturers to cooperate with the chains in several ways. He alleged that the manufacturers may be selling product to the chains at a reduced rate. Dealer B further charged that the manufacturers might also be supplying the chains with free merchandise.

According to Dealer B, these alleged advantages impose hardships on the independent retailers, particularly those new to the business, that are difficult to

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MCA Readies Price Categories

staff meetings all last week, informed *Cash Box* that "we will be explaining in more detail the policy procedures" in an announcement that is now expected this week.

The new account categories and projected prices, an outline of which appeared exclusively in *Cash Box* (January 17), have been the subject of close scrutiny and discussion throughout all levels of the industry. While press spokesmen for the major labels stoically refrained from commenting on MCA's proposal or their own plans, behind the scenes discussion of the changes are known to be occurring at the sales, marketing and distribution levels. At press time, though, it appeared that no major label was ready to implement a similar account structure plan simultaneously with MCA.

Proposed Categories

MCA, it is believed, will shift from the present two-tier pricing system, to a new setup with possibly five or six varying account categories. David Lieberman, president of Lieberman Enterprises, outlined a six category structure: ma & pa retailers, three-store "mini-chains," multi-store chains individually shipped, centrally warehoused retailers, mixed retailers and rack jobbers (as an added category) and rack jobbers and one-stops. Frio, who did not confirm or deny the structure and categories outlined by Lieberman, indicated there might be "five or six" different categories, although there are probably a few hundred different types of retail, rack and one-stop accounts. Frio also pointed out that the different categories did not necessarily mean different prices, or that the current spread would be divided up among the different categories. But he did tend to confirm reports that the difference between the old and new prices for (for example) a centrally warehoused retailer might be a few cents, possibly a nickel. Further speculation was that the old rack jobber and retailer prices would remain the high and low price parameters, and that the new price(s) would be somewhere in the middle.

Frio In Atlanta

MCA's Frio, who spoke to *Cash Box* from Atlanta, has been in that city for a week of meetings with MCA staff members from all over the country. In their "person to person" meetings, MCA executives from the Universal City home office have had an opportunity to meet individually with promotion, sales and operations people from each market. It is at these meetings that Frio is explaining MCA's program in detail.

Asked what reaction he was getting from the field, Frio reported "no absolute negative comment" from the numerous accounts who had seen the outline in *Cash Box* and discussed the program with their MCA salesman. "And we don't expect we're going to find any major complaints either," he added.

Reaction

A check of various retailers and rack jobbers for reaction brought little definitive comment. At presstime, no official notification had gone from MCA to their accounts: "There's been a lot of discussion but nothing else," reported one major integrated jobber/retailer. And although it is premature to judge overall reaction, it appears the program is about to be put into effect with a minimum (so far) of negative reaction.

Mrs. Sandler Dies

NEW YORK — Mrs. Adele Sandler, who had been head of the copyright department of Bourne Music since 1946, died January 21 following a heart attack. Funeral was held on Sunday.

Fractured Fairy Tales

Monthly

January 1976

JUST CRACKED:
The TRUE STORY
of "Humpty Dumpty!"
PB-10552
A new single by Aztec Two Step.

Was Humpty Just A Fall Guy?

Group's new single
reveals startling
new info on
Dumpty's true fate.



50,000 Owners of **TWO STEP** album
APL1/APS1-1161 **"SECOND STEP"**

stage mass demonstration in Northeast.

Demand full Humpty disclosure. **RCA**
responds with speed. **New single out now.**



Management: Harris-Feigin Assoc. Inc. **RCA** Records



Lou Reed
"CONEY ISLAND BABY"
 APL1/APS1/APK1-0915
 Back on the wild side
 in clear and
 simple rock and roll.

STATIONTOSTATIONDAVIDBOWIE



David Bowie
"STATION TO STATION"
 APL1/APS1/APK1-1327
 Superstar and super-seller,
 in his most
 advanced, broadest appeal.

PURE PRAIRIE LEAGUE
 IF THE SHOE FITS



Pure Prairie League
"IF THE SHOE FITS"
 APD1/APL1/APS1/APT1/APK1-1247
 The country and pop
 sensation with a new album
 timed to a
 coast-to-coast tour.

ELVIS



Elvis Presley
**"ELVIS, VOL. 2—
 A LEGENDARY PERFORMER"**
 CPL1/CPS1/CPK1-1349
 Vol. 2 follows the gold Vol. 1
 with previously unreleased
 or long unavailable hits.



Gil Evans
"THERE COMES A TIME"
 APL1/APS1/APK1-1057
 He whips the best of rock
 and jazz instrumentalists
 into a band that
 swings like a mother.



Nilsson
"SANDMAN"
 APD1/APL1/APS1/APT1/APK1-1031
 Genius all the way,
 augmented by
 sidemen like Ringo Starr,
 Leon Russell and Joe Cocker.



Charlie Rich
"THE WORLD OF CHARLIE RICH"
 APL1/APS1/APK1-1242
 Classic Silver Fox in a new
 collection that includes
 his latest hit,
"Now Everybody Knows."



Gary Stewart
"STEPPIN' OUT"
 APL1/APS1/APK1-1225
 One of the highest energy
 acts in country music.
 Includes "Flat Natural
 Born Good-Timin' Man."



Scorpions
"FLY TO THE RAINBOW"
 PPL1/PPS1-4025
 The exciting German group
 that hit N.Y. and L.A. is ready
 to take on the entire U.S.A.



Jim Reeves
"I LOVE YOU BECAUSE"
 APL1/APS1/APK1-1224
 Standards and originals,
 and a new single (title song)
 and a poster.



Shawne Jackson
 APL1-1320
 Debut of a Canadian lady
 with sure-fire appeal to
 Progressive, Top 40 and R&B.



Waylon Jennings;
 Willie Nelson;
 Jessi Colter; Tompall Glaser
"THE OUTLAWS"
 APL1/APS1/APK1-1321
 Four desperados, out to
 break laws and other records.



The Tymes
"TYMES UP"

APL1/APS1/APK1-1072

For discos and living rooms,
their sextet harmony
blends with strings and horns.



Tomita
"FIREBIRD"

ARD1/ARL1/ARS1/ART1/ARK1-1312

A new one by the electronic
wiz who jumps
from classical to pop charts.



Cleo Laine
"BORN ON A FRIDAY"

LPL1/LPS1/LPK1-5113

The TV and concert star
teams with George Martin,
who produced
classics for the Beatles.



Cy Coleman
"THE PARTY'S ON ME"

APL1/APS1/APK1-1252

The songwriter's songwriter,
on piano (and vocals).
Repertoire includes
disco hit, "Chloe."

JANUARY IS JUMPING.

RCA Records



Bo Diddley
"20TH ANNIVERSARY
OF ROCK AND ROLL"

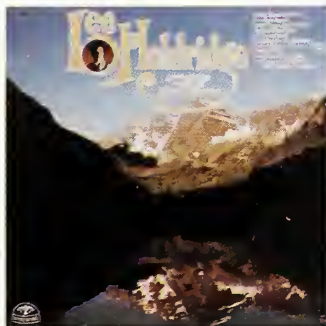
APL1/APS1-1229

The first with the most,
celebrates with today's
superstars as his sidemen.



Starland
Vocal Band
BHL1/BHS1-1351

A new vocal group
from Wash., D.C.,
produced by Milt Okun,
in a strong debut.



"LEE HOLDRIDGE
CONDUCTS
THE MUSIC OF JOHN DENVER"

BHL1/BHS1-1366

John Denver's arranger-
conductor is the man for the
instrumentals of John's songs.



Starwood
"HOMEBREW"

BHL1/BHS1-1125

The new Aspen-based
country-rock group
with fresh material
and a tight sound.

Independent Retailers Wary Of Chains 12 20

contend with. He said, "Every time a chain store goes in close to an independent, the independent is going to be hurt. This is because he just can't compete with the chain on price and purchasing power." He added, "From a manufacturer's standpoint, this is critical. If all of the independents go out of business, the manufacturers will be forced to deal with two or three accounts exclusively. So if they want promotion, they will have to go through the existing chains and deal with them on their terms."

Describing this problem as an "only game in town" situation, Dealer B said, "If the manufacturers don't 'play ball' with the chains, they don't get their product in."

The exception to the rule is provided for by section 17041 which authorizes locality discrimination that makes allowances for quantity — in other words, volume discounts. Manufacturers may also discriminate in price of product to different classifications of their clientele, i.e. wholesalers, retailers, etc., but may not discriminate within a given classification.

Horn indicated that the Unfair Trade Practices Act also defines and prohibits the use of loss leaders as well as secret rebates or refunds of any kind, where their effects would endanger competition.

Despite these assurances that legal avenues are indeed open to the independent who feels he is encountering unfair competition or pricing practices, Dealer B is not optimistic about the future. "If this trend keeps up, with fewer and fewer independents, less and less competition, the manufacturers will be creating their own monster."

Shunning those businessmen who choose to see the chains in such negative terms, Dealer A said, "The record business is different than it was 15 years ago. The industry has changed and the independent retailer must also change. Those who don't, won't last. Then they blame the chains for their failure and call them 'monsters.' The big chains aren't monsters; they're just the product of a successful industry."

CB asked Dealer B if he sees any remedy for the problem. "Sure there's a remedy," he said, "the manufacturers can start treating the independents and the chains alike. One way for them to do this would be to utilize institutional advertising exclusively. If a record company runs an ad, they don't have to tag

the chain outlets. They could say, 'Now available at your local record dealers,' just as easily. Without the edges that the chains now have, it would be much more feasible for the independent to compete; it would be a more equitable and wise policy."

Reimbursement for advertising costs was also cited by Dealer B as being a major advantage provided for the chains by the manufacturers. He told CB, "The chains monopolize advertising in this area. They use print, TV and they're on nearly every band of the radio. I believe that the record companies are paying for 90% of this advertising. The independent can't compete with this type of media exposure, so in a way, the record companies are helping put the independents out of business."

Although he admitted to a belief in the existence of such practices, Dealer A took issue with Dealer B's contention that these alleged advantages are unfair to the independent retailer. "The manufacturers naturally cater to the retailers who move product on a large volume scale," said Dealer A. "They buy ads from the chains, provide them with air time on TV and radio, give them 'freebies' and cooperate with them on promotional campaigns."

Commenting on the ethical aspects of such alleged practices, Dealer A said, "It is true that the record companies bend over backwards to accommodate the chains, but that's not wrong. That's as it should be. The companies would be crazy not to go a little out of their way for their highest volume retailers. Chain retail outlets mean optimum exposure of product and that's worth some fringe benefits."

"Anyway," said Dealer A, "the chains didn't start out as multi-million dollar concerns. Many began as small independents like myself. They made some wise business moves and eventually expanded into prosperous chain operations. Any other independent could have followed in their footsteps simply by emulating them."

Dealer B disagreed with this 'rags to riches' theory of business success. "To set up a successful chain operation," he said, "a businessman must have access to unlimited capital. If he spends two or three grand on advertising, he can then approach the record companies and say, in effect, 'This is what I can do for your product — now you pay.' This is how the chain establishes direct distribution accounts with the manufacturers. The

typical small independent doesn't have near the working capital necessary to accomplish this feat, so chains are not merely the logical extension of the successful independent."

He continued, "Once a large chain is established, it can afford to take a temporary loss on one or two stores in order to lower its prices long enough to run a nearby independent competitor out of business. This is why most chains stay within the state. If they move outside the state, they become liable to federal anti-trust statutes. Then if they lower their prices in one store, they have to lower prices in all their stores, including their out of state locations. To my knowledge, there are no such statutes to protect the small businessman on the state level in California."

According to Chet Horn of the California Attorney General's office in L.A., retailers are protected from such locality discrimination by sections 17031 and 17040 of the California Unfair Trade Practices Act. Section 17031 defines locality discrimination as, "... selling or furnishing an article or product at a lower price in one section of a community or city, ... or any portion thereof, than in another." Such a lowering of price constitutes a locality discrimination violation.

"In order to survive, the independent must specialize," said Dealer B. "This is his main avenue for challenging the chains. He must also provide service; this might manifest itself in the form of a ticket agency, side-line products, etc."

Dealer A reiterated these feelings and added, "Independent retailers can and will survive, but to do so they must be innovative and aggressive businessmen. They must be willing to diversify. If they can't compete with the chains on a price basis, they must re-evaluate the needs of their markets and be willing to change to meet these needs."

"I'm confident that the independent is safe. There will always be small independents, but they will have to learn to compete with the 'big boy' in different ways. Competition is what business is all about. I feel that there is room for everyone in this industry."

Are the chains really a significant threat to the independent businessman? Perhaps not, but it might be wise for the industry to re-evaluate the role of the independent retailer as it might not be just another case of the boy who cried 'wolf.'

Avco Pub. Sets French Rights

NEW YORK — Hubert Terheggen, group director of Radio Music International (RTL Publishing and Production) has finalized a sub-publishing agreement with Avco owners Hugo and Luigi for the rights to sub-publish works in the catalogs of Avco Embassy Publishing, Inc. (ASCAP) and Avemb Songs, Inc. (BMI) for France and French territories.

RTL's associate for France is international music publisher Ivan Mogull, who will also be sub-publishing with Radio Music Int'l. on these catalogs. Mogull also represents Avco's publishing in various other territories, including Spain, Portugal, Argentina, Mexico, Central America, Yugoslavia and the Caribbean.

Sinatra SRO

NEW YORK — Five hours after tickets went on sale for the Frank Sinatra April 1-11 engagement at the Westchester Premier Theater, Tarrytown, NY, the 3510 seat venue was completely sold out for all 11 days.

Warner Bros. Sets NY Soul & Jazz Fest Feb. 26-29

LOS ANGELES — Warner Bros. Records has announced that many soul and jazz performers affiliated with its label family will appear at New York's Beacon Theatre in a series of four concert evenings of "California Soul" Feb. 26-29.

Artists participating in the series include Ashford & Simpson, Alice Coltrane, The First Choice, Graham Central Station, Leroy Hutson, The Impressions, Al Jarreau, Rahsaan Roland Kirk, David "Fathead" Newman, David Sanborn, The Staple Singers and Dionne Warwick, with a number of additional stars to be announced.

Although many of the artists hail from locales other than California, the concert series carries the "California Soul" label due to the fact that the showcasing of the acts was conceived and planned from Warner Bros. Records' home office in Burbank.

"California Soul" is being produced by Bob Regehr, Warners vice president in charge of artist development, and Carl Scott, director of artist relations, in conjunction with Tom Draper, vice president, black music marketing, and Benita Brazier, director of black artists development for Warner Bros. Bob Krasnow will be coordinating the jazz portion of the four-day event for Warner Bros. Michael Shere has been set as production director, and Ron Delsener will promote the event, while Jo Bergman and Alan Rosenberg of Warners' artist development and relations department will coordinate logistics for the artists in New York. Bob Merlis, Warner Bros. publicity director, will be supervising media coverage of the event.

The first three nights will be devoted to the soul artists of Warner Bros. and Curtom Records, while leap year night will see a six-hour presentation showcasing Warners' renewed involvement in the jazz field. The individual shows will be produced in cooperation with New York radio stations WBSL, WWRL, WJZR and WRVR.

Production will include a full orchestra and a high-quality sound system all four nights.

10cc Comprises Mercury January LP Release

LOS ANGELES — 10cc's new album, "How Dare You," is being rush-released this week by Phonogram, Inc./Mercury, as that company's sole LP release during the month of January.

Three selections from the LP, "Art For Art's Sake," "Head Room" and "Don't Hang Up" will comprise the bulk of 10cc's appearance on the nationally syndicated TV show, "Rock Concert," which will be aired in mid-February. A film of the performance has already been used by the Phonogram sales force, led by Harry Losk, national sales director, in presenting the album to distributors and key retailers. The promotion department, under the guidance of Mike Bone, national promotion/albums is securing outlets such as clubs and theaters, in order to use the film in addition to venues regular activities.

"How Dare You" is produced by the four members of 10cc and contains all original compositions. Group member Eric Stewart engineered the LP. Stewart recently received a Grammy nomination for the engineering of "The Original Soundtrack," 10cc's first album for Mercury, released last year.



'FEELINGS' CATCH ON ALL OVER — Brazilian composer/musician Morris Albert came to New York, preceded by the success of his RCA single "Feelings" which was certified gold by the RIAA. The record has also had a great international career, and recently merited three American Grammy nominations for Albert. Shown at RCA's New York headquarters, where Albert received his gold record, are (l. to r.): John Rosica, division vice president for promotion and merchandising; Jack Kiernan, division vice president for marketing; Mel Iberman, division vice president for commercial operations; Albert; Mike Berniker, division vice president for pop a&r; and Myron Roth, division vice president for business and talent affairs.



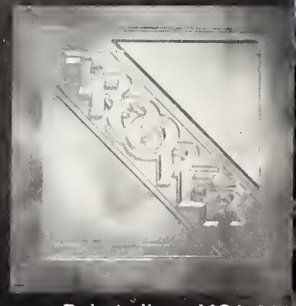
TROOPERS

**On Tour
With
Bachman-
Turner
Overdrive**

- | | | |
|--------------------------|-------------------------|---------------------------|
| Jan. 20 Indianapolis, IN | Jan. 31 Springfield, IL | Feb. 18 Springfield, MA |
| Jan. 21 Evansville, IN | Feb. 1 Ft. Wayne, IN | Feb. 19 Washington, DC |
| Jan. 22 Louisville, KY | Feb. 6 Detroit, MI | Feb. 20 Charleston, WV |
| Jan. 23 Cincinnati, OH | Feb. 7 Chicago, IL | Feb. 21 Norfolk, VA |
| Jan. 24 Columbus, OH | Feb. 11 Cleveland, OH | Feb. 22 Charlotte, NC |
| Jan. 25 Omaha, NE | Feb. 12 Providence, RI | Feb. 25 Oklahoma City, OK |
| Jan. 28 Duluth, MN | Feb. 13 Utica, NY | Feb. 26 Kansas City, MO |
| Jan. 29 St. Paul, MN | Feb. 14 Lewiston, ME | Feb. 27 Johnson City, TN |
| Jan. 30 Madison, WI | Feb. 15 Nassau, NY | Feb. 28 Fayetteville, NC |
| | | Feb. 29 Richmond, VA |



MCA RECORDS



Debut album MCA-214
Produced by Randy Bachma

EDGAR WINTER GROUP WITH RICK DERRINGER (Blue Sky ZS 8-2763)

Diamond Eyes (3:28) (Hierophant/Silver Seed — BMI) (E. Winter, D. Hartman)

An interesting choice for a single from the recent album by these two giant forces in rock 'n' roll. It's a beautiful ballad, complete with falsetto backings and jazz chords. This *must* be added to progressive playlists. Flip: No info available.

ABBA (Atlantic 45-3310)

I Do, I Do, I Do, I Do, I Do (3:15) (Countless Songs Ltd. — BMI)

Richly textured vocals give this fifties sounding shuffle an extra push, push, push, push. That, on top of the excellent horn riffs, makes this a dynamic followup to "SOS." Flip: No info available.

FREDDY FENDER (ABC/Dot DOA 17607)

You'll Lose A Good Thing (2:50) (Crazy Cajun — BMI) (B.L. Ozen)

Fender's cover of this old soul tune brings it to life. Countrified Allman Brothers guitar licks open the song on an exuberant note, and the backup vocals are exquisite. Inspired a&r work here. Fender's country reputation will take this to those charts, and maybe some r&b play. (I know it sounds funny, but listen.) Flip: No info available.

JONI MITCHELL (Asylum E45298A)

In France They Kiss On Main Street (3:08) (Crazy Crow — BMI) (J. Mitchell)

Joni Mitchell has distilled the essence of romance and spread it liberally through the grooves of this single. Already receiving heavy airplay, this tune will rise to the top of the pop charts. Robben Ford's guitar is super-charged, each note aches with rock 'n' roll longing for love. He matches Joni, emotion for emotion. Flip: No info available.

THE FOUR TOPS (ABC 12155)

I'm Glad You Walked Into My Life (Dedicated To Stevie) (3:22) (ABC/Dunhill/Andrask/Rall — BMI) (L. Payton, L. Lee, G. Askey)

Stevie must be proud. The Four Tops have adapted his arranging style to their own music, and the rich vocals and smooth instrumentation work like a charm. R&b fans will snap this up and shoot it to the top of the chart. Flip: No info available.

GRATEFUL DEAD (GDST 16251E)

Franklin's Tower (3:07) (Ice Nine — ASCAP) (Hunter, Garcia, Kreutzmann)

The Dead have always been masters of ensemble playing, and Franklin's Tower is no exception. Garcia sings the tune carefully, concentrating on phrasing and revealing nuance. The band has never been better. Flip: No info available.

MINNIE RIPERTON (Epic 8-50190)

Adventures In Paradise (2:59) (Dickie Bird/Four Knights — BMI) (M. Riperton, J. Sample, R. Rudolph)

This single, taken from the album of the same name, is a tour de force. Minnie, with great restraint and taste, exhibits her phenomenal five-octave range. Arranged by Larry Carlton, the tune is a disco powerhouse, with a driving horn chart. Riperton's soaring voice takes on the qualities, at times, of a dynamic lead guitar. Flip: No info available.

PETE WINGFIELD (Island IS 051AS)

Lovin' As You Wanna Be (3:30) (Ackee/Uncle Doris — BMI) (P. Wingfield)

A strong followup to "#18 With A Bullet." Some wonderful lines, like "I ain't crazy about the way you walk." The record is crisp and clean, a really sweet ballad that will make inroads in MOR as well as pop. Flip: No info available.

FOGHAT (Bearsville BSS 0306)

Slow Ride (5:55) (Knee Trembler — ASCAP) (Dave Peeverett)

An infectious hard rocker, with the drum track swerving mystically from speaker to speaker. Great rhythm guitar work, and a melodic, tightly constructed bridge. Should go over big with FM. Flip: No info available.

POCO (ABC 12159)

Makin' Love (2:52) (Fool's Gold — ASCAP) (R. Young)

This single from the "Head Over Heels" LP is powered by the bass, underlying every phrase, a foundation for the syncopated rock vocals. The band understands harmony here, and uses that concept in creating a number of irresistible hooks that pop up all over this record. Pop listeners will be glad to hear this new tune. Flip: No info available.

THE KINKS (RCA JH 10551)

I'm In Disgrace (3:19) (Devray — PRS) (R. Davies)

The Kinks play a musical trick on this single from their "Schoolboys In Disgrace" LP. The tune starts out gently, the vocal warmly played out over a seemingly classical piano figure. Suddenly, falling into disgrace, the band slips into hard rock, with great backing vocals. FM and AM, jukes and discos. Flip: No info available.

NEIL YOUNG WITH CRAZY HORSE (Reprise RPS 1344)

Lookin' For A Love (3:17) (Silver Fiddle — BMI) (N. Young)

A country flavored ballad with a chorus that's a terrific hook. The tight but spare production brings out the emotion in Young's voice, the longing for a lover he is yet to find. A definite must for FM lists, and this might show up on some progressive country stations. Flip: Sugar Mountain (5:36).

ESTHER PHILLIPS (Kudu KU 929)

For All We Know (3:30) (Leo Feist, Inc. — ASCAP) (J. Fred Coots, S.M. Lewis)

Esther has turned her talents to the disco scene, and has come up with a winner. You can't help dancing to this tune, and the people on the floor will want it to last longer. She has tightened up her voice, adapted it to the disco style, and has made the change look easy. Flip: No info available.

MELISSA MANCHESTER (Arista AS 0168)

Just You And I (3:48) (Rumanian Pickleworks/Columbia/New York — BMI) (Melissa Manchester, Carole Bayer Sager)

A gospel flavored piano makes this ballad work. The strong major chording provides a perfect background for Manchester's powerful reading of her own tune. Richard Perry's production, while elaborate, does not distract; rather, it enhances the soulful vocal. Great MOR. Flip: No info available.

JAY BLACK (Private Stock PS 45058)

Everytime You Walk In The Room (3:08) (Metric Music — BMI) (Jackie DeShannon)

A terrific song for the AM radio. It's perfect when you're driving down the Coast Highway, the chorus lends itself to singing along. Good production, driving drums, keep this tune moving. Black has never sung better. Flip: I'd Build A Bridge (3:24).

DENNIS LINDE (Monument ZS 8-8681)

Under The Eye (3:12) (Combine — BMI) (D. Linde, R. Cullers)

This first Monument release distributed through Columbia is about UFO's. We are all under the eye, and Dennis Linde must look good to everyone, including the Martian contingent. This is a rocker in the style of "Six Days On The Road," with chug-along drums and extra-terrestrial guitars. Flip: No info available.

KIKI DEE (Rocket PIG 40506)

Once A Fool (3:28) (ABC/Dunhill/One of a Kind — BMI) (D. Lambert, B. Potter)

The lively arrangements and clear production of this tune make Kiki Dee's voice sparkle. She wraps her soul around this ballad. The horns lay down a big band riff that's quite a hook. Add this to Kiki's unusual phrasing and it all equals hit. MOR, pop. Flip: No info available.

SAM DEES AND BETTYE SWANN (Big Tree BT 16054)

Storybook Children (3:26) (Blackwood — BMI) (Chip Taylor, Billy Vera)

A shot in the arm for r&b. The voices trade harmonies and lead like old friends. Strings add a tasteful top to the Staple-like guitar and piano. This will cross to pop with no trouble. Flip: No info available.

MANFRED MANN'S EARTH BAND (Warner Bros. WBS 8176)

Spirit In The Night (3:13) (Laurel Canyon — ASCAP) (Bruce Springsteen)

Manfred Mann takes this tune by a fine young writer and makes it his own, with strong string support on the chorus. He transcends the east coast feeling evident in the original version and makes the tune accessible to other audiences. Good FM cut. Flip: No info available.

WILLIAM DEVAUGHN (Roxbury RB 2018)

Kiss And Make Up (2:48) (Melomega/Coral Rock/American Dream — ASCAP) (W. DeVaughn)

This piece of vinyl has soul! DeVaughn caresses the vocal, merges his phrases with the stop-and-go arrangement. The tracks are beautifully constructed, the tune will have no trouble in the r&b department and will cross heavily into pop lists. Flip: No info available.

MIGHTY CLOUDS OF JOY (ABC 12164)

Mighty High (3:35) (American Broadcasting/DaAnn — ASCAP) (D. Crawford, R. Downing)

Joy at 45 rpm. The voices and chattering guitars transcend the vinyl and come alive. Great production. The arrangement, by Mike Terry, leaves plenty of room for the band to show off their spark. Pop and r&b. Flip: No info available.

BOBBY ARVON (Ariola America P 7612)

Rock And Roll Music Man (2:55) (Colgems — ASCAP) (B. Arvon)

Bobby sings a song of the hopes and dreams of the would-be rock and roll star and how his life revolves around the possibility of the "if." This is a full-blown fantasy — possibly too wordy for rock; aimed more along the lines of progressive MOR. Flip: No info available.

LINDA THOMPSON (Midland International JH 10453)

Ooh What A Night (Part I) (2:26) (Midsong — ASCAP) (S. Levay, S. Prager)

A danceable disco produced by Michael Kunze who leans on the lovely voice of Linda Thompson. Dance club patrons will want this to go on and on. R&b charts are the target for this piece of music for the morning after. Flip: No info available.

DORTHY MOORE (Malaco M 1029)

Misty Blue (3:38) (Talmont — BMI) (B. Montgomery)

A gentle, stirring ballad, sung by someone who knows how. "Just the mention of your name turns a flicker to a flame." Moore sings, and you can hear the fire building in her voice. Flip: No info available.

THE CONTROLLERS (Juana 3401A)

Is That Long Enough For You (2:44) (Two Knight/East Memphis — BMI) (F. Knight, B. Crutcliter)

If you don't tap your feet when you hear this record, see your doctor. Immediately. The Controllers are aptly named. Whether it's the liquid chicken-picking guitar licks or the hook filled melody, they've found the recipe for a monster r&b and pop single. Flip: Pictures And Memories (2:30).

OLIVER SAIN (Abet 9463)

Party Hearty (3:27) (Excellorec/Saico — BMI) (O. Sain)

"Party Hearty" is one of those on-the-scene recordings that sounds as though someone had set up a microphone right at the party. Get the brand of the equipment, though, because the clarity of the hot brass and guitars sounds closer to the studio. Voices will get the party gong when this is played at home. Flip: Have You Never Been Mellow (2:57).

ANDREA TRUE CONNECTION (Buddah BDA 515N)

More, More, More Part I (3:02) (Buddah — Gee Diamond — BMI) (Gregg Diamond)

Andrea True is an actress who has turned her attention to recording with enormous success. The song is sultry; you can see the steam rising from the disk. Distinctively mixed at Sigma Sound, this will be a candidate for top honors in the disco field. Flip: Part II (6:15).

RUDY LOVE & LOVE FAMILY (Calla 107A)

Does Your Mama Know (2:59) (Jamf/Love-Fam) (Rudy Love)

This record sizzles! Unison vocal and instrumental lines, heavily syncopated, will make this a disco smash. Bert DeCoteaux, Tony Sylvester and Rudy Love are brilliant producers, they know how to make a song move. Flip: Disco version (5:18).

RHYTHM (Polydor PD 14288)

Find Yourself Somebody To Love (3:45) (Double Trouble/Blackwood — BMI) (J. Pritchette)

Not the classic MOR ballad, but an r&b ballad of a newer classic sort. Rhythm has lots of clear vocal definition and feeling within impeccable phrasing and a rap of considerable human understanding. Beautiful instrumentation and soothing moral: "Although you've lost a love that you once knew/there's always someone who will see you through."

Hollywood - The Artie Wayne Organization, Inc. 10000
London - Records and Music Productions, Ltd. 20000

JANUARY 26, 1976

Dear Herb Alpert, Tony Camillo, Drake McGilberry, Percy Faith,
Bimbo Jet, MILO, Olivia Newton-John, Carl Carlton, Cilla Black,
Gladys Knight and the Pips, THE BOTTOM LINE, Sylvie Vartan, Dr.
Hook, Yvonne Elliman, Patti Dahlstrom, Marcia Hines, LOVEQUAKE,
THE FRONT PAGE, The Grass Roots, Biddu Orchestra, Carl Douglas,
The Jackson Five, Ricky West, Manuel, THE ACE OF SPADES, The
Hues Corporation, Sha Na Na, Dave Diamond, Chuck Higgins, The
Temptations, SONS OF SCORPIO.....and everyone else who
recorded my songs last year:

!!!!!! THANKS FOR MAKING IT THE BEST YEAR I'VE EVER HAD !!!!!

.....and a special thanks to Lou Reizner, Martin Machat and
Jeff Wald, without whose help I wouldn't have made it this far.

Warmest regards,

Artie
Artie Wayne
"Just a Simple Publisher"

P.S. If you're at MIDEM, stop in for a drink. I'm at the Martinez...
by the way, I've got some great new songs with me!!!

pop picks

STATION TO STATION — David Bowie — RCA APL 11327 — Producer: David Bowie — List: 6.98

"Station To Station" showcases a David Bowie engaged in putting together subtleties. Influences of old rock, blues and more than a touch of south of the border run through Bowie's songs while clear, sometimes haunting vocals get the job done through understated interpretations. "Golden Years" is the AM monster while other cuts should do similarly on the FM dials. Top listens include "Word On A Wing," "Wild Is The Wind" and a spacey odyssey on "Station To Station."



FROM EVERY STAGE — Joan Baez — A&M SP 3704 — Producer: David Kershenbaum

A Joan Baez concert has always meant something more than good music. It's been a meeting ground for the vibes of collected spirit and excitement. All these elements come across on "From Every Stage" as this two record live set brings the electricity between performer and audience shining through. Vocals and instrumentals are sharp making various cuts good AM, FM and easy listening possibilities. Top cuts include "Love Is Just A Four Letter Word" and "I Shall Be Released."

FRAMPTON COMES ALIVE — Peter Frampton — A&M SP 3703 — Producer: Peter Frampton

The true test of a performer's musical stamina is the excitement generated in a live show. "Frampton Comes Alive" does just that as Frampton's rock, as well as contemplative musical stances, come across with the same charge that must have gone down at the in-the-flesh performance. Production values on this two record set are letter perfect as both vocals and instrumentals come through clear as a bell. Top choice on FM and AM outlets.

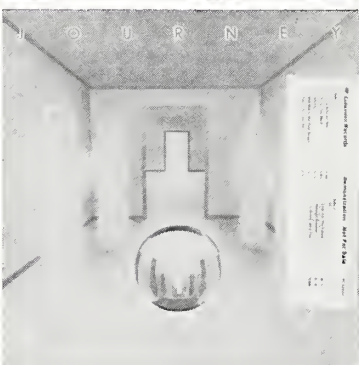


HOW DARE YOU! — 10cc — Mercury SRM 11061 — Producer: 10cc — List: 6.98

The further adventures of 10cc's pop/rock excursion through the looking glass show up on "How Dare You!" as tongue in cheek and esoteric elements mix with more accepted instrumental and vocal forms for an overall sound that is foreign and familiar at the same time. Some AM possibilities, but the bulk of this disk should rain on the FM parade. Top cuts include "I Wanna Rule The World," "Don't Hang Up" and "Art For Art's Sake."

LOOK INTO THE FUTURE — Journey — Columbia PC 33904 — Producer: Journey List: 6.98

The rock meets Moody Blues style classical strains that were only hinted at on Journey's debut LP are much in evidence on "Look Into The Future." Vocals and slighted keyboard passages carry the longhair weight while Neal Schon's axe work and a thundering rhythm ground do right by rock. The two blended together prove body music with class. A couple of hot AM shots while FM will have a field day. Top cuts include "She Makes Me (Feel Alright)," "Look Into The Future" and "Anyway."



IF THE SHOE FITS — Pure Prairie League — RCA APL 11247 — Producer: John Boylan — List: 6.98

"If The Shoe Fits" highlights a more subdued nature of Pure Prairie League. The contrived-rock instrumental backing runs at smooth counterpoint to emotionally taut vocals with the resultant mix even flowing and easy on the ear. The laidback nature makes most cuts suitable for AM and easy listening while country and FM action shouldn't be long in coming. Top listens include "Gimme Another Chance," "You Are So Near To Me" and a rocky rendition of "That'll Be The Day."

NOTICE TO APPEAR — John Mayall — ABC ABCD 926 — Producer: Allen Toussaint — List: 6.98

"Notice To Appear" is John Mayall doing something old as well as something new. Added to his tried and true blues base is an overall aura of lightness and pop. The aforementioned comes up in the sharpness of vocals while the musical backing remains loyal to a constricted blues idiom. FM and blues stations should pick their spots. Top listens include "Just Knowing You Is A Pleasure," "Lil Boogie In The Afternoon" and a different cover of "A Hard Day's Night."



MARIAH — MARIAH — United Artists UALA 493 — Producer: Bob Destocki — List: 6.98

"Mariah" proves most worthy of the tag downhome rock and roll. The basic drive of the rock and blues genre, buoyed up by loose Allman influences, works closely and well with clearly emotional vocals for an overall sound that proves exciting in a slightly subtle way. AM and FM stations should share equally of this booty. Top cuts include "Rock And Roll Band," "Asleep At The Wheel," "I Was Born" and an all out earthshaker in the guise of "Hey Mama."

COLLAGE — Eddie Drennon and BBS Unlimited — Friends And Co. FS 1098 — Producer: Eddie Drennon — List: 6.98

The tried and true disco strains make music to move to on "Collage." The overall sound is muted which, in turn, gives rise to a cleaner listen. Instrumentals prove tight while vocal patterns add needed body and depth. Good soul and disco possibilities while the dance floor is where this record will live. Top listens and movers include "Let's Do The Latin Hustle," "Do It Nice And Easy," "Do What You Gotta Do" and "Get Down, Do The Latin Hustle."



SAVAGE EYE — Pretty Things — Swansong SS 8414 — Producer: Norman Smith — List: 6.98

"Savage Eye" by Pretty Things is an album of extremes that works. On one hand are strong rockers that move in the land of straight and hard. On the other dwell hauntingly beautiful ballads whose vocals and instrumentals prove powerful by their spareness. Good AM possibilities for the rockers while the softer numbers could find FM and easy listening homes. Top cuts include "Under The Volcano," "Remember That Boy" and "Theme For Michelle."

THE 20th ANNIVERSARY OF ROCK 'N' ROLL — Bo Diddley — RCA APL 11229 — Producer: Ron Terry — List: 6.98

Bo Diddley and a host of talented musicians who teathed at his musical heritage team up for a bone jarring excursion into rock and blues at its most primordial. The resultant mix is a rough-hewn ode to the basic precepts of the genre. Vocals and instrumentals are appropriately gritty which adds to the appeal of the music. You name it and the station will probably play it. Top cuts include "Not Fade Away," "Drag On" and the monumental "Bo Diddley Jam."



MASADA — Joe Thomas — Groove Merchant GM 3310 — Producer: Sonny Lester — List: 6.98

Some rather stalwart jazz with a disco beat makes its presence felt on "Masada." Joe Thomas' sax coupled with a driving rhythm ground makes highly moveable, yet intellectual soundings that are equally strong as listens or dancers. Good soul and jazz opportunities as well as a killer for the disco set. Top cuts include "I'm Gone And I'm Glad," "Poinciana," "Let's Love" and an instant get up off your seat on "Gemini Flyin' High." With this record you gotta move.

THE TIME HAS COME

HENRY GROSS

RELEASE

The time for Henry Gross has come. His career has been building to this special moment. Already a star in many key markets, Henry's debut Lifesong album, **RELEASE**, will make him a nationwide phenomenon. **RELEASE** follows two successful chart albums and brings home the same hard-driving good-time rock and roll that has thrilled audiences throughout the land. Produced by Terry Cashman and Tommy West, **RELEASE** is an album without a wasted second, jam-packed with the kind of exciting music that sails and soars and takes you where you want to go. Every track on **RELEASE** will contribute to Henry Gross' emergence as one of the most versatile and complete stars of the 1970's.



Available on Lifesong Records and Tapes LF 6002
Produced in Canada by Lifesong, Ltd.



**J. Geils Band
Gary Wright
Head East**

PAULEY PAVILION, L.A. — "But I've got to get backstage. My old man? No, that's just some guy I came with. Get me backstage. I'll do anything."

The girl's reaction was not totally unusual, for boogie at its most basic has strange effects on the human psyche. Friendships are destroyed as well as new ones made. Boogie gets people crazy, pure and simple. And so it was that the J. Geils band hit the stage at UCLA. Party!

The J. Geils Band (an Atlantic lease breaker) has surfaced as rock and roll's answer to everything that's basic in the music as well as the culture. This night their actions and particular attention to the roots of the music were strengths on stage.

The band's constant incorporation of white street raunch and black r&b proved stone-age monuments to said influences as each song sliced deeper and deeper into the music's womb. The band, and in particular J. Geils on spitfire riffing, formed a driving danceable ground from which Peter Wolf played the audience's emotions. Wolf's strutting dandy cum fighting cock vocal stance worked perfectly on the likes of "First I Look At The Purse" and the reggae tainted "Give It To Me."

Further support came from Magic Dick and Seth Justman as a constant barrage

of mouth organ and keyboard runs formed the bluesy counterpoint to Wolf's posturings.

Second billed Gary Wright (Warner Bros. on keyboards) turned in a genuinely funky set of space-age rock and blues. Wright's contention that long and involved passages need not be boring was brought movingly into the light as strong blues flavored solos combined with the expected majesty of subtle, melodic noodlings made for a sneak preview of what music to move might be like in times to come.

Head East (A&M's movable feast) were more than up to getting the party down as driving rock and roll got the people in their dancing shoes. The rock/boogie augur of the band by virtue of some intricate guitar work alternated between the overt and the muted in sound. Vocals were adequate for the raunch urgings of the band and as a controlled kind of shriek, worked.

Aftermath of the party in the house that the Bruins built. Said fem (1) didn't get backstage (2) did go home with "just some guy I came with" and (3) hopefully made it back to the suburbs before curfew.

Rock and roll at Pauley Pavilion. Happily ever after.

m.s.

**Betty Wright
Streetcorner Symphony**

THE STARWOOD, L.A. — T.K. Productions was certainly one of the hottest things on record last year and Betty Wright was high on its prolific list of hit artists, having stimulated the sale of some two million records by herself, with "The Clean Up Woman." Still, it was surprising to see that the Ft. Lauderdale, Florida-based label would go to the expense of backing Betty with a ten-piece group, "The Clean Up Men," 3,000 miles away from home.

Good for everybody, however, if T.K. can afford it. Good for the band, good for Betty and certainly good for the audience. Good *most* nights anyway, although this Friday the crowd wasn't too awfully up in the air for the show. Except for a few people clapping to the music here and there, the spectators weren't overwhelmed or motivated to dance (and this is one club in L.A. where the audience *can* get up and dance).

Betty Wright is quite vocally capable and drives home r&b with firm facility but tonight, perhaps due to the over-hyped introductory rap by the house announcer, her entrance lacked its full potential. This could be overcome by a smoother choreographed appearance which Betty would have no trouble with.

Even though the customers weren't feeling their oats, the band was especially tight, and like the best of r&b reviews, the small stage literally vibrated with the

excitement of Betty and her men reaching out to shake up on the on-lookers.

Betty bounced, bumped and brought every trick at her disposal out into the open, including some little girl poses when the music was right. Betty knows what the stage is about, and doesn't overlook much. She related to the people sitting in the balcony, above and to her left, often — something many performers who have played here before have failed to do.

Given the nature of a numb audience, the emphasis was clearly on rhythm rather than blues this evening. We feel sure that Betty ordinarily would balance the show more dynamically, with some ballads interspersed, however it seemed as though the entertainers built the show this evening to fit the environment. It's unfortunate that we saw the group work under these circumstances. On the other hand, it merely helped to demonstrate their determination. Instead of a concert, we got to see a working singer and band *really working*.

Streetcorner Symphony is an *capella* group which has beautiful pitch and disciplined ears at its disposal, but needs to stock its repertoire with more original, up-to-date material. Tongue-in-cheek cover versions of fifties r&b are beginning to wear thin.

s.f.

Del Shannon

ROXY, L.A. — Well, it's better than El Monte Legion Stadium. While the Sunset Strip is more accessible — and a good deal safer — than East L.A., the audience that turned out for Del Shannon tonight would have driven, no questions asked, to the famed duck-tail bowl for a happy blast from the past and hopefully a look to the future.

Del Shannon looks like a hard-nosed cowboy and he comes on strong. With a guitar in his hands, anyway. And he's an idol, of sorts, as witnessed by those in attendance, including the re-formed Monkees, Flo and Eddie (a throng in themselves), Keith Allison, Bobby Vee and at least two members of the J. Geils Band.

They'd all come to hear the rock and roll that saw them through their Wonder years, and Del gave it to them, reeling off a medley of complete and faithful-to-the-original versions of all those hits: "Hats Off To Larry," "Handyman," "Stranger In Town," "Little Town Flirt," and more.

What Shannon demonstrated was a powerful vocal knack with the uncanny ability to jump from home base directly into a headvoice. Early in the set it raced through my mind — it's obvious the man knows how to yodel. Later on, Del launched into what he termed "cornball music" wherein he did just that: he yodeled.

Del also presented two more recent compositions which leaned on the same dramatic overtone qualities that blew his earlier material so large in the listener's mind. Judging by the crowd's reaction, and by the beat of my own pulse, it is "Jaynie" (a tune perfect for the Rolling Stones), which should be released as his next single.

For the most part, the old and the new blended together for a fine evening of celebration. The only portions of the set that waxed heavily on the ears were the poor harmonies sung behind Shannon by his otherwise highly dextrous sidemen.

The highlight of the show was Del Shannon's "greatest hit," the classic "Runaway."

Shannon's absence from the American music scene has caused some frowns among his U.S. admirers, although it hasn't been a totally empty vacation for the headliner, as he has kept up a running rapport with fans on the other side of the Atlantic, mostly in England. His newer material goes over well there. Unless it gets picked up again by the U.S. airwaves, however, it looks as though he'll continue to consider "there" his home.

There's really no need for that to happen, though. Del Shannon is very much a part of the roots of contemporary music and he understands the meaning of a word bypassed by many would-be rockers of our day; a word that *will* spell the future of rock and roll: simplicity. s.f.

Cleo Laine

CARNEGIE HALL, NYC — Cleo Laine has her audience in this metropolitan center — they filled the hall with more than enough adulation and happily the British singer delivers with a program that is far more wide ranging and freewheeling than most. Miss Laine's background is jazz (she and her husband, saxophonist John Dankworth, ran one of the better big bands on the British circuit for years) but about a decade ago her repertoire started to expand.

Thus alongside Billy Strayhorn's "Take The A Train" is "Sorrows Of Werther" which is a Thackeray poem set to music by Dankworth. Noel Coward shares billing with folkie Ralph McTell in a London song segment, and Sigmund Romberg is matched with Stephen Sondheim throughout the multi-faceted evening.

It is the kind of sophisticated mor material that gives new hope for the genre and Miss Laine sails through it all with calm professionalism. Her between song comments and fine and relaxed attitude are, to be frank, a little warmer than her singing. But the sheer technical exuberance of her work glosses over this point. In Cleo Laine, RCA obviously has 1/2 an artist they can grow with because there is tremendous staying power in both singer and songs chosen.

i.d.

Drifters

ART LABOE'S, LA — With an old college cheerleader yell, "give me a D, give me an R," etc, the Drifters came on stage Friday night (16) at Art Laboe's club on Sunset Strip in Hollywood. They received immediate audience reception. The show moved. Talk in between songs was kept to a minimum and mostly done over a musical interlude between tunes. The old '50ish Drifters were in top form with choreography to match. With thumbs in union as if they were hitchhiking, the group did "On The Roof" in lead and backup vocal style that brought memories of the group from previous years. Songs like "Saturday Night At The Movies," "When My Little Girl Is Smiling," and "Save The Last Dance For Me," brought immediate response from the crowd, in fact, the group invited people up to sit on the floor in front of the riser they were performing on. They loved it. Dressed in blue tuxedos with purple borders, the group moved from the old-style '50ish "Save The Last Dance" to a modern uptempo funky beat of the same song, and showed the versatility of this group from performing from periods past to the present. The audience had their

hands together for most of the performance mainly because the Drifters asked for this type of audience involvement, but even when it wasn't solicited, people swayed back and forth to the rhythm and really got into it. "Please Stay, Don't Go" highlighted lead and bass and Johnnie Moore (Mr. Drifter) and Clyde Brown (Johnnie called him "my main man") shared the mike on such songs as "Give The People What They Want" with a little get-down soul effect and then from there to "Lookin' For A Love," the '70s sound with not only '70ish vocals but '70ish choreography. A soul version of "Never My Love" was the group's finale — it took a long time and a lot of talk and completed a great show. One of the group's members described how instruments in the band came to exist as each instrument was highlighted and then all joined together without vocal to a great build. Then when the vocal came back strong, the crowd loved it. The Drifters encored then with "Mighty Love" and received a standing ovation to show that for this club and this night the group had really "got it together."

j.b.c.

Johnny Paycheck

THE PALOMINO, L.A. — The tools of the country music trade are many and varied. The music has to be there. So do strong words and, more often than not, powerful statements. But above all are the vocals; that all important medium that delivers the message. Johnny Paycheck at The Palomino proved object lesson number one of what a strong voice can do.

Paycheck (Epic country) showed early that his set would be a vocal one as truly emotional lyrical interpretations highlighted uptempo and ballad openers. Paycheck, a more than able hand with the guitar, fared equally well instrumentally as tight interaction between himself and his backing unit made for the perfect counterbalance to the vocal proceed-

ings. But throughout the set Paycheck's voice, as fine as a honed tool, was the binding element. On more uptempo songs his phrasing alternated between moments of upfront and just another part of the band.

It remained, however, for more mellow spots to showcase Paycheck at his singing best. At said interludes his voice rose and fell as the emotion dictated. First a smooth run of momentary reflection, followed by an upper register plea. Paycheck's inflections played positive havoc of his musical emotion of the moment.

Johnny Paycheck at The Palomino was the best argument in the world for a singer opening his mouth.

m.s.

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behind the counter

Cut-outs — Low Price Image?

LOS ANGELES — With record prices rising this year, retailers must look for ways to head off a high-price image for their product. Can cut-outs do the trick? Can an extensive cut-out stock establish a store's reputation for low pricing? Can an album that sells for \$1.99 encourage the sales of a group's other recordings at higher prices? Or is the reverse true, because the cut-out product is often inferior to the new release? If the record is not representative of the artist's best work, the customer might not seek out other releases.

Stocking budget lines is another way to get the customer into the store. Generally these lines carry better material than cut-outs, and they're priced in stores at the \$2.49 and 2.99 brackets. Budgets can be sold cheaper than regular releases because they have fewer songs, therefore fewer mechanical royalties are paid. Cut-outs inherently have a limited life span; when they are sold out, there's just no more. If a budget record is doing well, it can be manufactured for years, and become a steady catalog item.

Cut-outs are generated from three sources: Overpressings account for a large percentage of the records. Records made by companies that later fold often show up in the cut-out bins. Last, and this is something people don't like to talk about, are the counterfeit records. These aren't really bootlegs, but rather re-recorded versions of major releases. They have the same covers, printed with noticeably less care, and the music itself is not as clear. (The Beatles "Let It Be" LP showed up in cut-out bins recently in a counterfeit reincarnation.)

Springboard Records is a budget line based in New Jersey. Bob Demain, vice president of sales, had this to say: "One price catalog enhances the other." What about advertising for budget labels? "We do very little advertising," said Demain, "although we've been getting into it a little more over the last year. The price is advertising in itself. We do have some in-store displays, and concentrate on the college markets."

Discount Records in Madison, Wisconsin, is located in the heart of a large college community. They sell a lot of cut-outs, priced at \$2.19, \$2.49 and \$2.99. "You have to remember the psychology of the situation," said Discount salesman Frank Wiener. "People are going to want to buy an Isaac Hayes album at the cut-out price. They remember when their friends bought it for \$5.98." What about cut-outs that are inferior to front line releases? "We do our buying pretty carefully, and get high quality stuff," Wiener said. "We have to. The college student knows music."

Apex Records in Los Angeles is the cut-out division of Springboard, and they pre-pack cut-outs from different labels and distribute them, so the retailer doesn't have to go through all the lists to pick out the good ones. "We don't do any special advertising," said John Salas of Apex. "Sometimes the retailer will put the cut-outs in the front of the store, maybe in a front aisle, but it's usually an in-and-out promotion, for ten or fifteen days. I think the chart items increase the cut-out sales, not so much in reverse."

Nadine Birch is director of operations for Almar Music Merchandisers of Colorado, which has branches in St. Louis and Kansas City. "We could do a lot more business in cut-outs if we had them," Birch said. "You know, if record prices got much higher, people would only buy the cut-out. Assuming that prices remain fairly stable, when you're talking about the sales of cut-outs and

chart product, I'd have to say that one stimulates the other, if the cut-out is reasonably good quality. We've found this to be especially true with MOR — people like Wayne King. Customers will pick up the cut-out at a cheap price, like it, and buy one for the regular price."

At Dirty Jack's Record Rack, a cut-out specialist in Milwaukee, "jazz does the best business," according to Jack. "But we have everything from Alice Cooper to Albert Ailer. With higher prices, instead of two regulars and one cut-out, people are buying two cut-outs and only one at the regular price." Dirty Jack's doesn't carry the budget lines, because the



Korvette's 47th Street & Fifth Avenue windows feature the Fantasy album "The Voice Of Tony Bennett/The Piano Of Bill Evans." CUE Magazine has selected this album as one of the 10 best popular albums of the year. Tony Bennett receives congratulations from Phylis Goldberg, entertainment manager of CUE. Looking on (l-r) are Bernard Lieberman, vice president, Fantasy; David Rothfeld, vice president Korvettes; Bill Evans; Helen Keane, record producer and Jerry Lasher, Korvette store manager.

higher prices would discourage his substantial cut-out sales. "The way companies should do it," he said, "is the way RCA handled things a couple of years ago. They had a lot of overpressed titles, and their salesmen had lists. Our buyers just picked out the good ones, and ordered them direct."

One Way Records is a cut-out distributor in Albany. "My market is established by what I carry," said president David Shlang. "I have jazz, blues, folk and rock, and I try to concentrate on the college market. There never has been any real advertising for cut-outs, and the merchandising is in getting the merchandise. I just keep them available. Cut outs are rising in dollar volume, unit volume, and the stores that carry them. And cut-outs do encourage front line sales, if you're carrying good cut-out product. It definitely works in the reverse," Shlang said. "Customers who buy a new release will often pick up a cut-out of the same artist at the same time."

Cut-outs have an obvious impulse buy potential, and retailers should maximize this possibility. Display is important, and cut-outs should not be relegated to obscure bins at the back of the store. Peaches Record Store, in Hollywood, has their cut-out section outside the store, in front of the windows, and it brings people in. "Most people know what they're looking for," said Rick Laudati, in charge of the cut-out operation for Peaches. "They're mostly collectors, I think, who are looking for a record to complete their catalog for a certain artist. But the section definitely brings people in, and accounts for maybe a third of our business."

While advertising with the cooperation of record companies is impractical, retailers could increase traffic, and therefore increase sales, with an operation like the Peaches store. Prudent buying is essential, of course, in order for the extensive display to be profitable.

Video-disc — LP Takeover?

by John Mankiewicz

LOS ANGELES — People are excited. Filmmakers, recording artists, and record manufacturers. It's the video-disc, and while it's not being marketed right now, it just may revolutionize the record industry within the next few years.

MCA and N.V. Philips have joined technological forces and the new Philips-MCA video-disc player will be manufactured and marketed by Philips, in association with MCA Disco-vision Inc., through Philips' world-wide marketing and distribution networks.

The Disco-vision changer is compatible with regular TV equipment; all that needs to be done is the simple terminal hook-up. The disk itself is 12 inches, same as an LP, and it is made from a plastic sheet. One of the important differences, however, is that each side can play up to sixty minutes. Visual and sound information is encoded on the disk itself, and is read through a low-powered helium laser, which picks up the image and sound producing signals and relays them electronically to the TV screen. There is no physical contact between the laser and the disc, so the system virtually eliminates the wear and tear on the record and the stylus.

For sound, the possibilities are staggering. The audio disc not only generates stereo and quadphonic signals, but has the capacity for multi-channel sound. That is, in a 100 piece symphonic orchestra, every instrument can have its own channel. More sound information can be encoded than visual — there can be fifteen hours of stereo sound on a side. Musicians could couple their music with pictures — of concerts, artwork, anything that you can imagine.

"Eventually," said Phil Savenick, who is seriously involved in video and music through his Bel-Air All Stars production company, "record companies will realize that it's cheaper to put out a disc than a record. Plus the disc will be in quad and have full color pictures with it. Some records will undoubtedly have better visuals than music, and some the other way around, but there will be many records that couple the two perfectly. A concept record, perhaps, with pictures to go with it, could have ten times the effect of, say, a 'Sergeant Pepper' record."

Filmmaker Larry Starkman talked about some different possibilities. "I'm

looking forward to a disc in a magazine format, similar to TV news programs, only they would be mailed direct. Music, news stories, interviews, these could all be included. Maybe even a daily newspaper."

There are markets for the video-disc that people have not yet considered. The record industry, however, is one obvious possibility, and the field is wide open.



Technician removes a videodisk replica from replicating machine.

Retail Run-Ons

Music Millenium, an independent retailer in Portland, Oregon, recently conducted a highly successful Jimi Hendrix promotion with Warner Brothers' cooperation. The store put the whole Hendrix catalog on sale, reducing the \$6.98 list LPs that normally sell for \$4.75 to \$4.25 a disk. There was also a Hendrix contest during this ten day period with a drawing on New Year's Eve. Because gambling is not allowed in the state of Oregon, anyone could enter the contest, no purchase was required. The store received around 200 entries and the winner became the proud owner of the entire Warner Bros. Hendrix catalog, plus about fifteen Hendrix imports that Music Millenium keeps in stock. The store sold 225 Hendrix records during the sale, mostly the new "Midnight Lightning."

Bruce Sorensen, graphic designer and manager of this Portland store, came up with a Pink Floyd frisbee that has encouraged the sale of almost 2,500 Columbia "Wish You Were Here" records. The store gives them away only with the purchase of that Pink Floyd release. "People have offered to buy them for as much as five dollars," says Sorensen, "but we're pretty strict. They've gotta buy the album."



GRAND FUNK RAILROAD'S manager, Andy Cavaliere, helps Capitol executives exhibit a selection of the elaborate merchandising materials currently being distributed in conjunction with the group's new release, "Born To Die." Left to right: Dan Davis, Capitol's director of Creative Services, Don Zimmermann, the label's senior marketing v.p., Cavaliere, and Don Grierson, Capitol's national merchandising manager.

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20

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These are the good times for the Spinners.

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An appeal that is across the board — good demographics, as their producer Thom Bell says — into the pop, r&b and MOR fields with plans to sustain and increase this appeal.

Big, warm, appreciative crowds wherever they appear. Producers from the film and television worlds coming around with ideas for them.

Good times indeed.

It's glib to talk about paying dues in the music business. Any group with a couple of years work under its collective belt talks this way. But for the Spinners, they paid. Paying dues was a reality because for over a decade they worked at their

craft, waiting for the breakthrough. Nobody starved admittedly but for the Spinners there were moments of doubt as they worked the same circuits, repeated the same halls, made the records and honed their professionalism.

Then suddenly, from 1972, it happened. Everything fell into place, started working.

Now the Spinners celebrate 20 on the crest of a major wave. Twenty years together in this business is in itself some kind of achievement because as far as groups are concerned there is a high divorce rate.

But with this salute, **Cash Box** offers it also as a kind of inspiration to all those other groups, on the road, in the bars, working because they believe. The Spinners always did.

way



The Souls Within The Spinners

When you work side by side with somebody for 20 years, it's not necessary to say why there is this togetherness. Just being there, on stage, in the recording studio, across the world, and always together as a group, there are things you know but don't bother to put into words.

The Spinners have been a group for 20 years — some not easy, but years that have given them a keen insight on the music business.

And themselves.

Cash Box asked the five soulful Spinners to try to express why they are what they are and why they have stayed what they are. And together.



Bobbie Smith

"The competition? Yeah, I still worry about the competition. Even when you're on top you can't stop thinking about it. If you do then you're making a big mistake."

Bobbie Smith knows of what he speaks. As one of the founding fathers of the Spinners, Smith has been up, down and around a lot during the 20 years the group has been together.

"There's a tendency to get lazy when you're suc-
(continued on page 11)

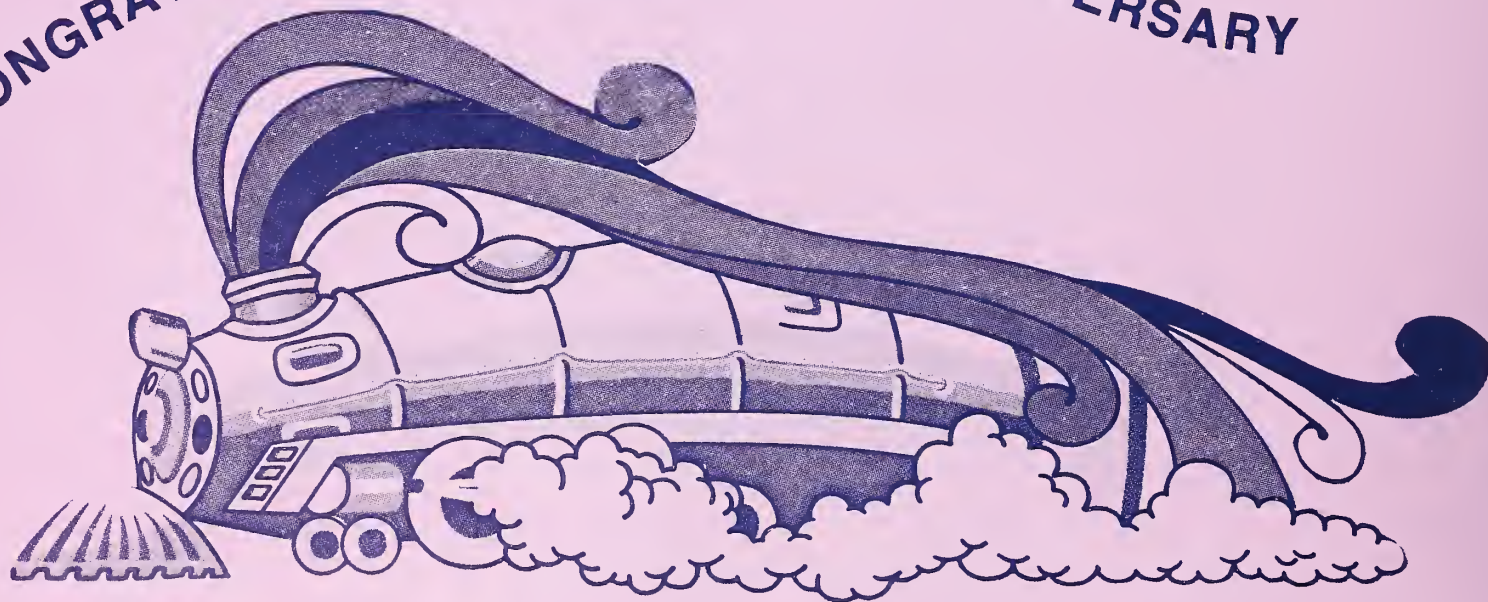


Billy Henderson

Billy Henderson is a man of little self-illusion. He's practical and straight-to-the-point. He knows how he got where he is and isn't about to go and blow it all by daydreaming.

"People ask me how it feels to be a star," says Billy. "I tell them I don't know. I don't deal in status. It's a business thing. When we first started we had hit records ... then nothing. Now, fortunate enough to have a second chance, we've made a success of it."
(continued on page 11)

CONGRATULATIONS ON YOUR 20TH ANNIVERSARY

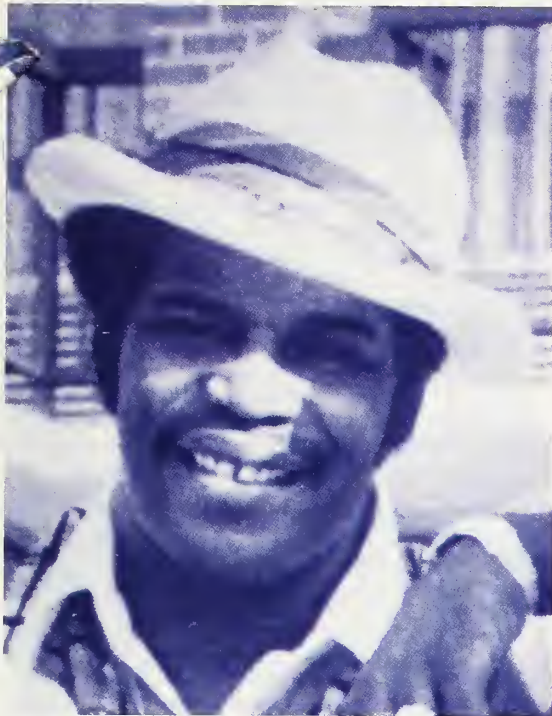


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Soul Train Records

Manufactured and Distributed By RCA Records and Tapes



Pervis Jackson

Twenty-year Spinners veteran Pervis Jackson, native of New Orleans, moved to the Detroit area "in fine style. I carried my mother, brother and sister along with a shoebox of chicken," he said.

"It was in the projects that I met Billy and Henry. Henry lived a few doors down from me, so we used to walk to school together."

Of his debut in show business Jackson said, "Henry and I started out in school plays together. I remember

(continued on page)



Henry Fambrough

Henry Fambrough is a good cook. "I'm a duck fanatic," he says. "All of us in the group are good cooks. Billy can cook up some fine fried chicken and Pervis can cook creole style very fine."

Henry's appreciation of his friends' culinary skills is an important sign. The Spinners are a tight band, really a family.

And no wonder. They all grew up together in the same Detroit neighborhood. They went to the same

(continued on page)



Philippe Wynn

Philippe Wynn's story with the Spinners is a story of love. In the same way that true love takes resignation and true commitment, the love of work with the Spinners has been achieved by the newest member of the group. Born in Cincinnati in a family of nine children, Wynn experienced many changes in his life before auditioning with the group in Detroit. Always with a love of music, he would sing only now and then just as a personal pleasure. He said, "I never met anybody

(continued on page)



happy 20th spinners

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He Remembered That Piece Of Harmony Thom Bell Spinners Producer

"I met them, I would say, about 15 years ago at the Uptown Theatre in Philadelphia. I was playing piano there. The Uptown was one of the biggest black theatres in the country, like the Apollo in New York, the Regal in Chicago, and I used to work the whole circuit. So I was the house pianist, the conductor put the music on the stand and I played. Now the sound of the group was totally different from the rest of the groups on the show — it was one of those Motown Revues with the Supremes, Barrett Strong — and the group seemed much more classy. They were as good then as they are now . . ."

That was Thom Bell talking about the early days. The group was the Spinners. Now he is a producer, one of the architects of the Philadelphia sound and the producer of the Spinners for Atlantic since 1972, the beginning of a trail of gold disks for the group.

Thom Bell also talks about the future and the Spinners. Very positively.

"The next plateau for the Spinners? What I'm trying to do with them now is to acquire another realm of sounds for them and reach another medium, identifying them just a little bit more musically with happier kinds of tunes.

"They have done fantastically well in the r&b field with the demographics of the 18-30 year olds and they are now reaching the 18-50 year olds through 'Games People Play.'

"They'll always have a built-in market from those age groups. They are always going to sell 750,000 singles and six to seven thousand albums if the product is decent. Automatically.

"So the next market for me would be to reach the younger folks, the kiddies, the 8-14 year olds, the ones that the Hudson Brothers and the Jackson Five reach right now. I really don't see anyone new in that area right now.

"To me that looks like the next step for the Spinners."

Thom Bell has spent many hours with the Spinners — in the studios, in rehearsal rooms, hotel rooms, on the road. There is a feeling of professional closeness that, according to Bell, probably goes back to the time he was playing that piano in Philadelphia.

All of them then were low men on the talent totem pole. "I guess there is the feeling of us all being around years ago," he reflects. "When all of us were at the bottom. We've paid and learned a lot of things since then.

"I'm always thinking about those guys. I'm thinking about what I can do for them in the next two years right now because I always think at least a year in advance.

"I can't just worry about today.

"All the stuff from the Spinners you're hearing now was done more than a year ago, from October 1974. I make a habit of giving Atlantic two albums at one time. I'll be giving Henry Allen (Atlantic senior vice

The Spinners And Bell In The Studio Rehearsing



president) two albums in April, and start rehearsing the Spinners for these LPs in February. I never let the company to look back and say 'where's our pro, Where's Thom Bell?' I'll work with you, not ago, you.

"You have to give a record company and a manager time to map everything out — the air time buys, in-store displays. Everything."

Thom Bell is himself a musician and claims: "I can remember every song I've ever heard. I can remember any one bar of music. I can't remember words, but any note of music I can remember from (when I was) a kid."

This freak, or complete, memory bank actually brought the Spinners and Bell together back in 1972 when Bell, already a successful producer connected with the Gamble and Huff operation, was approached by Atlantic. Actually the company flew him to Paris for their annual convention and announced the Bell-Spinners merger to a great hooah from the assembled company.

The choice was Bell's. "Atlantic sent me a roster of their artists and I picked the Spinners because of one particular bar of music," says Bell. "They had sung it 15 years before, in a song called 'That's What Girls Are Made For.' It was a piece of harmony that was extremely hard harmony to sing, which most groups cannot sing. That what made me remember the sound of the Spinners and made me want to produce them."

The very first session produced a mother lode of hit material.

"In that first session we did four songs, 'How Could I Let You Get Away,' 'I'll Be Around,' 'Could It Be I'm Falling In Love' and 'Just You And Me Baby,'" says Bell.

(A check with the Spinners' discography shows they were released as two singles and both were RIAA certified gold records.)

Bell remembers this very first Spinners session, when the groundwork for a future relationship was laid, as being "somewhat different" because of his use of the clavinet behind the Spinners' vocals. "I was using it completely backwards from the way most people use a clavinet. They used it at this time, 1972, as a solo instrument and I used it as an ensemble instrument in the rhythm end. After about an hour they were falling in line with it.

"But the most important thing in that session that I did was take the rhythm patterns of the Spinners' lead voice — at that time just Bobbie Smith. He naturally sings on the upbeat of a rhythm, not on the downbeat

(continued on page S-32)

L. to R. Bobbie Smith, Tommy Bell, Henry Fambrough, Billy Henderson, Pervis Jackson and Philippe "Soul" Wynn.

LT 1-8988-9

Buddy Allen Management, Inc.
65 West 55th Street
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STEVE ALLEN

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ATLANTIC PRESIDENT JERRY GREENBERG



ATLANTIC SENIOR V.P. HENRY ALLEN WITH SPINNERS

Atlantic's Greenberg and Allen: Dialogue On The Spinners

The scene is Jerry Greenberg's office. The president of Atlantic Records is with Henry Allen, senior vice president. The talk is of the Spinners and what they mean to the Atlantic label.

Jerry Greenberg: We gave them to Thom Bell in 1972 to produce and it's been like a happy, happy marriage ever since.

Henry Allen: It was a little different from what usually happens with a black soul group. Thom brought in the results of the first session, and since I had been the one who had been working with them, Thom brought them to me. All the tracks were so good that nobody could decide which one to release first.

So they gave me the opportunity to come up with the decision, and I picked "How Could I Let You Get Away," but we also decided that not only did we have a good find in the Spinners, but we should also let the industry know.

We did something we very seldom do. **JG:** We planned this unbelievable promotion trip for them. We had major city parties in Washington, Detroit, Chicago, New York and Cleveland. We really did take our shot. We invited the dealers, the disk jockeys, the press, everybody we could in each city to meet and greet the Spinners.

HA: There was a comment made when we were just starting to get this tour together to let everybody know we were very strongly behind the Spinners. Jerry Wexler said, "Why are we going on this trip? We don't have an album." Jerry (Greenberg) and I knew that this is something that we generally like to have but we wanted the world to know we were behind this group.

This is where we spent our profits, so to speak, on the first record, a single, sort of saying, "we believe in this group." It was certainly not economically profitable to go on a big promotion tour with only four sides ready.

JG: But then the record became a hit and Thom went right back into the studio and cut the LP.

"I'll Be Around" was the flip on that first single, but the ballad, "How Could I Let You Get Away," was the side we were working on and it sold around 300,000. Then some of the pop stations and some of the r&b stations started screaming about the other side and we decided that the screams were just so heavy that we flipped the record and before we knew it "I'll Be Around" just went boom.

HA: It was a real two-sided hit. "How Could I Let You Get Away" still gets the most applause when they do it onstage, even today.

JG: Although there was a certain amount of risk putting all that muscle behind only four sides in the beginning, we did know one thing — the Spinners were a thoroughly professional group.

HA: Very professional. In all my main years working with acts such as the Drifters, who stayed on top with us for 20 years, I have never had the pleasure of working with a group where you have five minds all pointing in one direction — to make it to the top.

I've had it happen to me with one person but I've never been able to have this kind of control over five minds where you can talk to them and say this is what we want to do and they say, "Henry,

continued on pg. S-71

kins choreography & stage direction cholly atkins choreography & stage direction cholly atkins choreography & s

Congratulations To The "SPINNERS"

Thanks for giving me the opportunity
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cholly



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20 spinners album discography

SPINNERS * The Spinners * Atlantic * SD7256 — Released 4/4/73 Certified Gold 7/10/73

JUST CAN'T GET YOU OUT OF MY MIND * Vinnie Barrett 3:42
 JUST YOU AND ME BABY * Yvette Davis 2:56
 DON'T LET THE GREEN GRASS FOOL YOU * Akines-Bellmon-
 Drayton-Turner 4:01
 I COULD NEVER (REPAY YOUR LOVE) * Bruce Hawes 6:56
 I'LL BE AROUND * Thom Bell-Phil Hurtt 3:10

Side 1

ONE OF A KIND (LOVE AFFAIR) * Joseph B. Jefferson 3:31
 WE BELONG TOGETHER * Yvette Davis 4:12
 GHETTO CHILD * Linda Creed-Thom Bell 3:47
 HOW COULD I LET YOU GET AWAY * Yvette Davis 3:46
 COULD IT BE I'M FALLING IN LOVE * Mysterio-Lyric 4:13

Side 2

NEW AND IMPROVED * The Spinners * Atlantic * SD18118 — Rel. 11/74 Certified Gold 12/13/74

SITTING ON TOP OF THE WORLD * Jefferson-Hawes-Simmons ... 4:42
 SMILE, WE HAVE EACH OTHER * Simmons-Hawes-Jefferson ... 4:30
 DIONNE WARWICK AND SPINNERS THEN CAME YOU
 * P. Pugh-S. Marshall 3:59
 THERE'S NO ONE LIKE YOU * C. Simmons-B. Hawes 4:16

Side 1

LIVING A LITTLE, LAUGHING A LITTLE * T. Bell-L. Creed 5:03
 SADIE * Jefferson-Hawes-Simmons 5:26
 LAZY SUSAN * L. Creed-T. Bell 3:34
 I'VE GOT TO MAKE IT ON MY OWN * C. Simmons-B. Hawes 3:26

Side 2

MIGHTY LOVE * The Spinners * Atlantic * SD7296 — Released 2/74 Certified Gold 5/17/74

SINCE I'VE BEEN GONE * Simmons-Jefferson-Hawes 4:20
 AIN'T NO PRICE ON HAPPINESS * Simmons-Jefferson-Hawes ... 4:05
 I'M GLAD YOU WALKED INTO MY LIFE * Simmons-Jefferson
 Hawes-Barrett 4:15
 I'M COMING HOME * T. Bell-L. Creed 4:11

Side 1

HE'LL NEVER LOVE YOU LIKE I DO * B. Sigler-J. Sigler-M. Bailey 3:56
 LOVE HAS GONE AWAY * Simmons-Jefferson 3:35
 LOVE DON'T LOVE NOBODY * C. Simmons-J. Jefferson 7:12
 MIGHTY LOVE * Simmons-Jefferson-Hawes 4:58

Side 2

PICK OF THE LITTER * The Spinners * Atlantic * SD18141 — Released 7/75 Certified Gold 9/17/75

HONEST I DO * Marshall-Pugh-Bell 4:00
 I DON'T WANT TO LOSE YOU * L. Creed-T. Bell 3:42
 LOVE OR LEAVE * Simmons-Hawes-Jefferson 4:59
 SWEET LOVE OF MINE * V. Barrett-B. Eli 4:20

Side 1

ALL THAT GLITTERS AIN'T GOLD * Terry-Life-Conway 3:47
 YOU MADE A PROMISE TO ME * Simmons-Hawes-Jefferson 3:56
 THEY JUST CAN'T STOP IT THE (GAMES PEOPLE PLAY) *
 Jefferson-Hawes-Simmons 4:41
 JUST AS LONG AS WE HAVE LOVE * V. Barrett-B. Hawes 4:06

Side 2

SPINNERS LIVE! * The Spinners * Atlantic * SD2-910 — Released 11/75

FASCINATING RHYTHM * George Gershwin-Ira Gershwin 2:34
 I'VE GOT TO MAKE IT ON MY OWN * Bruce Hawes-
 Charles Simmons 4:04
 LIVING A LITTLE, LAUGHING A LITTLE * Thom Bell-
 Linda Creed 4:38
 ONE OF A KIND (LOVE AFFAIR) * Joseph B. Jefferson 3:36
 THEN CAME YOU * Phillip Pugh-Sherman Marshall 4:01

Side 1

SADIE * Jefferson-Hawes-Simmons 7:33
 HOW COULD I LET YOU GET AWAY * Yvette Davis 7:06
 COULD IT BE I'M FALLING IN LOVE * Melvin Steals-Mervin Steals 4:26

Side 2

SUPERSTAR MEDLEY Total Time ... 11:31

a. IT'S NOT UNUSUAL * Les Reed-Gordon Mills
 b. DON'T MESS WITH BILL * William "Smokey" Robinson
 c. PAPER DOLL * Johnny Black
 d. STOP! IN THE NAME OF LOVE * E. Holland-L. Dozier-B. Holland
 e. IF I DIDN'T CARE * Jack Lawrence
 f. HOUND DOG * Jerry Leiber-Mike Stoller
 g. HELLO DOLLY * Jerry Herman
 LOVE DON'T LOVE NOBODY (PART 1) * Joseph B. Jefferson-Charles Simmons 4:51

Side 3

LOVE DON'T LOVE NOBODY (PART 2) * Joseph B. Jefferson-Charles Simmons 4:48
 MIGHTY LOVE * Jefferson-Hawes-Simmons 8:02

Side 4

Mighty Three Music wants to thank the Spinners:
Henry Fambrough, Billy Henderson, Pervis Jackson,
Bobby Smith and Philippe Soul Wynn for making
so much good music.

THANKS. GOLD. DIGGERS.

Albums:
Spinners
Mighty Love
New and Improved
Pick of the Litter

Singles:
I'll Be Around
One of a Kind
(Love Affair),
Could It Be I'm
Falling In Love
Then Came You

And the writers: Linda Creed, Joseph B. Jefferson,
Charles Simmons, Bruce Hawes, Vinnie Barrett,
Sherman "Mr Slim" Marshall, Phil Jerry,
Theodore Life, Falmadge Conway, Yvette Davis,
Phill Hurtt who enjoyed digging up the
right words to go with great music.

And the biggest digger of them all; Thom Bell,
the writer, arranger and producer. Thanks.

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BUDDY ALLEN, SPINNERS' MANAGER

Buddy Allen The Man Behind The Spinners

If the Spinners represent a group of individuals who have pooled their various strengths, then Buddy Allen, their manager, can be referred to as the catalyst. Said Buddy, "I was born in the Williamsburg section of Brooklyn. It was a tough area, half Jewish, half Italian and if you strayed out of your turf, you took your life in your own hands. When my family moved to Long Island things weren't that much better. When I was growing up I was aware of two directions in life — crime and show business. Being a gangster didn't intrigue me too much so I became a hooper and toured the world with a girl partner. We were billed as Buddy and Judy Allen.

"The first inkling I had about managing," Buddy said, "came during this period. I looked at the men who called themselves agents or managers and saw that the majority of them took no personal interest in their clients. There was no guidance or artistic help. Not long after, I went to Miami and opened up a booking agency."

Allen did well booking clubs and was associated with such people as Andy Williams. His career took a turn for the better when he started managing controversial radio personality Barry Gray. Proud of his contributions to other areas than show business (he took a strong anti-McCarthy stand and campaigned diligently for racial equality), Allen traces the successes of Vaughn Meader, Alizi Kashi and Allen & Rossi as character building. The early part of his career was devoted to comedians, but when he

came across Ronnie Dyson, he entered the music business to stay.

"Ronnie has been with me seven years. Ronnie had a contract with Columbia and I wanted a guy named Thom Bell to produce him. He had done some arrangements for Ronnie and I liked what he had done. Also I think he had produced some things for the Delphonics. I went to Columbia and asked for Thom but they said no, because he didn't have a track record. I fought like a tiger to get Thom but Columbia got me another producer, with a fine track record. This guy was good but he just didn't know what to do with Ronnie, so I kept asking for Thom. Thom then started producing the Stylistics and was having hit after hit.

"One day Thom called me out of the blue and asked if I would go to Detroit over the weekend and hear a group called the Spinners that he would be producing for Atlantic. He said he had picked them off a list Atlantic had given him and he thought they had a lot of potential. My career at the time was not at its best. I had just lost Alizi Kashi, so I went to Detroit and caught the guys at the 20 Grand Club. I went to check their potential and they had plenty so we got together. You see, Thom Bell, Atlantic Records and I all came on the scene around the same time, and it may sound corny but it's been a love relationship ever since. It's been marvelous. There is a love feeling and a sense of harmony. I'm the captain of the team; the guys have assigned me that duty. I set the

continued on pg. S-73

FORMULA FOR SUCCESS

2P + 2B + H + 20Y =



Pervis

Philippe

+



Billy

Bobbie

+



Henry

+



=

#1 GROUP

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PHIL WOOLDRIDGE

Thank you

Mr. Henry Fambrough

Mr. Billy Henderson

Mr. Pervis Jackson

Mr. Bobby Smith

Mr. Philippe Soul Wynn

You've made my
life beautiful.

Thom

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20 spinners singles discography



7/17/72	2904	How Could I Let You Get Away • Yvette Davis	3:46
		I'll Be Around • Thom Bell-Phil Hurtt	3:10
12/8/72	2927	Could It Be I'm Falling In Love • Mystro-Lyric	4:13
		Just You And Me Baby • Yvette Davis	2:56
4/6/73	2962	One Of A Kind Love Affair • Joseph B. Jefferson	3:31
		Don't Let The Green Grass Fool You • Akines-Bellmon-Drayton-Turner	4:01
7/25/73	2973	Ghetto Child • Linda Creed-Thom Bell	3:47
		We Belong Together • Yvette Davis	4:12
12/28/73	3006	Mighty Love (Part I) • Simmons-Jefferson-Hawes	4:58
		Mighty Love (Part II)	
4/26/74	3027	I'm Coming Home • T. Bell-L. Creed	4:11
		He'll Never Love You Like I Do • B. Sigler-J. Sigler-M. Bailey	3:36
7/29/74	3202	Then Came You (Dionne Warwick & Spinners) • P. Pugh-S. Marshall	4:01
		Just As Long As We Have Love • V. Barrett-B. Hawes	4:06
8/30/74	3206	Love Don't Love Nobody (Part I) • Joseph B. Jefferson-Charles Simmons	4:51
		Love Don't Love Nobody (Part II) • Joseph B. Jefferson-Charles Simmons	4:48
2/7/75	3252	Living A Little, Laughing A Little • Thom Bell-Linda Creed	4:38
		Smile, We Have Each Other • Simmons-Hawes-Jefferson	4:30
4/11/75	3268	Sadie • Jefferson-Hawes-Simmons	7:33
		Lazy Susan • L. Creed-T. Bell	3:34
7/15/75	3284	Games People Play • Jefferson-Hawes-Simmons	4:41
		I Don't Wanna Lose You • L. Creed-T. Bell	3:42
12/1/75	3309	Love Or Leave • Simmons-Hawes-Jefferson	4:59
		You Made A Promise To Me • Simmons-Hawes-Jefferson	3:56

**ATLANTIC/ATCO RECORDS THANKS
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CONNIE ALLEN
AND STEVE ALLEN
FOR THEIR
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management teams in the business.*





Philippe Soul Wynn *fr. S-37*

who was important and I never really thought of it as a profession; at that time in my life I really didn't know what I was going to do with myself." Drifting into manual labor jobs, traveling from place to place was tough, but with a positive attitude toward life he kept moving, sensing something was coming for him. While in Europe in 1968 to see his sister who sings professionally in opera, he wound up singing with a group from Liberia called the Afro Kings. This was his first experience with a group. Returning to the U.S. he tried to get into the University of Texas but wound up going to a small college for a semester. Philippe knew then that he was going through a lot of "head changes." He knew the Lord had plans for him . . . but as with all of us it's just a matter of time and real patience to find out what they are. He realized that carrying cement blocks or working in automobile plants just wasn't enough.

"While in Texas I went through a spiritual change," Philippe said. "I found it in the Bible but at that time I didn't know the exact path that I was on; however, I kept going forward." The revelation came to Wynn after a hurricane in Corpus Christi. Wynn compared the destruction of the downtown district with the untouched poorer section of the city: "There I saw God controlled everything . . . telephone poles were snapped in two, railroad trains were derailed." Seeing the destruction versus non-destruction, he interpreted this as the rich stealing from the poor, with the Lord showing no mercy for the rich: "So from this incident I found out what I was supposed to do." Wynn's philosophy is something that pervades the Spinners as a group — religious devotion, and loyalty not only to the divine, but to each other as a group.

Going to see a sick brother in Detroit, Wynn finally got a chance to audition for the Spinners. An old family friend, G. C. Cameron, asked him if he still sang. "I said no . . . but he told me about this group called the Spinners that he used to sing with and said that I'd be perfect," recalled Wynn. "I didn't want to go to the

audition because I wasn't into singing. But I went anyway."

It was a good audition but a bad time for Wynn and the Spinners as a group. He wanted to go back to school, the Spinners were leaving Motown and had no record company. It was a low point for everyone. They were even thinking of splitting up. But low as morale and circumstances were, "I felt it was the right year for things to happen because the Lord told me that it was going to happen. I also told the group that it was going to be their year." Thom Bell came down and listened to them at this point and they sang into the tape recorder for him. Bell came back then with four tunes including "I'll Be Around." The group cut four sides and from the first release with Bell everything got stronger and stronger.

Wynn found then that resignation and commitment had become his goal. The group had been together for a long period of time before he arrived. He found they had their own ideas of what would work; he had his. "They had been in the business longer; in the beginning of our relationship they would be thinking one way because of their experience and I would have other views coming from a human level, rather than a show business level. That's the thing that's kept us together for all these years . . . our intense unity and loyalty. It's always hard to accept other people's thinking and retain your own ideas and be different. It's hard to change the memory banks."

Still committed to the group because of that loyalty and resigning himself to know and understand that in order to be in business you must "be a logical person for the business to succeed," Wynn has stayed with the Spinners as the newest addition. "I am an individual . . . we get along great; sometimes we are little boys inside, but when it comes time to do anything, we are there together."

Certainly that loyalty and unity of the individual to the group and to the business explains why the Spin-

continued on pg. S-64



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New and Improved
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How Could I Let You Get Away?
Could It Be I'm Falling In Love?
One of a Kind (Love Affair)
Then Came You
They Just Can't Stop It (Games People Play)

Special thanks to LINDA CREED for her
wonderful lyrics



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Henry Fambrough *fr. S-37*

schools. They played sports together: track, basketball and football. All of which was a strong foundation to lean on when they started singing together, in high school.

"We didn't think of making it a career, at first," Henry says. "Then, in 1955, a friend of ours, Mr. Reynolds, took us up to Idyllwild for our first engagement outside the city. We had done talent shows before that. Once," and Henry smiles broadly here. "we beat out a group that later became Smokey Robinson and the Miracles."

This trip out of town set the spark, and for the next four years while in high school, the band kept singing.

"We didn't care for money," Henry says. "I worked odd jobs — a cook, stockboy, in a car wash and for a roofing company. We did anything to keep it together."

Harvey Fuqua recognized the Spinners' talent and dedication and became their first manager and producer in 1959. He worked with them for a year and in 1961 he formed his own record company, Tri-Phi Records. The first Spinners record was released through Tri-Phi, called "That's What Girls Are Made For."

Soon after, Tri-Phi merged with Motown. "The Motown years were lean," Henry says. "We had only two records the whole time we were with them, from 1964 to 1971. I felt we got lost in the shuffle. We weren't making any headway so we decided to go somewhere we could."

The band had one major hit at Motown, "It's A Shame," which Stevie Wonder wrote and produced, but it wasn't enough. The label's efforts on behalf of the Spinners just weren't meshing. Henry talks about the move to Atlantic and producer Thom Bell:

"That's a real interesting story. Thom was an independent producer there and he wanted to do some groups. Atlantic gave him a list and our name was near the end. We knew him slightly from the Uptown Theatre in Philly, where he was the piano player. It's

been a real good marriage."

Bell brought a strong feeling of professionalism to the Spinners. He took them in hand and concentrated on style. Henry picks up the thread of Bell's method:

"At first he had each of us sing into a tape recorder to get an idea of our voices. I sang 'For Your Love' by Al Hibbler. Writers like Hall, Jefferson, Simmons and Linda Creed wrote material for us. Thom must have gone through 100 songs before he found ones that fit us."

Bell's creative a&r work lent a distinctive style to the Spinners. "He brought out our potential," Henry says. "He picked music that related to everyone. A lot of people put out records where you have to listen hard to understand them. I believe the tunes Thom has picked for us have been successful because they hit you right away."

There is a certain factor, an immediacy that stands out. "I'll Be Around," their first gold record on Atlantic, is an excellent example. It captivates the listener right away, every time, no matter how much it's played. It still stands up.

"I don't even know what our next LP will be like," Henry says, "but I know Thom already, has the concept together. He works like that. He stays way ahead of us."

It's been a long time since Henry first started singing in church. He used to carry his pastor's guitar around and he learned to play it a little when the pastor gave it to him as a present. Gospel groups like the Dixie Hummingbirds were Henry's first influence and he still buys a lot of gospel records. Bell is extremely aware of the Spinners' affinity with the gospel sound and incorporates it in his production.

So it seems that everything fits together. The Spinners still tour, eighty percent of the year. "I like touring," Henry says. "You have to like it. It gets heavy sometimes. But when you work less you start missing your major fans. I feel a strong obligation to the people."

continued on pg. S-64

CONGRATULATIONS!

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Pervis Jackson fr. S-37

one in particular, a musical called, 'Dawn Boy' It was the story of a good Indian and a bad Indian and because of my size, I played the bad Indian.

"Henry and I were also in glee club together. We were so 'bad' that as freshmen we were in the senior choir.

"While I was in school I had two jobs: an after-school paper route and a job in a car wash. Some of the Temptations worked there with me, only at that time they were known as Otis Williams and the Distants. When I became foreman I hired all my buddies; we spent a lot of time rehearsing there. Some of the guys that used to come down and rehearse were Marvin Gaye, David Ruffin, Lamont Dozier and Ty Hunter."

Jackson related some humorous incidents which occurred during the Spinners' formative years. "When C.P. left the group we added Chico Edwards. One day we had to go into the studio to record and we couldn't find Chico anywhere. We all knew he was a baseball fanatic and we found him in front of his TV watching a baseball game. He just didn't want to record.

"We replaced Chico with George Dixon. George was just fine but he got religion and became an evangelist. Then Henry had to go into the service, so we got Chico back. When Henry came back, Chico left again. In those days we always had trouble with our fifth man.

"In 1967 G.C. Cameron came to us by way of Dennis Edwards of the Temptations. At that time Dennis was with a group called the Contours. G.C. was our lead singer on 'It's A Shame,' 'We'll Have It Made' and a couple of others. He had signed a long-term contract with Motown right when ours was expiring."

Reflecting on the Spinners' relationship with Motown Records, Jackson said, "When I think of the Motown years I see them as an experience. A lot of people did very well there but somehow we just got lost in the shuffle. One good thing we did at Motown was when we signed our contract we stipulated that

we owned the name 'Spinners,' and that no member of the group could be dismissed without our consent.

"We added Phil to the group because he was a good friend of G.C.'s. We dug him right away but he left us when we left Motown. We didn't have a record deal going at the time so we began touring with Aretha Franklin. In 1971 we signed with Atlantic and our single, 'How Could You Get Away,' became a hit followed by 'I'll Be Around' in 1972."

Jackson credited Thom Bell with the Spinners' success and said of Bell, "He's a beautiful guy and he's always one step ahead of us. After we had done the 'Mighty Love' LP he already had the material for 'New And Improved' and 'Pick Of The Litter.' Originally we had planned to release them as a two-record concept, but later we made two records out of it."

Turning his attention to his avid interest in sports Jackson said, "When I was younger I was into boxing and football. At one time I thought I could be a boxer. I thought I was pretty 'bad' until one day at the gym me and this other guy greased up and put on the gloves. Before I knew it he hit me — *bam!*, and I said, 'Oh, lord.' I got up when I woke up. I took off my equipment and told myself they wouldn't see old Pervis in the ring no more.

"I also played football. I really enjoyed it in grade school, but when I got to high school it became too complicated. I thought of football as getting the ball and hauling ass. In high school the guys were bigger and hit much harder. But it was a better situation because all of the guys I had played against in grade school were on one team now. In high school we took the championship every year."

Jackson's sports interests are now turning to less physical pursuits. "Now I'm trying to learn how to play golf. At first I approached it like baseball and I was putting too much power behind it. When I get in a warm climate I'll play more. I'm going to take some more lessons and then go back and play dumb with my friends.

continued on pg. S-74



**OUR HEART FELT
Congratulations
to The Spinners
on their 20th
Anniversary.
Our prayers for
their continued
success and our
sincerest thanks
for their support
and encouragement.
WE LOVE YOU!**

SISTER SLEDGE



LATIN CASINO

Congratulations to the Spinners...

Bobbie Smith

Pervis Jackson

Philippé Soul Wynne

Billy Henderson

Henry Fambrough

***And congratulations on your
current hit album... "Spinners Live"
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Looking forward to seeing you in March.

*Charles Gerson
Dallas Gerson*

Four gold albums. Five gold singles.



And we're just getting started!



Atlantic Records salutes the fabulous Spinners.



Billy Henderson *fr. S-36*

The important thing is not to look at yourself the way the public does. That way you can avoid ego-tripping. Many groups or performers fail because of their egos. One thing I've learned through years in show business is that you *can* misuse the power the public gives you. I look in the mirror and know that I'm not a sex symbol. But if I look in the mirror at myself the way the public views me, I'm a fool. I take the whole thing as a compliment and leave it at that, with respect. I feel honored that the public likes us for the act, but offstage I'm Billy Henderson

"You have to be careful when you reach star status that you maintain and improve, because otherwise you'll die. I've always looked at our situation from the standpoint of the Mills Brothers. If we can maintain our thing the way they did in their era I will be very satisfied. People do not understand the endurance factor. It's very hard to study and work and be able to change with the times and compete with what's happening. This is our goal, to do what it takes, together." Billy stresses the importance of each individual Spinner holding his "mind, personality and position" like a trained professional.

"I feel that the trick of the game is to do something people don't expect, like our last single, 'Games People Play.' In this respect we are fortunate to be working with Thom Bell, a man who knows music. Instead of seeing us as five guys who stand up and sing jazz music, Thom looks, again, to that endurance factor. Producers don't concentrate enough on the tunes that will fit the artist, and this is why sometimes you don't get that original sound in the background. Thom has given us the distinct sound that we didn't have before. When he does something, it's technically right. He stays a couple of years ahead of us in his thinking.

"Likewise with our management. Right now they're so far ahead of us that it takes most of our time just trying to keep up with the choreography. In our organization, from top to bottom, everyone is a pro-

fessional. They are great in their jobs and we all have cooperation from one another. We get along, and that's the perfect hookup."

Billy recognizes the fact that perseverance played a large part in the making of the Spinners as they stand today, that success didn't come overnight.

"The original reason for getting into a group was that it was the in thing to do. In Detroit in those days there would be five to ten groups appearing all over the city at any given time. In our area the groups played at a place called the Duke Theatre. Ed McKenzie, a local jock, would have shows there and me and C.P. Spencer would sit in the audience on Saturday and watch the dance party. They had talent shows all the time and each week a different group would win. We were just sitting there and thought about starting a group. I sang tenor and so did C.P. He knew a couple of guys he sang with in glee club named Henry Fambrough and Pervis Jackson, so we got together and started rehearsing. In 1956 Bobby came in with a car and a wardrobe."

At that point in time, the Spinners really began to spin around and around with the changing faces that came and went before Phil Wynn eventually came to be the fifth member.

"A short time later C.P. left for a group called the Five Jets. Chico Edwards joined, then left the group to be replaced by George Dixon who left to become an evangelist. This was in 1964 when we were on the Tri-Phi label which was headed by our manager Harvey Fuqua. The label merged with Motown, we had a few hits including "It's A Shame," George left and G.C. Cameron joined us. Then *he* split for California. When George left we auditioned ten or twelve guys and found Phil, who was a friend of G.C.'s. About the time we were leaving Motown we were grooming Phil."

On the basis of his involvement then, from the very outset, Billy Henderson has seen it *all* happen for the

continued on pg. S-64

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Bobbie Smith fr. S-36

cessful. But after awhile you realize it's a job and that you have to keep producing in order to make it."

As with a number of performers, Bobbie Smith's professionalism was fostered at an early age and nurtured on local radio energy.

"Back when I was growing up in Georgia I would listen to the radio all the time. I was a walking encyclopedia of music and could tell you just about everything about the songs that were on at that time. Back then pop and r&b were the big influences on me."

Smith's face became a broad grin as he reminisced about personal favorites. "Man! When 'Lawdy Miss Clawdy' came on it was all over for me ... I was hooked."

Smith's introduction to the entertainment world came with the initial incarnation of the Spinners, then known as the Domingos. The Domingos became an instant cause to celebrate.

"We were really hot in our own neighborhood, do-wopping on the street corners and parks. We did a whole lot of amateur shows at places like the Duke Theatre and the Gold Coast. You know, one night we beat out Smokey Robinson and the Miracles in a local talent contest."

Smith, who christened the group the Spinners, places major emphasis on the development of the performer in all aspects of his act and thus looks fondly back on the group's development while with Motown.

"We learned a whole lot when we were with Motown. Being in their artist development program was a trip in itself. It was like everybody we worked with imparted a certain amount of knowledge to us.

"Cholly Atkins was a real prize. He taught the group quite a bit about choreographing a show. I personally owe Cholly for some of the dance steps he taught me. Harvey Fuqua was another one. He taught us all about polishing our act — smoothing out the rough edges.

"Maurice King (the group's musical coordinator) taught us how to use our voices in harmony and John Allen helped us out with musical arrangements. Overall that training was invaluable to us. It helped us to survive."

One of the highlights of any Spinners performance is the hoofing of the group as a whole and Bobbie Smith in particular. To say that Bobbie knows how to pick them up and lay them down is to use understatement at its most classic. Bobbie explained his approach to the Spinners' style of dance and his own duty as anchorman to their highly mobile act.

"I had always wanted to be a singer but after awhile I found that it was more than I could successfully handle so I began to concentrate pretty much on the dance aspects of our show. I paid extra attention to what Cholly was teaching us. I was a fairly good mimic and picked up on exactly what Cholly was doing. In that sense I took it upon myself to develop as a dancer.

"I learned the importance of dancing on my toes because you have more mobility and can move smoother and faster when you're light on your feet. I used to make up the dance routines for the group but now that's handled by Diana Bland and the Ziggy Johnson Dance Studio.

"My job now is to make sure that the total execution of the act as a whole is together. That may not seem like such a problem, but repeating things over and over can sometimes be a problem. When you're constantly doing things over and over, gestures and movements have a tendency to come into play. My job is to keep the act from becoming too raggedy."

A lot has been made of the idea of the group's staying together, figuratively, throughout eternity. Do they do it for the bucks? Do they really get along? How badly do they really want it to work? According to Bobbie the idea of togetherness is what has kept the Spinners virtually the same through the recent

continued on pg. S-67

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BACK IN DETROIT, 1975 — The Spinners' Detroit homecoming performance at Olympia Stadium on Nov. 2, 1975 capped a week of festivities and honors for the group. A declaration of "Spinners Week In Detroit" by Michigan Gov. William Milliken was passed in the state legislature. In the top photo above, The Spinners are shown receiving keys to the city of Detroit by Assemblyman Herbert Pete of Royal Oak Township (which includes Ferndale, where the Spinners grew up and were organized), acting on behalf of Mayor Coleman Young. Pictured are (l to r): Spinner Henry Fambrough, Assemblyman Herbert Pete, Spinners Pervis Jackson, Bobbie Smith, Billy Henderson and Philippe Wynn. Wynn announced that he would give his key to the family of singer Jackie Wilson. In the photo below, the Spinners pose at the same affair with their wives.



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BOBBIE, BUDDY AND HENRY — Why are these three men smiling? Probably because, left to right, Spinner Bobbie Smith, manager Buddy Allen, Spinner Henry Fambrough have been checking out the sales on the latest Spinners' album.

Producer Thom Bell On The Spinners fr. S-38

which most singers do. So all the things that the studio musicians found strange and different in that first session were patterned after Bobbie's vocal style.

"The music had to follow the artist, not the other way around.

"Even to this day with all the changes, the music still sounds the same way. That's actually how the sound of the Spinners after Motown was derived and how the rhythm was derived."

Bell can get extremely analytical when talking about the five Spinners, and talking to him shows that what the public hears on the record is merely the tip of the iceberg compared to what goes down in the rehearsal hall and record studio.

Bell talks about Bobbie Smith as being one particular sound of the Spinners. "Then," he says, "I had an idea.

"I wanted to bring in another kind of sound — but not too fast because you don't want to surprise the public too much. I decided to put in Philippe (Wynn), who is the soulful one of the crowd, and introduce him slowly on the tail end of 'Could It Be I'm.' That worked well so the next time around he sang about half of a song and the next time after that the whole song.

"The group likes that; each one participating. They feel very good about it.

"About one and a half years ago I introduced Pervis (Jackson), the bass, with 'Love Has Gone' and Pervis also took part of the leads in 'They Just Can't Stop It The (Games People Play)' which was a very important record for the Spinners.

"They reached another medium, another range of demographics after this song, although you could say it actually started with 'Then Came You,' the single the Spinners did with Dionne Warwick.

"But 'Games People Play' really set them up for a completely different ball game because that was a real experiment — an idea I had, to take the music of the

continued on pg. S-68

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ATLANTIC GATHERING — Shown in a jovial post-concert mood are the Spinners and representatives of Atlantic Records. Pictured are (l to r) standing, Pervis Jackson, Henry Fambrough, Atlantic pop promotion director Vince Faraci, Philippe Wynn, Atlantic Records president Jerry Greenberg, music journalist Pete Crescenti, Bobbie Smith and (front, crouching) Atlantic vice president of pop promotion Dick Kline and Billy Henderson.

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Billy Henderson fr. S-56

Spinners, from the street scratching to the subtlety of serious business.

"Before the group went to Atlantic I was the business agent, handling all the transactions. I married and had three children — they also have a group, called Tendency. I'm now married a second time and it's working beautifully. I'm an even-tempered guy, though sometimes I'm dangerous because I'm a Leo. But I know my faults and work very hard at things. Through the years I've learned how to deal with people.

"The goals that I set for myself, the visions I had when I first started in the business, those have been surpassed ten times over. In the beginning a lot of things — cars, money, a home — were so far out of range that I couldn't even imagine them.

"The only disappointment I think I've ever felt is not being able to do the Ed Sullivan show. He died before we could do it. Now I feel that wherever we want to go we can make our minds conceive of what we strive for. Some people say certain things can't be done, but I don't believe them. It's hard to calculate how far anyone can go.

"I think the thing that keeps us together is dedication. When we started out it was the field that we thought we would enjoy the most and it was fun. Also, it was an area that we all felt we could go far in. Now the process has turned around to become a way of life."

Philippe Wynn fr. S-48

ners work as a group and why their music works: "If we didn't have that unity thing, you would be able to tell it in our music." The beautiful concept from Wynn is, "what's the argument when you get to do what you always wanted to do. I like discussion and sometimes I enjoy controversy . . . music has given me the opportunity to do a lot of things I wanted to do. This experience with the Spinners is a door opener for me. My musical expression is just beginning."

Wynn's contribution to the group is just beginning. Thinking now of talking with a company about his own



VIDEO RAP — The Spinners join songstress Lena Horne for a discussion of their career on a recent television pilot. Shown are (l to r) Henry Fambrough, Philippe Wynn, Bobbie Smith, Billy Henderson, Pervis Jackson and Ms. Horne.

label, he plans to produce good talent and give his potential associates "good deals so they are not taken advantage of." He says, "It won't interfere with the Spinners because that's the hub of everything right now."

Philippe Wynn has a wife named Ava and two sons, Emmanuel and Alvarez. He spends leisure time doing a lot of reading, including the Bible, the Koran, Krishna literature and the Talmud. "Throughout my life I have had to re-evaluate everything and change in order to be where I am today. I have a message for the people and I feel I am just getting into my true purpose."

Resignation in the form of constructively accepting what other people have to say and commitment in the form of loyalty and love for the Spinners should prove that Philippe Wynn will have no problem succeeding on his own in whatever he chooses to do outside the Spinners.

Henry Fambrough fr. S-50

"We're way ahead of where we originally thought we would be," Henry continues. "There were times when we had second thoughts, when it was very hard, but it never got *that* bad. If I had to do it all over again I would do it."

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THE QUEEN'S BIRTHDAY — The Spinners gather around the Queen of Soul, Aretha Franklin, at her birthday party last April. Shown are (l to r) Billy Henderson, Henry Fambrough, Bobbie Smith, Maurice King, musical director for the Spinners, Ms.

Franklin, Philippe Wynn, Pervis Jackson, and Cecil Franklin, Aretha's brother and manager. The Spinners performed at her party.

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Bobbie Smith fr S-58

successes as well as the leaner days of the past. "We've all seen other groups go through a lot of personnel changes. I haven't really thought about it much. I think what's always been uppermost in the minds of the guys has been that the Spinners make it and make it big. The idea of being a group is what has kept us together.

"Hell, it wasn't ever a question of money. In the beginning we weren't making any. Friendship has played an important part in our keeping it together. We were friends before anything else. If it hadn't been for that friendship we probably wouldn't be together today.

"This is a tough business to be in. There's a lot of dues that have to be paid and you've really got to stick with it if you want to make it. Being with your people makes the whole trip that much easier."

While in many circles ego is not a dirty word, the overindulgence of ego can be the kiss of death in the entertainment world. It's common knowledge that groups who forget who put them on the top soon aren't there anymore. According to Bobbie, the Spinners have no problems with keeping in touch with their audience.

"It's the public's acceptance of our music that's put us on top and it would be foolish of us to ignore them. If you're not nice to the people then they forget you real quick. If I don't have time to sign an autograph or other such things I'm hurting myself. That's how we look at it. Now that the group has become successful we feel we owe our audiences even more because they are the ones who gave us the opportunity to get to the top."

Stories of the road, especially in the struggling days, are easy to look back on when you're on top, and a couple in particular are relished by Bobbie.

"We had a gig with Lionel Hampton and Etta James and had rehearsed with this band all day. That night we rushed on stage and came face to face with a band we'd never seen before. They had never seen our music or heard us sing before. When they played, it sounded like Chinese music.

"Then there was the time we played the Red

Rooster in Pittsburgh. The place was packed and they had a high school band backing us that didn't know how to play their instruments. So all during our act we were backed by nothing but a drummer who went thump, thump, thump.

"Being on top makes things like that easy to laugh at." If Bobbie's attitude is any indication of the Spinners' direction, it's easy to project a long and happy story for the group.



SOULFUL SOIRE — Gathered at a recent party given by Atlantic Records in their honor are the Spinners with poetess and black community leader Nikki Giovanni. Shown are (l to r) Bobbie Smith, Pervis Jackson, Ms. Giovanni, Henry Fambrough and Billy Henderson.

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He Remembered That Piece Of Harmony — Thom Bell

1920s, the feel of the 1920s, the 1930s, the 1940s and put it into today's kind of idiom.

"Previously I had introduced a rearrangement of an old sound. We'd done 'Don't Let The Green Grass Fool You' with a sort of big band sound that was very different for so-called r&b artists.

"The Spinners have done well in r&b, pop, and easy listening areas. If you listen to a couple of their LPs you hear gospel things too. They can sing all kinds of music.

"But the unique thing about the Spinners that hasn't happened too many times in the music business is that there are four distinct lead singers in the whole crowd. It only happened before with the Beatles, then with the Temptations, and then it happened with the Spinners."

Thom Bell is also careful about the approaches he makes with songs and new material to the Spinners. "Each specific song has a different approach," he says. "I tell them the approach, the idea behind it and the area we are trying to reach with this new bag of goodies."

Here Bell turns artist, singing the song to the group, explaining musically what the whole arrangement or the lyric feel is all about.

"The whole bit. I try to play everything, every instrument on the piano," he states. "I do all this strictly in

the rehearsal room. The Spinners never hear the tracks until the day before they go into the recording studio. The reason why I do this is so they won't be over-rehearsed when it's time to sing in the studio.

"You can sing so much that when it's time to record the whole thing has become boring. I try to explain as best I can, try to play everything as best I can, what's going to happen in the studio before they step foot inside the place.

"They'll arrive maybe one or two days beforehand, but they've rehearsed all that other time so they know exactly how it's going to be. But when they get inside the studio they actually hear it and if the tracks are good they become excited and if they become excited they automatically just move right through the tracks.

"It's not a boring situation for anybody."

The Spinners, says Bell, work quickly in the studio — one song every hour or hour and a half, about an hour maybe for the backgrounds, 20 minutes for the lead vocal. Of course, a song that has three or four leads demands more of time and energy. Time for these, according to Bell — two hours!

The secret, however, is preparation. From both group and producer.

Thom Bell does not like to hear (mainly) r&b groups described as 'lead singer with backup vocals.'

fr. S-62

"The reason why people describe r&b groups this way is because they haven't been educated in what they're actually hearing. There is no such thing as lead and backup — each one helps the other, like the left and right hands of a piano player."

The Spinners with Thom Bell in the producer's booth have had a strong, solid string of successes artistically, on the charts, in terms of gold disks and financially. Amidst all this success, were there any failures?

"Yes and no," admits Bell.

"I experiment with the Spinners on every last song and a lot of times the song may not come out exactly as I thought it should. But it's not really a failure — each song is like a stepping stone. You'll learn something from that one to go to the next one.

"There are things I've done with the Spinners three years ago that might not have come out as well as I thought three years ago. But somehow they've added to the next plateau and in that case could not be considered failures, not as such, because I've learned. I've never made anything I just simply did not like."

Thom Bell was trained as a classical pianist and organ player, starting lessons at six years of age. He gave it all up when he was about 20.

"I didn't particularly like playing the same music over and over again — you can't use any of your innovative ideas in the classics. It is great music but you can't change it around — you can only give your own feeling, your own fingering.

"I don't like to do the same thing over and over and over again. I like to do things a little differently, a different color, different variations.

"That's why I got out of the classical end . . ."

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Firmly adding that little variation, that different color, that special piece of innovation, to the music of Bobbie Smith, Pervis Jackson, Philippe Wynn, Billy Henderson and Henry Fambrough.

It's a long way from turning over their lead sheets in the orchestra of the Uptown Theatre in Philadelphia.

But Thom Bell knows it's worth it.

And so do the Spinners.



STERLING SPINNERS — The Spinners are pictured above when they were appearing as guests on "Travel With The Stars," a TV show broadcast over New York's Sterling Manhattan Cable lines, produced and hosted by Tim Boxer. Shown at the Nepentha II disco are (l to r): Phil "Soul" Walker, Bobbie Smith, Leona Farber, Pervis Jackson, Tim Boxer, Henry Fambrough and Billy Henderson.



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SPINNIN' DOWN SOUTH — The Spinners are pictured in a rare live appearance at Nashville's Grand Ole Opry, quite a change from the group's home turf of Detroit.

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Bobbie, Billy, Pervis, Philippe & Henry On Spinning With The Spinners



The Spinners have traveled a long road together and probably never really sat down and thought about it; about what it really means to be together, a working group, interdependent on each other, a team.

So **Cash Box** sat them down and fired off the question to each member of the group — what does it really mean, individually to be a Spinner.

The answers:

HENRY FAMBROUGH — It's like a dream come true. Though we always wanted to be in show business, we didn't realize how difficult it would be till we were there. As we got more deeply involved, we got tighter as a group. Now that we have reached the plateau of success, all the hard work and dues have paid off. It is a dream come true.

BILLY HENDERSON — I like to use our tune, "Sadie" in describing what it means to me to be a Spinner, because it embodies the concepts of brotherhood and achievement — it exemplifies where we came from and where we plan to go. We have built a group and I hope it sets a good example for young people — basically, that you're stronger when you're down. It's tough when you're down, but with hard work, dedication and the right direction, you have the ability to take your rightful place in society.

PERVIS JACKSON — To be a Spinner is to be special. It means making people other than me happy. It means trying to give love, understanding and excitement on a day-to-day basis. We now know we're a definite force in this world and that we have obligations. We are going places and doing things for other people. That's what it's all about.

BOBBIE SMITH — It's a way of life. I always wanted to be in show business. When the Tempts (Temptations) were on top and we weren't, I would never have thought of leaving the group because I always wanted to help build something and see it get off the ground. Now I'm proud to be a part of a success story and I hope it helps younger people by setting the right kind of example. I hope younger people look up to us.

PHILIPPE WYNN — Being a Spinner has given me material rewards beyond my wildest dreams, but it has also made me more aware as an individual. It means less time for yourself and more time for others. It means being involved in business and interaction. I also view it as an

obligation to open doors for others just like our predecessors in music opened doors for us. It especially means recognizing my duty to be a good representative to today's kids. I want them to know that I can contribute more than just my singing to society.

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THE SPINNERS — are shown presenting five Panasonic clock-TVs to the Veterans Administration Hospital in the Bronx. Barbara Harris of Atlantic and D.J. Eddie O'Jay assist.



SPINNING TO STARDOM — The Spinners are shown during a TV appearance at the time of the success of "I'll Be Around," prior to the release of their first Atlantic album which contained that and several other hit singles.

Dialogue On Spinners With Atlantic's Jerry Greenberg And Henry Allen *fr. S-40*

This is where we spent our profits, so to speak, on the first record, a single, sort of saying, "we believe in this group." It was certainly not economically profitable to go on a big promotion tour with only four sides ready.

JG: But then the record became a hit and Thom went right back into the studio and cut the LP.

"I'll Be Around" was the flip on that first single, but the ballad, "How Could I Let You Get Away," was the side we were working on and it sold around 300,000. Then some of the pop stations and some of the r&b stations started screaming about the other side and we decided that the screams were just so heavy that we flipped the record and before we knew it "I'll Be Around" just went boom.

HA: It was a real two-sided hit. "How Could I Let You Get Away" still gets the most applause when they do it onstage, even today.

JG: Although there was a certain amount of risk putting all that muscle behind only four sides in the beginning, we did know one thing — the Spinners

were a thoroughly professional group.

HA: Very professional. In all my main years working with acts such as the Drifters, who stayed on top with us for 20 years. I have never had the pleasure of working with a group where you have five minds all pointing in one direction — to make it to the top.

I've had it happen to me with one person but I've never been able to have this kind of control over five minds where you can talk to them and say this is what we want to do and they say, "Henry, if that's what we have to do, we have to do it." They are always ready to get up, whether it's late at night or early in the morning, whenever it might be, and do their job.

And I really treasure this because it still happens after the group has reached the top.

I'd like to personally go on record as saying they'll last as long as the Mills Brothers in our business.

JG: And it won't stop here. Thom Bell has got some great ideas about production and where he wants to take them. "Games People Play" certainly put them

right back up there with a solid #1 record and it opened it up for them. A record that was #1 on the MOR chart, the pop chart, the r&b chart, every kind of chart. They've really broadened their scope to meet every facet of people and they know this is the way to go and to continue to go. Those five minds again, more if you consider Thom Bell, Buddy Allen (their manager) and his son Steve.

HA: The future looks really good — there is a television show coming up, in negotiation. The producer has presented us with some ideas already. It will be on CBS television. And the Spinners' management are already thinking in terms of a movie.

Meanwhile they are probably the only act where the producer delivers you two albums at the same time, each time. He has it so figured out that the second one is geared for what he thinks the times will be when it finally comes out.

The concepts are well thought out by Thom and discussed with us and Buddy Allen. He knows the route he is going, right down to what the jacket is going to be like.

JG: Our flow of product from the Spinners has been very, very good and Thom and the boys have really got a game plan. It is really a kind of marriage. We try to attend their concerts all over the country as often as we can. They were at the Oakdale Theatre recently, for instance, and Earl McGrath and I motored up there. They announced on the PA that some people from Atlantic Records were there and I went on stage and surprised them all with gold records.

HA: I think we should mention the Spinners Foundation. They have donated \$50,000 each year to pick some underprivileged kid and finance him through four years of college. The reason for this is that if they just gave a few dollars to several kids, some kid might start and not get all the way through.

Their thoughts are that they might pick someone who would become, say, a doctor and cure some disease or something. That would really thrill them.

Nobody suggested it to them, they did it themselves. I think it's a fine thing from five ghetto fellows.

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'Spinners Lend A Helping Hand'

By Sister Sledge

One vocal group strongly influenced by the Spinners are four beautiful and talented girls. Sister Sledge. The girls, Debbie, Joni, Kim and Kathi are also managed by Buddy Allen.

Sister Sledge records for Atlantic Records and have just renewed their contract with that company. They are all in school so they find time to rehearse, record and do gigs around their school schedule.

The girls got started in show business very early. They began by singing at the Second Macedonian Church in Philadelphia. Later they all took choir in school and would teach each other songs at home that they learned in their various school glee clubs. They sang at parties, benefits and other social events. At that time they were known in Philadelphia as Mrs. Williams' grandchildren because their grandmother made them sing in her home for all her friends.

Since they have been professionals they have done many concerts with the Spinners and all the girls feel the Spinners have helped them in many ways.

To Joni, aged 19 and a Virgo, the Spinners are genuine people. "The Spinners are just as warm and friendly off stage as they are on stage." They have been very helpful in our careers because they have exposed us to different types of audiences. When we work with the Spin-

ners we work large concerts and there is a different type of energy happening. The Spinners create a sense of excitement when they perform. It's exciting working with them and it has helped us because we also get caught up in the excitement." It's always great watching them because they are so talented. It helps me personally to watch a group that does everything so well. Billy Henderson has personally helped us a great deal. Billy has taught each one of us a great deal about harmony and working with our arrangements. Buddy, who manages us and the Spinners, is also very sweet. After each show we go over everything we do. The good as well as the bad while it is fresh in our minds. It's very nice working with Buddy because he is always open to our suggestions. The thing I admire most about Bobbie, Pervis, Henry, Phil and Billy is that they make friends everywhere. They are warm fun-loving guys and even though we are close I have to say truly that I love their records."

Kim, who is 18 and a Leo, said it's always been her dream to work with the Spinners. "One of the most exciting times of my life was when we went to Europe with the guys. It was an incredible experience and one I will never forget. Even though I have seen the Spinners perform dozen of times I never get tired of watching them. They are so

polished and smooth that it makes me work that much harder with my sisters so that maybe we also can be that professional. I also enjoy working with Buddy Allen because he is not very strict and he enjoys our comments plus giving us good guidance in performing. The thing I think that makes the Spinners special is that they are always up. They just go on stage and explode. They never do a bad show. I want God to bless them on their 20th anniversary and wish them 50 more. They make me very happy both personally and professionally."

Debbie, 21 and a Cancer, goes to Tyler Art College where she is a fine arts major when she is not busy with rehearsing, recording or doing shows. Debbie feels the Spinners have helped her most with performances. "The guys are so good at what they do it helps me personally because I can watch, I think, the greatest act work. It helps me pick up all the little details that go into making a better show. It takes time to learn to be a professional entertainer and working with the guys so often has been extremely helpful. By working with them we have also learned to pay attention to different types of audiences. They have taught us that each audience is different and you have to work for them and with them rather than just going out and doing what you want. They have also taught us that it is very important to develop our own personalized style. In this respect I think

Buddy and the guys have helped us enormously. I think the thing people like most about the Spinners is, besides making beautiful music, the guys are themselves beautiful people. When we are on the road with them they watch out for us. We consider them like family and it's nice to have five older brothers watching out for you."

Kathi, the youngest member of Sister Sledge is 17 and a Capricorn. Kathi, besides being the lead singer, writes some of the group's material. What Kathi admires about the Spinners is their professionalism. "They know how to do it on stage." I'm really thankful that we have had the opportunity to work with them a lot because it has given us unlimited exposure and a chance to perform in many places we normally would not have. It's really fun traveling with them because they watch out for us on the road, like protective brothers. Our trips are fun because we tell jokes and sing songs on the planes." Kathi feels there should be more groups like the Spinners because they produce good music, are professional, enjoy what they do and make you feel good when they perform. Kathi also enjoys working with Buddy Allen because, "he's a nice person, has a good heart and he is a good and dedicated manager. He is interested in us and always is in there working with us to improve so that we can be the best that we can be."



Kim

Kathi

Debbie

Joni

The Man Behind The Spinners — Buddy Allen *fr. S-44*

chart, the places and pick the challenges. I give them guidance and they start to work on it. Thom and I are very close professionally and socially and we know what is going on in each other's head. He tells me where the music is going and from that I chart the personal appearances to take them in that direction and coordinate the booking agents and the record company to follow us. I do the same for television. I have to take the direction and tell them how I want the guys presented or they don't go on. They don't need television to sell records. I am now shooting for them to have their own show and we are working to come up with a concept of situation comedy with music. They will play characters who are involved with the community. My feeling about TV is that the more talent you have, the less chance you have of succeeding in a variety format. That is why I am against their doing a variety show. The public has accepted ethnic shows and I want to protect their integrity as artists. We just signed a five-year contract deal with Atlantic Records for a lot of money with no options and we have a corporation. The guys right now are very stable, that is why it is important that their next step be in the right direction. I don't want to be on television for four weeks and disappear.

"Managers are different people and each has a different background. My background is as an artist and a producer in radio and TV. Most managers are accountants or lawyers. I feel I am better equipped because I have a pretty good business head and the artistic background to give advice and guidance to prepare for the future. I have accountants and lawyers handling our business. I think it's more important to know your business plus be honest and have integrity. I live by this fully. Right now I am teaching my son this. My reputation in

the business is all I have. I don't sell stocks or bonds. When you don't have an act you have nothing to sell. All you have in this business is your reputation. When you're out there alone that's all you have. People look at these things. I have tried to do the best I can and be honest. I'm not a money-hungry person and I wouldn't sacrifice any of my principles for a buck. You have to set an ultimate goal, you can't get off the track or you get detoured. You have to know where the act is going and be able to lead them to their job. You have to believe in the act. This is not to say that every act I have had became big stars, but I myself felt that they had the potential to be big stars. You have to know your business because if you play it by ear you're in trouble.

"I hope the Spinners will keep their success. Thom Bell is the focal point for them because he is the greatest musical genius I have ever met. I know there are others out there but I have never met them. TV and movies are on the way. People don't know that while they were at Motown they learned a lot of comedy bits and that the guys have a strong comedy background. We want to be on top and stay there and I think it will happen in these areas like it has in music.

"When I'm not working I love politics. I'm interested in what's happening in my country and the people that live here. I'm also a sports nut. I love boxing because I came up in the era of great boxers. I also have a marvelous marriage and have been married to my wife Connie for 29 years. It is still great after all these years and has helped me many times when I was down. My family has always supported me, even in the difficult times, and for that I am grateful. It's the kind of love I feel when I'm around the Spinners. It's a lifetime thing."



SOUL TRAIN TIME — Touring eighty per cent of the time leaves little opportunity for the Spinners to make TV appearances, but here they are shown during a performance on "Soul Train" while in Los Angeles for a concert appearance.



MORE GOLD — Gathered together at a party celebrating the Spinners' being awarded one of their many gold records are (l to r): Cash Box executive vice president Marty Ostrow, Spinners Henry Fambrough and Billy Henderson, radio's Eddie O'Jay, Spinners Pervis Jackson and Bobbie Smith, and Atlantic senior v-p Henry Allen.

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Pervis Jackson *fr. S-52*

"I also enjoy doing things with my kids. I've got four kids: Cindy, she's my chief, is 18; Stephanie, who I call Steps, will be graduating from high school this year, then there's my five-year-old son Shawn, and Pervis Jr., who is five months old and looks just like me.

"The kids have gotten used to my being on the road a lot. They know that they can go into show business if they want to but first I want them to have the education to go along with it. The entertainment business is a lot rougher than most people realize — it's really hard on the body."

Reminiscing, Jackson said, "In the old days we used to sit by the radio and imitate groups of the day like the Orioles, the Moonglows, the Dominos and the Drifters. Now I listen to all kinds of music; I especially like Marvin Gaye and Stevie Wonder."

Jackson told **Cash Box** that the most important ingredient in the Spinners' recipe for success is determination. "We're happy about what we're doing. We enjoyed it even when we weren't making any money. It was rough, but we managed to survive. I think that when things get tough that's the time when a group should stick together the most. In the music business you run into so many discouraging things. Even though we have different personalities and we see things differently, we all think of the Spinners alike. As long as we can push things aside and think of the Spinners alike we'll be ok.

"We've been together so long now we're like brothers. We run together even when we're home. We help each other out," he said.

Of the Spinners' hard times Jackson said, "Show business is funny in that it gets into your blood. The blood gets so thick that you don't want to cut loose, so you go through the hardships because you want to. You find the energy to keep going and hope for a better day tomorrow.

"We'll always be a group on or off stage. We're together. It works for us. After 20 years in the business, four gold LPs and five gold singles, I'd like to



BOTH SIDES NOW — The Spinners are shown above receiving an RIAA gold record for their single "I'll Be Around," their first gold single on Atlantic. The original A side of the record was "How Could I Let You Get Away," which sold 300,000 copies on its own, but when it was flipped to "I'll Be Around" gold was soon to be struck.

see us get into television specials and film. However, it would have to be the right sort of thing.

"To this day we are very fond of each other," said Jackson. "Even after shows when we're dog tired and one guys says, 'don't call me,' it's only a couple of days until the phone starts ringing and we go out and

boogie. Being together since childhood helps us understand each other. When I walk into the room I know who not to bug; likewise, they know when not to bug me. Sticking together is what makes it work. The Four Tops are old buddies of ours and they said it all in their latest hit, 'We All Gotta Stick Together'."

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through the years

Arcy Fambour

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Eric Jackson

Bobbe Smith

Philippe 'Soul' Wynn

WABC, WLS, KHJ — Playlist Philosophy at the Big 3

by J.B. Carmicle

LOS ANGELES — An interesting development over the last few years has been the controversy over the playlist. Although the music programmed from the playlist is important, the number of records that total a playlist has been more of the controversial subject. The familiar arguments are "let's play many records . . . we'll include the hits and try to expose new music and new artists also," or "play the hits — only the hits — and let's limit our playlist rotation to guarantee our audience that they're hearing our station as the music station."

A station that has received a reputation as having one of the tightest playlists, a reputation as a station that is very difficult to get a record on is WABC, New York. **Cash Box** talked with Glenn Morgan, pd at the ABC owned and operated outlet in that city. "We play an average of 20 current records, a few recurrences, and oldies. I can remember once when our primary playlist was down to 17 records and a time when we were playing as many as 26." Morgan went on to say, "the playlist has two main factors . . . one is competition and the other is audience taste. We determine our playlist on an objective rather than subjective basis. We want to stay out of the record-choosing decision as much as possible. We watch through research — research in the form of taking our own survey at the station in calling a total of 500 record stores in a rotation of about 75 a week. We watch through monitoring the trade papers."

And here is where Glenn Morgan stressed a very important point. "You can get hurt more by what you play if it's wrong, than by not playing a record or at least holding back on it until it's proven

. . . it's difficult to second-guess your audience even though you have in mind what demographics you're programming to."

Cash Box asked Morgan about singles versus album airplay on WABC. It was very surprising to learn that this station, a major market AM rock outlet, does actually program some LP cuts. An example Morgan cited was the O'Jays, "I Love Music." "We'll play a song like "I Love Music," the single version first, and then possibly the longer album version later. We wouldn't play the long version in morning drive, but neither would we restrict it to nighttime play only. The long version may fit in on our station in mid-days. It's the jock's option to play the long or short version, except in that morning drive slot." The question also arose about playing long versions of other cuts on the station, how many and how often. Morgan answered that one too. "If it's in the top 14 or so, how could you go wrong with playing the long version of a hit?" That point I'm sure could be debated by other pd's at major market rockers but for New York's WABC it works.

WLS in Chicago has long been a music leader of the midwest. John Gehron, pd at that ABC o&o told **Cash Box** that the total number of playlist rotation records on that station is 18. In fact, the number of current product varies from 17-18 records. Gehron mentioned that listening patterns have been studied by the station and that is what determines how often each of those records are played. The number one song is usually played once an hour as opposed to the number 14 song which may be played twice a show. The length of the shows are generally four hour airshifts.

Stations are criticized in major and smaller markets for not exposing new artists and new material because of the tight record rotations. Gehron said of that, "I'm no judge on exposing new artists or new material. The people at ABC expect me to establish a record rotation and sound that make us the number one station in sound and ratings." And certainly in a market the size of Chicago as well as New York, the ratings rack is an important race. "I have what I feel is the best music director in the country . . . Jim Smith who compiles all research for me on records we are playing or about to play. The records must meet certain criteria and then it goes into music committee. The music meeting is between two people at WLS, Jim Smith and myself. Then a determination is made. We also don't turn off jocks comments at the station; they sometimes feed back information they get on the phones on product or hear music or trends that we are not aware of."

Gehron said that at WLS the biggest criteria for music being played on the station is local record sales. "Our playlist revolves around local sales and local requests." Although Glenn Morgan detailed his philosophy in New York at WABC, Gehron says Chicago does some things differently. WLS does use the objective approach to music in the same way that WABC does. That is evident by the heavy emphasis by both pd's of the impact and research of local record sales. But WABC in New York plays album cuts and WLS doesn't, Gehron says. "New York has more of the disco influence . . . and may find a need to fulfill the disco sound need of that huge audience. We don't have that same disco influence as strong in Chicago therefore

we can get away with not playing long album cuts of a song like "I Love Music." It is not necessarily that New York has to play album cuts to satisfy their audience, but the fact is the longer cuts are more suitable for that market. Chicago is not influenced as strongly as LA or NY by the disco competition either, clubwise or radio station wise. So at WLS it's 17-18 records on the playlist, with standard recurrences and oldies on the format. And that music formula has worked well for that station in the past and will in the future. It's people like John Gehron and Jim Smith behind that record rotation, making decisions as to when and what is played that makes it and the station work.

Now KHJ in Los Angeles is another story. **Cash Box** spoke with Charlie Van Dyke, pd at the RKO outlet. Van Dyke says "the tight playlist is kind of a misnomer anymore . . . we play about 30 current records, 30 survey records, but you can't forget the recurrences are another category, and the oldies are another category. When you mention tight playlists, you can't just mention the 30 records by themselves, because the recurrences and the oldies are heard on the station also, each hour and every hour. Although a song like "Love Will Keep Us Together" is old now it was a number one song of the year and we are still playing it quite a bit on the air. So tight playlists don't mean what the original top 40 used to mean, forty records played one thru forty, then played again one thru forty." Van Dyke compared the categories of music format to a series of circles. The main circle of course is the 30 records on the playlist. The outer circles are the recurrences and the oldies, etc. in descending order. "No one has found the Aladdin's lamp yet on rota-

continued on pg. 98

Cledus Maggard's "The White Knight" is being rescheduled at top 40, mor and country stations. Song deals with a typical c.b. conversation ending with capture of Maggard by Smokey (the white knight) for speeding. In coordination with the song, one of the fastest breaking country and pop singles according to **Stan Bly** of Mercury, a c.b. radio is the prize for radio listeners in some markets.

Stuart Hamblen, pioneer radio personality and country composer will be honored by Hollywood Chamber of Commerce with insertion of his name into Hollywood Walk of Fame on Feb. 18.

Earth News for the week of Jan. 26-Feb. 1 finds **John and Yoko Lennon** guests for the week. John discusses the virtual closing of the door on the reunion of the **Beatles** and the week's show marks the debut of **Elliot Mintz**, who comes to Earth News from **KABC**, talk radio, Los Angeles. Mintz will be doing the show for a week on a once-a-month basis. **Law Irwan** is the show's host.

Bob Pittman named **WMAQ**, Chicago pd. Pittman will continue to do his 3-7 drive shift and takes over the position of **Lee Sherwood** who will be devoting full time to his morning drive show. **Dale Blanchet** named to replace Pittman as **WMAQ/WNIS** operations director.

KLIF, Dallas presented Dallas Cowboys with world's largest telegram containing names of 20,000 ardent **KLIF** Cowboy fans at the 1976 Super Bowl. The telegram weighed almost 40 pounds, according to **Victor K. Pryles**, **KLIF** pgr. coordinator.

WNEW, New York getting prepared for the "Great Queen" giveaway. **Queen** will appear at the **Beacon** in New York in Feb. . . . and in preparation for that the station is giving away Queen albums, t-shirts and tickets to the concert.

station breaks

RKO rock outlet in LA, **KHJ** presents an hour with **Helen Reddy** Monday (26) at 11 a.m. She'll discuss her struggle from Australia to America and her first break when she won a talent contest.

Brass Construction, UA record group debuted simultaneously on **WBLS**, New York and **WDAS**, Philly . . . the stations report instantaneous response.

KBIS, Bakersfield, California md **Greg Edwards** says the station just went live country 18 hours a day. **KBIS** was using the automated **Drake-Chenault** "Great American Country" format and the change makes them the only live country station in that city.

WSID, black gold format out of metro Baltimore announces latest **ARB's** reveal station as the highest rated daytimer in the nation's top fifteen markets.

WLPL, Baltimore conducts a live 34-hour radiothon for cerebral palsy on Jan. 31. The radiothon is in its third year.

KGBS, country outlet in LA, has put out the official c.b. guide. The list includes every c.b. term from advertising (bear with lights on) to zoo (bear headquarters). **Ron Martin** is pd at the station.

Buzby and Berkeley, comedy group out of LA join **Sonny Melendrez'** show Jan. 17 on **KMPX**, as regulars.

Jeff Gerber takes over as pd/md at **WBAX**, Wilkes-Barre, Penn. The station is full time all live top 40 radio and covers about one million people, including the Scranton area. Gerber was pd at **M99**, **WHFM**, Rochester, New York.

Rick Knight is the 2-7 p.m. man at **KMOD**, Tulsa. Rick comes from **KISR** in Ft. Smith, Arkansas.

Bill Pugh 2-6 p.m. at **WCOL**, Columbia, Ohio, is a recent addition to that station lineup. Pugh comes from **WVUD**, Dayton, Ohio.

j.b. carmicle

STATION BREAKS FROM NEW YORK

Personnel changes this week: Airwave veteran **Robert W. Knight** has been appointed program director at **WWVA** in Wheeling, W. Va. Knight has really traveled the circuit, so to speak, having been program director for **WROC** and **WPXY** in Rochester, and **WMOL AM-FM** in Buffalo. Also to Knight's credit were his jobs as music director at **WRFD** in Columbus, **WOKO** in Albany and **WNYS** in Rochester. . . . **KRBC** in Abilene, Texas has announced the promotion of two of its staff members. **Dave Dalzell** has been promoted from program director to operations manager. **Eric Fletcher** has been promoted from jock to assistant program director and assistant operations manager. . . . **Roger Turnbeaugh**, general manager of **WDAI** in Chicago, has been elected a vice president of the **American Broadcasting Company**. Turnbeaugh will continue his duties at **WDAI**. . . . **Jack Minkow**, general manager of **WRIF** in Detroit, was elected a vice president of **WXYZ**, Inc. **WXYZ** is the parent corporation of **WRIF**. . . . **Count Basie** was up to New York's all jazz station, **WRVR**, to do an on the air interview with **Stella Marris**. . . . **RVR** has also announced their next live broadcast from the **Village Gate**. The gig will be on Mon., Feb. 2, and will feature the **New Tony Williams Lifetime**, **Anthony Braxton** and a third group that is as yet unannounced.

Marshall Rowland, pioneer broadcaster of country music at **WQIK** in Jacksonville, is at it again. He has changed the AM sister station's call letters to **WCMG** (country music gold). The format will consist of only solid gold country hits with an occasional taste of bluegrass, gospel or a humorous hit. The station will make its debut around Feb. 1. . . . New York's **WNEW** has begun a new promotion called the "Great WNEW Music Machine." Up until Feb. 8 **WNEW** is inviting listeners to submit a list programming one hour's worth (or twelve records) of music. There will be one winner each week and that winner, or "guest music director," will receive an air credit and a one hundred dollar check. . . . **The Progressive Radio Network** added twenty station subscribers to its **News Blimp** feature service in the last third of 1975, increasing its total roster to almost fifty AM and FM progressive and contemporary rock stations throughout the nation. The number has doubled within the last year. . . . **WIOK** in Long Island has announced the debut of a new program series: **The WIOK Broadway Twofer**. At 9:00 p.m. on the last Saturday of each month, the show will present two original cast performances of major Broadway shows uncut and uninterrupted. The programs will also contain a commentary relating to the performers as well as theatrical reviews. . . . Late personnel changes: **Al Brady**, formerly assistant program director and air personality at **WNBC** New York, has been named program manager of **WHDH**. Brady's track record is impressive; in addition to **WNBC** he was an air personality at **WOR/FM** in NY, and served as program director at **WINZ** in Miami, **KIMN** in Denver, and **WUBE** in Cincinnati.

bob speisman

CASHBOX RADIO ACTIVE

A survey of key radio stations in all important markets throughout the country to determine by percentage of those reporting which releases are being added to station play lists this week for the first time and also the degree of concentration 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. Lonely Night (Angel Face) — Captain & Tennille — A&M			28%	64%
2. Grow Some Funk/I Feel Like A Bullet — Elton John — MCA/Rocket			27%	98%
3. Dream Weaver — Gary Wright — W.B.			20%	55%
4. Fanny — Bee Gees — RSO			19%	68%
5. Dec. 1963 (Oh What A Night) — Four Seasons — W.B.			15%	41%
6. Junk Food Junkie — Larry Groce — W.B.			13%	49%
7. Theme From SWAT — Rhythm Heritage — ABC			12%	79%
8. Somewhere In The Night — Helen Reddy — Capitol			12%	53%
9. Golden Years — David Bowie — RCA			10%	31%
10. Squeeze Box — The Who — MCA			10%	76%
11. Sweet Thing — Rufus — ABC			10%	21%
12. Renegade — Micheal Murphey — Epic			10%	18%
13. All By Myself — Eric Carmen — Arista			10%	73%
14. Only Sixteen — Dr. Hook — Capitol			10%	28%
15. Dream On — Aerosmith — Col.			9%	21%
16. The White Knight — Cledus Maggard — Mercury			9%	41%
17. Money Honey — Bay City Rollers — Arista			9%	20%
18. Love Hurts — Nazareth — A&M			7%	94%
19. Sweet Love — Commodores — Motown			7%	15%
20. Take It To The Limit — Eagles — Asylum			7%	76%

vital statistics

looking ahead

#81
Take It Like A Man (3:14)
Bachman-Turner Overdrive — Mercury 73766
 One IBM Plaza, Chicago, Ill.
 PUB: Ranback/Top Soil — BMI
 PROD: Randy Bachman
 WRITER: C.F. Turner, Blair Thornton

#84
Tangerine
Sal Soul Orchestra — Sal Soul 2004
 240 Madison Ave., New York, N.Y.
 PUB: Famous — ASCAP
 PROD: Vincent Montana, Jr.
 WRITERS: J. Mercer, V. Schertzinger

#92
Close To You (3:00)
B.T. Express — Roadshow RD 7005
 254 W. 54th St., New York, N.Y.
 PUB: U.S. Songs/Blue Seas/JAC — BMI
 PROD: Jeff Lane for "Dock" Productions
 WRITERS: Burt Bacharach & Hal David
 FLIP: Watcha Think About That?

#95
What's The Name Of This Funk (Spiderman) (3:20)
Ramsey Lewis — Columbia 3-10235
 51 West 52nd St., New York, N.Y.
 PUB: Eibur/Pamoja — BMI
 PROD: Charles Stepney, Ramsey Lewis
 WRITERS: C. Stepney, M. Stewart, O. Raheem
 FLIP: Juaacklyn

#96
Hard Times (3:50)
Peter Skellern — Private Stock PS 45,054
 40 W. 57th St., New York, N.Y.
 PUB: Warner Bros. — ASCAP
 PROD: Meyer Shagaloff
 WRITER: P. Skellern

#97
Boogie Fever (3:25)
Sylvers — Capitol 4179
 1750 N. Vine St., Hollywood, Ca.
 PUB: Terren Vibes/Bullpen — ASCAP/BMI
 PROD: Fred Perren
 WRITERS: K. St. Lewis, Fred Perren
 FLIP: Free Style

#98
Nursery Rhymes (Part I) (3:30)
People's Choice — TSOP ZS8 4773
 51 W. 52nd St., New York, N.Y.
 PUB: Mighty Three — BMI
 PROD: Kenneth Gamble, Leon Huff
 WRITERS: L. Huff, C. Gilbert

#99
Growin' Up
Dan Hill — 20th Century 2254
 8544 Sunset Blvd., Los Angeles, Ca.
 PUB: McCauley — ASCAP
 PROD: Mathew McCauley, Fred Mollin
 WRITER: D. Hill

#100
Bad Luck (4:02)
The Atlanta Disco Band — Ariola America 7611
 1750 No. Vine St., Hollywood, Ca.
 PUB: Mighty Three — BMI
 PROD: Dave Crawford
 WRITERS: Carstarphen, McFadden, Whitehead

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

102 **STRONG ENOUGH TO BE GENTLE**
 (Far Fetched — ASCAP)
 Black Oak Arkansas (MCA 40496)

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

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

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

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

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

108 **(CALL ME) THE TRAVELING MAN**
 (Incense — BMI)
 Masqueraders (Hot Buttered Soul ABC 12157)

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

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

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

112 **I HAD A LOVE**
 (Nick-O-Val — ASCAP)
 Ben E. King (Atlantic 3308)

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

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

115 **WALK RIGHT IN**
 (Peer — BMI)
 Yvonne Elliman (RSO SO 517)

116 **HIGHFLY**
 (Velvet Music/Rak Music — PRS)
 John Miles (London 5N-20084)

117 **CHLOE**
 (Robbins — ASCAP)
 Cy Coleman (RCA PB 10440)

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

119 **THE JAM (EDITED)**
 (Nineteen Eighty-Five — BMI)
 Graham Central Station (Warner Bros. WBS P175)

120 **SHAKE ME, WAKE ME**
 (Jobete — ASCAP)
 Barbara Streisand (Columbia 3-10272)

Randy Richards

The Songwriter!!

APPEARING
Reno Sweeny's N.Y.C.
Jan. 27-Feb. 1

His songs have been recorded
as Pop, R & B, Country, MOR . . .
you name it . . . artists like The Persuaders,
The Hollies, Cliff de Young, Maxayne, Sam Dees
and many more!

His "If I Could Put You In My Song"
won honorable
mention in TWO categories
of the American
Song Festival.

"His material is a STRONG
asset. Richards has good
possibilities . . . VARIETY

About "If I Could Put
You In My Song"

CASHBOX says
"An all too rare
love song that
sparkles with
seldom achieved
musical elegance."

"Richards' tunes stretch from
the universality of Three Dog Night typed TOP 40 to extremely
personal and unique songs"

. . . RECORD WORLD

Contact:

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APPEARING
Reno Sweeny's N.Y.C.
Jan. 27-Feb. 1

Tell them you want to hear more from THE SONGWRITER.

WABC — NEW YORK

You Sexy Thing — Hot Chocolate — Big Tree
23 To 12 — 50 Ways To Leave — Paul Simon
18 To 13 — Breaking Up — Neil Sedaka
10 To 5 — Fox On The Run — Sweet

WPIX — NEW YORK

Tangerine — Sal Soul Orchestra — Atlantic
Dream Weaver — Gary Wright — WB
8 To 3 — 50 Ways To Leave — Paul Simon
19 To 10 — All By Myself — Eric Carmen
20 To 11 — Rock And Roll — Kiss
21 To 16 — Take It To The Limit — Eagles
26 To 20 — Venus — Frankie Avalon

WBLI — LONG ISLAND

Grow Some Funk — Elton John — MCA
Sweet Thing — Rufus — ABC
Paloma Blanca — George Baker — WB
December 1963 — Four Seasons — WB
Extra To 10 — Love Machine — Miracles

WJET — ERIE

Grow Some Funk/I Feel Like A Bullet — Elton John — MCA
All By Myself — Eric Carmen — Arista
Dream Weaver — Gary Wright — WB
Dream On — Aerosmith — Columbia

WFIL — PHILADELPHIA

All By Myself — Eric Carmen — Arista
Take It To The Limit — Eagles — Asylum
Slow Ride — Foghat — Bearsville
The Game Is Over — Brown Sugar — Capitol
22 To 11 — Love To Love — Donna Summer
Extra To 23 — Lonely Night — Captain And Tennille
23 To 16 — Walk Away From Love — David Ruffin
Extra To 22 — I Feel Like A Bullet — Elton John
Extra To 24 — Love Machine — Miracles

WIBG — PHILADELPHIA

Sweet Thing — Rufus — ABC
Venus — Frankie Avalon — DeLite
Sweet Love — Commodores — Motown
12 To 6 — Love Machine — Miracles
19 To 13 — All By Myself — Eric Carmen
23 To 15 — Junk Food Junkie — Larry Groce
24 To 14 — Fanny — Bee Gees
26 To 19 — Dream Weaver — Gary Wright
Extra To 20 — Lonely Night — Captain And Tennille
Extra To 24 — The White Knight — Cledus Maggard
Extra To 28 — Only 16 — Dr. Hook

WEDO — PITTSBURGH

Squeeze Box — The Who — MCA
Love Or Leave — Spinners — Atlantic
Shake Me Wake Me — Barbra Streisand — Columbia
Love To Love — Donna Summer — Oasis
You're Foolin' You — Dramatics — ABC

13Q — PITTSBURGH

I'm So Lonesome — Terry Bradshaw — Mercury
5 To 1 — 50 Ways To Leave — Paul Simon

WCAO — BALTIMORE

Lonely Night — Captain And Tennille — A&M
Somewhere In The Night — Helen Reddy — Capitol
Dream Weaver — Gary Wright — WB
Venus — Frankie Avalon — DeLite
Extra To 28 — Grow Some Funk/I Feel Like A Bullet — Elton John
22 To 9 — Theme From SWAT — Rhythm Heritage
12 To 2 — Sing A Song — Earth, Wind & Fire
26 To 18 — Dream On — Aerosmith

WRKO — BOSTON

Squeeze Box — The Who — MCA
Lonely Night — Capt & Tennille — A&M
Extra To 13 — SWAT — Rhythm Heritage
17 To 10 — Paloma Blanca — George Baker
26 To 20 — Dream Weaver — Gary Wright

WDRG — HARTFORD

Lonely Night — Captain And Tennille — A&M
Feel Like A Bullet — Elton John — MCA
Take It To The Limit — Eagles — Asylum
Junk Food Junkie — Larry Groce — WB
All By Myself — Eric Carmen — Arista
Dream Weaver — Gary Wright — WB
28 To 21 — Theme From SWAT — Rhythm Heritage
27 To 18 — The Homecoming — Hagood Hardy
23 To 17 — 50 Ways To Leave — Paul Simon
21 To 15 — Evil Woman — ELO
20 To 14 — Paloma Blanca — George Baker
15 To 7 — You Sexy Thing — Hot Chocolate

WPRO — PROVIDENCE

Fanny — Bee Gees — RSO
I Feel Like A Bullet — Elton John — MCA
Lonely Night — Captain And Tennille — A&M
All By Myself — Eric Carmen — Arista
Squeeze Box — The Who — MCA
15 To 7 — Love Hurts — Nazareth
13 To 8 — Fox On The Run — Sweet
26 To 15 — Theme From SWAT — Rhythm Heritage
Extra To 18 — Paloma Blanca — George Baker
Extra To 19 — Evil Woman — ELO
Extra To 27 — Wake Up — Harold Melvin
Extra To 29 — Winners And Losers — Hamilton, Joe Frank And Reynolds

WLEE — RICHMOND

The White Knight — Cledus Maggard — WB
Slow Ride — Foghat — Bearsville
Dream On — Aerosmith — Columbia
27 To 19 — Paloma Blanca — George Baker

WROV — ROANOKE

Junk Food Junkie — Larry Groce — WB
Take The Money — Crosby And Nash — ABC
Wake Up — Harold Melvin — Phila Int'l.
19 To 4 — December 63 — Four Seasons
21 To 5 — Love To Love — Donna Summer
33 To 14 — Golden Years — David Bowie

WAKY — LOUISVILLE

Fanny — Bee Gees — RSO
Junk Food Junkie — Larry Groce — WB
Texas — Charlie Daniels — Buddah
Heard It Through — Creedence Clearwater Revival — Fantasy

WLS — CHICAGO

December 1963 — Four Seasons — WB
Fanny — Bee Gees — RSO

WCFL — CHICAGO

Only 16 — Dr. Hook — WB
Dream Weaver — Gary Wright — WB
Renegade — Michael Murphey — Epic
10 To 5 — Love To Love — Donna Summer
31 To 26 — Take It To The Limit — Eagles
25 To 20 — Fanny — Bee Gees

WIRL — PEORIA

Lonely Night — Captain And Tennille — A&M
Till It's Time — Jonathan Cain — October Records
The White Knight — Cledus Maggard — WB
12 To 2 — 50 Ways To Leave — Paul Simon
19 To 9 — Theme From SWAT — Rhythm Heritage

KSLQ — ST. LOUIS

I Feel Like A Bullet — Elton John — MCA
You Sexy Thing — Hot Chocolate — Big Tree
Money Honey — Bay City Rollers — Arista
Sweet Thing — Rufus — ABC
Lonely Night — Captain And Tennille — A&M

KXOK — ST. LOUIS

Theme From SWAT — Rhythm Heritage
21 To 13 — Love Machine — Miracles
24 To 18 — Grow Some Funk/I Feel Like A Bullet — Elton John

WHB — KANSAS CITY

Love Hurts — Nazareth — A&M
Theme From SWAT — Rhythm Heritage — ABC
Grow Some Funk — Elton John — MCA

U-100 — MINNEAPOLIS

You Sexy Thing — Hot Chocolate — Big Tree
Breakaway — Art Garfunkel — Columbia
Hurricane — Bob Dylan — Columbia
Sing A Song — Earth, Wind And Fire — Columbia
21 To 13 — Dream Weaver — Gary Wright
19 To 14 — Love To Love — Donna Summer
26 To 19 — Grow Some Funk — Elton John

WMPS — MEMPHIS

Grow Some Funk — Elton John — MCA
Inseparable — Natalie Cole — Capitol
Chain Gang Medley — Jim Croce — Lifesong
Extra To 24 — Bohemian Rhapsody — Queen
Extra To 23 — Dream Weaver — Gary Wright

WHBQ — MEMPHIS

Somewhere In The Night — Helen Reddy — Cap.
White Knight — Cledus Maggard — W.B.
Golden Years — David Bowie — RCA
Grow Some Funk Of Your Own — Elton John — MCA
17 To 8 — Slow Ride — Foghat
29 To 9 — Sweet Thing — Rufus
30 To 18 — Squeeze Box — The Who

WMAK — NASHVILLE

Sing A Song — Earth, Wind & Fire — Columbia
Lonely Night — Captain & Tennille — A&M
25 To 19 — Fanny — Bee Gees
28 To 22 — The Homecoming — Hagood Hardy

KILT — HOUSTON

Fanny — Bee Gees — RSO
Lonely Night — Captain And Tennille — A&M
Dream Weaver — Gary Wright — WB
Somewhere In The Night — Helen Reddy — Capitol
38 To 25 — Walk Away From Love — David Ruffin
30 To 17 — The White Knight — Cledus Maggard
17 To 8 — 50 Ways To Leave — Paul Simon

KLIF — DALLAS

Walk Away From Love — David Ruffin — Motown
Sing A Song — Earth, Wind And Fire — Columbia
I Love Music — O'Jays — Phila Int'l.
16 To 7 — Theme From SWAT — Rhythm Heritage
19 To 10 — The White Knight — Cledus Maggard
23 To 17 — Fanny — Bee Gees

KNOE — MONROE

Breakaway — Art Garfunkel — Columbia
Heard It Through The Grapevine — Creedence
Clearwater — Fantasy
Yesterday's Hero — J.P. Young — Ariola
Lonely Night — Captain And Tennille — A&M
34 To 23 — Grow Some Funk — Elton John
37 To 27 — Golden Years — David Bowie

the big three

1. Lonely Night (Angel Face) — Captain & Tennille — A&M
2. Grow Some Funk/I Feel Like A Bullet — Elton John — MCA/Rocket
3. Dream Weaver — Gary Wright — W.B.

profile of the giants

1. 50 Ways To Leave Your Lover — Paul Simon — Col.
WLS 22-8, WABC 23-12, WQAM 12-6, WPIX 8-2, CKLW Ex-22, WCOL 11-5, 13Q 5-1, KILT 17-8, KJR 13-10, KIIS 15-7, WSGN 15-8, KRIZ 16-8, WFOM 20-11, WQXI 14-4, WIRL 12-2, WKWK 24-14
2. All By Myself — Eric Carmen — Arista
KHJ 20-12, KFRC 25-20, WPIX 19-10, WCBL 14-6, KJR 20-17, WBO 19-14, WQXI Ex-26, WLAV 30-20, WBBQ 28-22, WLAC 21-15, WAYS 22-16, WAPE 19-13
3. Theme From S.W.A.T. — Rhythm Heritage — ABC
KHJ 18-11, WRKO Ex-13, KLIF 16-7, WAPE 22-11, WPRO 26-15, KYA 18-9, WCAO 22-9, WQXI 20-15, WIRL 19-9, KIMN 26-15, WDRG 28-21

KIOA — DES MOINES

The White Knight — Cledus Maggard — WB
Squeeze Box — The Who — MCA
21 To 15 — Breaking Up — Neil Sedaka

WIXY — CLEVELAND

Golden Years — David Bowie — RCA
Sweet Thing — Rufus — ABC
Till It's Time To Say Goodbye — Jonathan Cain — October Records
Somewhere In The Night — Helen Reddy — Capitol
We Can't Hide It — Larry Santo — Casablanca
Tracks Of My Tears — Linda Ronstadt — Asylum
Hold Back The Night — Trampmps — Buddah
40 To 21 — Sara Smile — Hall And Oates
39 To 20 — Dream Weaver — Gary Wright
38 To 19 — Dream On — Aerosmith
29 To 15 — Wake Up — Harold Melvin

WCOL — COLUMBUS

Sweet Love — Commodores — Motown
Junk Food Junkie — Larry Groce — WB
Renegade — Michael Murphey — Epic
Money Honey — Bay City Rollers — Arista
11 To 5 — 50 Ways To Leave — Paul Simon
24 To 16 — The White Knight — Cledus Maggard
14 To 6 — All By Myself — Eric Carmen
18 To 8 — December 1963 — Four Seasons
19 To 9 — Take It To The Limit — Eagles

WING — DAYTON

I Feel Like A Bullet — Elton John — MCA
Lonely Night — Captain And Tennille — A&M
Renegade — Michael Murphey — Epic
If I Only Knew — Ozark Mountain Daredevils — A&M
21 To 12 — Fanny — Bee Gees
15 To 9 — 50 Ways To Leave — Paul Simon
17 To 11 — Take It To The Limit — Eagles

WKLO — LOUISVILLE

Golden Years — David Bowie — RCA
Breakaway — Art Garfunkel — Columbia
Lonely Night — Captain And Tennille — A&M
Love Or Leave — Spinners — Atlantic
Junk Food Junkie — Larry Groce — WB
Angels, Roses And Rain — Dickie Lee — RCA
13 To 4 — Dream On — Aerosmith
18 To 8 — Slow Ride — Foghat
17 To 12 — Squeeze Box — The Who
22 To 13 — Love To Love You — Donna Summer
25 To 18 — Grow Some Funk — Elton John

KHJ — LOS ANGELES

Squeeze Box — The Who — MCA
Golden Years — David Bowie — RCA
Money Honey — Bay City Rollers — Arista
26 To 18 — Love Hurts — Nazareth
18 To 11 — SWAT — Rhythm Heritage
20 To 12 — All By Myself — Eric Carmen

KIIS-FM — LOS ANGELES

Let Your Love Flow — Bellamy Brothers — WB
Love Fire — Jigsaw — Chelsea
Dream Weaver — Gary Wright — WB
Venus — Frankie Avalon — DeLite
January — Pilot — Capitol
December 1963 — Four Seasons — WB
15 To 7 — 50 Ways — Paul Simon
29 To 21 — Love Hurts — Nazareth

KFRC — SAN FRANCISCO

Love Hurts — Nazareth — A&M
Fanny — Bee Gees — RSO
Golden Years — David Bowie — RCA
Cupid — Tony Orlando & Dawn — Elektra
Extra To 18 — Breaking Up — Neil Sedaka
25 To 20 — All By Myself — Eric Carmen
26 To 21 — Dream Weaver — Gary Wright

KYA — SAN FRANCISCO

Homecoming — Hagood Hardy — Capitol
December 1963 — Four Seasons — WB
In France They Kiss On Main Street — Joni Mitchell — Asylum
Back To The Island — Leon Russell — Shelter
18 To 9 — Theme From SWAT — Rhythm Heritage
Extra To 23 — Dream Weaver — Gary Wright

KCBQ — SAN DIEGO

Extra To 20 — Rock And Roll All Night — Kiss
Extra To 21 — SWAT — Rhythm Heritage
Extra To 22 — Lonely Night — Capt. & Tennille
9 To 2 — You Sexy Thing — Hot Chocolate
17 To 9 — Breaking Up — Neil Sedaka

KRIZ — PHOENIX

Fanny — Bee Gees — RSO
Take It To The Limit — Eagles — Asylum
Grow Some Funk Of Your Own — Elton John — MCA
16 To 8 — 50 Ways — Paul Simon
24 To 14 — Love To Love You Baby — Donna Summer

KJR — SEATTLE

Money Honey — Bay City Rollers — Arista
Wake Up Everybody — Harold Melvin — Phil. Int'l.
Feel Like A Bullet — Elton John — MCA
Dream On — Aerosmith — Columbia
13 To 10 — 50 Ways — Paul Simon
15 To 11 — Breaking Up — Neil Sedaka
20 To 17 — All By Myself — Eric Carmen
19 To 16 — Love Machine — Miracles

WDGY — MINNESOTA

Love Hurts — Nazareth — A&M
Baby Face — Wing And Prayer — Atlantic

KIMN — DENVER

Love Must Go — Dobie Gray — Capricorn
26 To 15 — Theme From SWAT — Rhythm Heritage
Extra To 27 — Tell It Like It Is — Andy Williams

WDRO — DETROIT

You Sexy Thing — Hot Chocolate — Big Tree
Wake Up — Harold Melvin — Phila Int'l.
12 To 7 — Fox On The Run — Sweet

CKLW — DETROIT

Lonely Night — Captain & Tennille — A&M
Extra To 22 — 50 Ways To Leave — Paul Simon
15 To 7 — Dream On — Aerosmith
20 To 14 — Evil Woman — ELO

KISN — PORTLAND

Fanny — Bee Gees — RSO
Somewhere In The Night — Helen Reddy — Capitol
Love Power — Rocking Horse — RCA
December 1963 — Four Seasons — WB
Renegade — Michael Murphey — Epic
30 To 17 — Dream On — Aerosmith
23 To 14 — Golden Years — David Bowie

KLEO — WICHITA

50 Ways To Leave — Paul Simon — Columbia
Fanny — Bee Gees — RSO
Theme From SWAT — Rhythm Heritage — ABC
11 To 4 — Breaking Up — Neil Sedaka
18 To 5 — Love Hurts — Nazareth
28 To 15 — Love To Love — Donna Summer

WNOE — NEW ORLEANS

Theme From SWAT — Rhythm Heritage — ABC
I Feel Like A Bullet — Elton John — MCA
15 To 10 — Love Rollercoaster — Ohio Players
23 To 17 — Love To Love — Donna Summer

WAPE — JACKSONVILLE

Dream Weaver — Gary Wright — WB
I Feel Like A Bullet — Elton John — MCA
Lonely Night — Captain And Tennille — A&M
Dream On — Aerosmith — Columbia
7 To 2 — I Write The Songs — Barry Manilow
11 To 4 — Love Rollercoaster — Ohio Players
25 To 9 — Theme From Mahogany — Diana Ross
22 To 11 — Theme From SWAT — Rhythm Heritage
19 To 13 — All By Myself — Eric Carmen
21 To 15 — The White Knight — Cledus Maggard

WSGN — BIRMINGHAM

December 1963 — Four Seasons — WB
Somewhere In The Night — Helen Reddy — Capitol
Only 16 — Dr. Hook — WB
Junk Food Junkie — Larry Groce — WB
15 To 8 — 50 Ways To Leave — Paul Simon
18 To 10 — Take It To The Limit — Eagles
25 To 17 — Fanny — Bee Gees
26 To 19 — Breakaway — Art Garfunkel
Extra To 22 — Love Machine — Miracles
Extra To 23 — Lonely Night — Captain And Tennille
Extra To 24 — I Feel Like A Bullet — Elton John
Extra To 25 — Dream Weaver — Gary Wright

FM OUTLETS REPORT THE:

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

WKLS-FM — ATLANTA

Steve Mitchell

- Struttin' My Stuff — Elvin Bishop — Capricorn
- If The Shoe Fits — Pure Prairie League — RCA
- Masque — Kansas — Epic
- Fish Out Of Water — Chris Squire — Atlantic
- Native Sons — Loggins/Messina — Col.
- Walk This Way/Dream On/Emotion — Aerosmith — Col.
- * Never Been Any Reason — Head East — A&M
- * Love Hurts — Nazareth — A&M
- * Slow Ride — Foghat — Bearsville
- * Two Cents Worth — Kansas — Epic
- * Golden Years — David Bowie — RCA
- * Fooled Around And Fell In Love — Elvin Bishop — Capricorn
- * Ice — Crack The Sky — Lifesong
- † Struttin' My Stuff (entire LP) — Elvin Bishop — Capricorn
- † Crack The Sky (entire LP) — Crack The Sky — Lifesong
- † Masque (entire LP) — Kansas — Epic
- † The Wetter, The Better (entire LP) — Wet Willie — Capricorn
- † Aftertones (entire LP) — Janis Ian — Col.
- † Equinox (entire LP) — Styx — A&M

KMOD-FM — TULSA

Jim Richards

- Native Sons — Loggins/Messina — Col.
- Aftertones — Janis Ian — Col.
- Songs For The New Depression — Bette Midler — Atlantic
- Born To Die — Grand Funk — Capitol
- Elite Hotel — Emmylou Harris — WB
- Struttin' My Stuff — Elvin Bishop — Capricorn
- Carmen — Gypsys — Mercury
- Pressure Drop — Robert Palmer — Island
- Sister Moonshine — Supertramp — A&M
- Hurricane/Sarah — Bob Dylan — Columbia
- Fire On The Mountain — Marshall Tucker Band — Capricorn
- * In Dreams — Graeme Edge — Threshold
- * Homeward Strut — Tommy Bolin — Nemperor
- * My Best Friend/Bohemian Rhapsody — Queen — Elektra
- * Northern Lights, Southern Cross (entire LP) — Band — Capitol
- * Romance Dance/All That You Dream — Little Feat — WB
- * Evil Woman — ELO — UA
- * Have A Cigar — Pink Floyd — Col.
- * 50 Ways — Paul Simon — Col.
- * Comes And Goes — Dan Fogelberg — Epic
- † Native Sons (entire LP) — Loggins/Messina — Col.
- † Life Of Gold — Kayak — Janus
- † It Takes A Woman's Love — Kansas — Epic
- † Many Rivers To Cross — Linda Ronstadt — Asylum
- † In France — Joni Mitchell — Col.
- † Do You Wonder — Shawn Phillips — A&M

KNAC-FM — LONG BEACH

Bobby Blue

- Tear Gas — American Tears — Col.
- Coney Island Baby — Lou Reed — RCA
- Sandman — Nilsson — RCA
- Station To Station — David Bowie — RCA
- Tufano And Giammarese — A&M
- Look Into The Future — Journey — Col.
- Native Sons — Loggins/Messina — Col.
- Thoroughbred — Carole King — Ode
- Frampton Comes Alive — Peter Frampton — A&M
- * Isis/One More Cup Of Coffee/Sarah — Bob Dylan — Col.
- * Death On Two Legs — Queen — Elektra
- * Stranglehold/Hey Baby — Ted Nugent — Epic
- * Ain't Nobody But Me — Supertramp — A&M
- * Rocky Mountain Way — Stephen Stills — Atlantic
- * Education — Kinks — RCA
- † Station To Station (entire LP) — David Bowie — RCA
- † Frampton Comes Alive (entire LP) — Peter Frampton — A&M

WLIR-FM — NEW YORK

Gil Colquitt

- If The Shoe Fits — Pure Prairie League — RCA
- Too Young To Feel This Old — McKendree Spring — Pye
- Thoroughbred — Carole King — Ode
- Tufano And Giammarese — A&M
- 20th Anniversary Of Rock And Roll — Bo Diddley — RCA
- Michel Polnareff — Atlantic
- New Ray Of Sunshine — Dobie Gray — Capricorn
- Delights — Ian Thomas — GRT (IMP.)
- Best Of — Tom Thum — Col.
- Release — Henry Gross — Lifesong
- First Day — David Courtney — UA
- Station To Station — David Bowie — RCA
- Short Cut, Draw Blood — Jim Capaldi — Island
- Coney Island Baby (entire LP) — Lou Reed — RCA
- * Frampton Comes Alive (entire LP) — Peter Frampton — A&M
- † Station To Station (entire LP) — David Bowie — RCA

CHUM-FM — TORONTO

Benjy Karch

- Native Sons — Loggins/Messina — Col.
- Aftertones — Janis Ian — Col.
- MU Best Of — Jethro Tull — Chrysalis
- Desire — Bob Dylan — Col.
- Struttin' My Stuff — Elvin Bishop — Capricorn
- Michel Polnareff — Michel Polnareff — Atlantic
- Elite Hotel — Emmylou Harris — WB
- We Be Sailin' — B.W. Stevenson — WB
- * — (None)
- † Flight (entire LP) — Capitol

KSHE-FM — ST. LOUIS

Mark Cooper

- Thoroughbred — Carole King — Ode
- Station To Station — David Bowie — RCA
- Short Cut, Draw Blood — Jim Capaldi — Island
- Teargas — American Tears — Col.
- Native Sons — Loggins/Messina — Col.
- Rainbow Rider — Mike Harrison — Island
- First Day — David Courtney — UA
- We Come To Play — Bux — Capitol
- Frampton Comes Alive — Peter Frampton — A&M
- Unicorn Two — Unicorn — EMI
- Release — Henry Gross — Lifesong
- * 20th Anniversary Of Rock And Roll — Bo Diddley — RCA
- * Look Into The Future — Journey — Col.
- † Fish Out Of Water (entire LP) — Chris Squire — Atlantic
- † Desire (entire LP) — Bob Dylan — Col.
- † Head On (entire LP) — BTO — Mercury
- † Coney Island Baby (entire LP) — Lou Reed — RCA
- † OK-Lay Lady Lay — Mike Harrison — Island
- † Belle Of The Blues — Janis Ian — Col.
- † Lookin' Out For Number One — BTO — Mercury
- † Crazy Feelin' — Lou Reed — RCA

WNOE-FM — NEW ORLEANS

Brain Nichols

- Look Into The Future — Journey — Col.
- Coney Island Baby — Lou Reed — RCA
- Songs For The New Depression — Bette Midler — Atlantic
- Sandman — Nilsson — RCA
- Frampton Comes Alive — Peter Frampton — A&M
- * Do You Feel — Peter Frampton — A&M
- * Desire (entire LP) — Bob Dylan — Col.
- † Frampton Comes Alive (entire LP) — Peter Frampton — A&M
- † Isis — Bob Dylan — Col.

KLOS-FM — LOS ANGELES

Dabar Hoorelbeke

- Station To Station — David Bowie — RCA
- Look Into The Future — Journey — Col.
- Born To Die — Grand Funk — Capitol
- * — (None)
- † Station To Station (entire LP) — David Bowie — RCA
- † Born To Die (entire LP) — Grand Funk — Capitol

KGM-FM — SAN DIEGO

Art Schroeder

- Desire — Bob Dylan — Col.
- Aftertones — Janis Ian — Col.
- Native Sons — Loggins/Messina — Col.
- A Night At The Opera — Queen — Elektra
- Struttin' My Stuff — Elvin Bishop — Capricorn
- Fish Out Of Water — Chris Squire — Atlantic
- Teaser — Tommy Bolin — Nemperor
- Elite Hotel — Emmylou Harris — WB
- Kate And Anna McGarrigle — Kate & Anna McGarrigle — WB
- Songs For The New Depression — Bette Midler — Atlantic
- Thoroughbred — Carole King — Ode
- Hurricane — Bob Dylan — Col.
- Over My Head — Fleetwood Mac — WB
- Slow Ride — Foghat — Bearsville
- Poker — ELO — UA
- Golden Years — David Bowie — RCA
- In France The Kiss — Joni Mitchell — Col.
- Free Money — Patti Smith — Arista
- † Mozambique — Bob Dylan — Col.
- † Buckets Of Rain — Bette Midler — Atlantic
- † Boy I Really Tied One On — Janis Ian — Col.

WNEW-FM — NEW YORK

Dennis Elsas

- Coney Island Baby — Lou Reed — RCA
- Look Into The Future — Journey — Col.
- Tear Gas — American Tears — Col.
- Touch — John Klemmer — ABC
- If The Shoe Fits — Pure Prairie League — RCA
- First Day — David Courtney — UA
- Thoroughbred — Carole King — Ode
- Station To Station — David Bowie — RCA
- Release — Henry Gross — Lifesong
- Cate Brothers — Cate Brothers — Asylum
- * — (None)
- † Release (entire LP) — Henry Gross — Lifesong

KIMN-FM — DENVER

Scott Kenyon

- Thoroughbred — Carole King — Ode
- Aftertones — Janis Ian — Col.
- Bellavia (entire LP) — Chuck Mangione — A&M
- † Once A Fool — Kiki Dee Band — Rocket

Most Added LPs

1. Thoroughbred — Carole King — Ode
2. Native Sons — Loggins/Messina — Columbia
3. Coney Island Baby — Lou Reed — RCA

Most Requested Cuts

1. Desire (Entire LP)/Sarah/Isis/Hurricane/Joey/Mozambique/Black Diamond Bay/One More Cup Of Coffee — Bob Dylan — Columbia
2. Frampton Comes Alive — Peter Frampton — A&M
3. Bohemian Rhapsody/Death On Two Legs/A Night At The Opera (Entire LP) — Queen — Elektra

Most Predicted Hits

1. Station To Station — David Bowie — RCA
2. Release/Lincoln Road/Shannon — Henry Gross — Lifesong
3. Crazy Feeling/Coney Island Baby (Entire LP) — Lou Reed — RCA

WYDD-FM — PITTSBURGH

Steve Downs

- Look Into The Future — Journey — Elektra
- Back It Up — Nils Lofgren — A&M
- If The Shoe Fits — Pure Prairie League — RCA
- Elite Hotel — Emmylou Harris — WB
- Waiters, Live — Waiters — Island
- Thoroughbred — Carole King — Ode
- MU Best Of — Jethro Tull — Chrysalis
- Coney Island Baby — Lou Reed — RCA
- Sandman — Nilsson — RCA
- Dream Weaver — Gary Wright — WB
- * Crazy Eyes — Poco — Epic
- * Joey — Bob Dylan — Col.
- * Hold Out Your Hand — Chris Squire — Atlantic
- * Romance Dance — Little Feat — WB
- * Homeward Through The Haze — Crosby/Nash — ABC
- * Storm At Sunup — Gino Vannelli — A&M
- * Train Kept A Rollin' — Aerosmith — Col.
- * Birmingham Blues — Charlie Daniels Band — Buddah
- * Night By Night — Steely Dan — ABC
- * Hissing Of Summer Lawns — Joni Mitchell — Asylum
- * Bought And Sold — Roy Buchanan — Polydor
- † MU Best Of (entire LP) — Jethro Tull — Chrysalis
- † Thoroughbred (entire LP) — Carole King — Ode
- † Recycled (entire LP) — Nektar — ABC
- † Inside (entire LP) — Kenny Rankin — Little David

KMET-FM — LOS ANGELES

Bob Coburn

- Station To Station — David Bowie — RCA
- From Every Stage — Joan Baez — A&M
- Born To Die — Grand Funk — Capitol
- Look Into The Future — Journey — Elektra
- Goodbye Pop — National Lampoon — Epic
- Release — Henry Gross — Lifesong
- Butterfly Ball — Roger Glover — UK
- * — (None)
- † Station To Station (entire LP) — David Bowie — RCA
- † Born To Die (entire LP) — Grand Funk — Capitol

WYSP-FM — PHILADELPHIA

Sonny Fox

- Paris — Parris — Capitol
- Frampton Comes Alive — Peter Frampton — A&M
- Thoroughbred — Carole King — Ode
- Native Sons — Loggins/Messina — Col.
- Coney Island Baby — Lou Reed — RCA
- From Every Stage — Joan Baez — A&M
- How Dare You — 10cc — UK
- * Isis/Black Diamond Bay/Sarah/Mozambique — Bob Dylan — Col.
- * Gratitude/Sun Goddess — EWF — Columbia
- * Poker — ELO — UA
- * A Night At The Opera — Queen — Elektra
- * Harry's House/Sorrow — Joni Mitchell — Asylum
- * Meeting Across The River — Bruce Springsteen — Col.
- * Aftertones (entire LP) — Janis Ian — Col.
- * Hold Out Your Hand — Chris Squire — Atlantic
- † Storm At Sunup (entire LP) — Gino Vannelli — A&M
- † Wild Spirit — BTO — Mercury

KWST-FM — LOS ANGELES

David Perry

- Coney Island Baby — Lou Reed — RCA
- Station To Station — David Bowie — RCA
- Release — Henry Gross — Lifesong
- You Know Wot I Mean — Speedy Keen — Island
- Songs For The New Depression — Bette Midler — Atlantic
- Thoroughbred — Carole King — Ode
- Born To Die — Grand Funk — Capitol
- Paris — Paris — Capitol
- Native Sons — Loggins/Messina — Col.
- Frampton Comes Alive — Peter Frampton — A&M
- Do You Feel Like We Do — Peter Frampton — A&M
- Ships In The Night — BeBop Deluxe — Harvest
- Coney Island Baby (entire LP) — Lou Reed — RCA
- Station To Station (entire LP) — David Bowie — RCA
- † Frampton Comes Alive (entire LP) — Peter Frampton — A&M

WXRT-FM — CHICAGO

Bob Shulman

- Sunburst Finish — BeBop Deluxe — Harvest
- Frampton Comes Alive — Peter Frampton — A&M
- Hank Williams Jr. & Friends — Hank Williams Jr. — MGM
- Cold Day In Hell — Otis Rush — Delmark
- Native Sons — Loggins/Messina — Col.
- We Be Sailin' — B.W. Stevenson — WB
- Songs For The New Depression — Bette Midler — Atlantic
- Planet End — Larry Coryell — Vanguard
- Mango Sunrise — John Lee/Jerry Brown — Bluenote
- Short Cut, Draw Blood — Jim Capaldi — Island
- Fly Through The Country — New Grass Revival — Flying Fish
- * Love Is The Drug — Roxy Music — Atlantic
- * Wild One — Thin Lizzy — Vertigo
- * Gloria — Patti Smith — Arista
- † Gloria — Patti Smith — Arista

WCOL-FM — COLUMBUS, OHIO

Bob Gooding

- Coney Island Baby — Lou Reed — RCA
- Aftertones — Janis Ian — Col.
- Elite Hotel — Emmylou Harris — WB
- Fish Out Of Water — Chris Squire — Atlantic
- Theme To The Guardian — Bill Connors — ECM
- Kate And Anna McGarrigle — WB
- Rusty Wier — 20th Century
- Struttin' My Stuff — Elvin Bishop — Capricorn
- Frampton Comes Alive — Peter Frampton — A&M
- Back It Up — Nils Lofgren — A&M
- Thoroughbred — Carole King — Ode
- Mystic Voyage — Roy Ayers — Polydor
- * Boy I Really Tied One On — Janis Ian — Col.
- * Lucky Seven — Chris Squire — Atlantic
- * Feelin' Single, Seein' Double — Emmylou Harris — WB
- * Pass The Buck — Rusty Wier — 20th Century
- * Charley's Girl — Lou Reed — RCA
- † Fish Out Of Water (entire LP) — Chris Squire — Atlantic
- † Sarah Smile — Hall & Oates — RCA
- † Tenth Ave. Freezeout — Bruce Springsteen — Col.
- † Poker — ELO — UA
- † Tambourine — John Tropea — Marlin
- † Through The Motions — Randy Pie — Polydor

KZAM-FM — SEATTLE

Jon Kertzer

- Thoroughbred — Carole King — Ode
- Spoonful — Jimmy Witherspoon — Bluenote
- Short Cut, Draw Blood — Jim Capaldi — Island
- Release — Henry Gross — Lifesong
- Native Sons — Loggins/Messina — Col.
- Cold Day In Hell — Otis Rush — Delmark
- Marcus Garvey — Burning Spear — Island
- Two — Unicorn — Capitol
- You Know Wot I Mean? — Speedy Keen — Island
- A Shot Of The Usual — Jim Page — Whid-Isle
- * Desire (entire LP) — Bob Dylan — Col.
- * Hissing Of Summer Lawns (entire LP) — Joni Mitchell — Asylum
- † Elite Hotel (entire LP) — Emmylou Harris — WB

WMMS-FM — CLEVELAND

Charlie Kendall

- Native Sons — Loggins/Messina — Col.
- Sandman — Nilsson — RCA
- How Dare You — 10cc — UK
- You Know Wot I Mean — Speedy Keen — Island
- Release — Henry Gross — Lifesong
- I Love The Blues — George Duke — BASF
- Thoroughbred — Carole King — Ode
- Aftertones — Janis Ian — Col.
- Sunburst Finish — BeBop Deluxe — Harvest
- Short Cut, Draw Blood — Jim Capaldi — Island
- Look Into The Future — Journey — Elektra
- * Lucky Seven — Chris Squire — Atlantic
- * Till I Gain Control Again/Here There And Everywhere — Emmylou Harris — WB
- * Take You Down To Mexico — Dobie Gray — Capricorn
- * My Girl/Fooled Around And Fell In Love — Elvin Bishop — Capricorn
- * Give Me An Inch Girl — Robert Palmer — Island
- * Union Man — Cate Brothers — Asylum
- * Dreamer — Tommy Bolin — Nemperor
- * She's A Dancer — Crack The Sky — Lifesong
- * Light Up — Styx — A&M
- * Crying To The Sky/Ships In The Night — BeBop Deluxe — Harvest
- * Living On A Marble — Jim Capaldi — Island
- * All That You Dream — Little Feat — WB
- * Strangers In The Night — Bette Midler — Atlantic
- † — (None)

KSAN-FM — SAN FRANCISCO

Christie Marcus

- Songs For The New Depression — Bette Midler — Atlantic
- Fly To The Rainbow — Scorpions — RCA
- Sandman — Nilsson — RCA
- Native Sons — Loggins/Messina — Col.
- Born To Die — Grand Funk — Capitol
- Coney Island Baby — Lou Reed — RCA
- Rainbow Rider — Mike Harrison — Island
- Artful Dodger — Artful Dodger — Col.
- You Know Wot I Mean — Speedy Keen — Island
- First Day — David Courtney — UA
- Release — Henry Gross — Lifesong
- * — (None)
- † — (None)

KSML-FM — LAKE TAHOE/RENO

Barry Everitt

- Coney Island Baby — Lou Reed — RCA
- Short Cut, Draw Blood — Jim Capaldi — Island
- Feels So Good — Grover Washington, Jr. — CTI
- Waiters, Live — Waiters — Island
- Jessi — Jessi Colter — Capitol
- Parliament — Mothership Connection — Casablanca
- Hotshot — Jr. Walker — Motown
- Crying — Jennings/Nelson/Colter/Glazer — RCA
- Elite Hotel (entire LP) — Emmylou Harris — WB
- * Isis — Bob Dylan — Col.
- * Flying Saucer Song — Harry Nilsson — RCA
- * Keep On Trying — Jim Capaldi — Island
- * Good Shepherd — Carlos Garnett — Muse
- * Keep On Trying (entire LP) — Jim Capaldi — Island
- † Ooh Las Vegas — Emmylou Harris — WB

Need For Modern Copyright Bill Explored fr 14

There are still fuzzy areas, however. Should a doctor or dentist who turns on the radio while examining patients, thereby helping the business, be required to pay copyright royalties? No one knows the answer to that question yet.

Another open question is what the effect will be of chapter eight, the bill's section establishing a copyright royalty tribunal. Already chapter eight is sending shudders throughout the music industry, as well as CATV operators and others the bill affects. The reason for the anxiety is because the tribunal could review, and revise, statutory royalty rates.

The judiciary committee expressly states in its report that it does not intend the rates it sets "to be regarded as precedents in future proceedings of the tribunal." The tribunal, comprised of three members selected by the American Arbitration Association, could therefore raise or lower rates after conducting review.

It may be too late for jukebox and cable operators to muster enough Senate support to challenge their inclusion under the tribunal provision. Music publishers, on the other side, generally favor the tribunal, which will also decide on mechanical royalties. Meanwhile, the record companies fall somewhere in between full support and full opposition, since they can benefit or lose either way.

Although royalty rates divide different segments of the music business, all the antagonists do unite against the big broadcaster. There is nothing presently in the Senate bill to provide royalties to the performing artists and record companies on sound recordings.

Establishing performance royalties has been a pet project of Senator Hugh Scott, who has introduced a bill for such every session of Congress since 1941. He and McClellan, sponsor of the copyright revision bill, have apparently agreed, however, to hold further hearings on performance rights.

At this point it is still uncertain as to whether an amendment will be pressed on the floor. Performers' unions have threatened to cancel their support of the bill if the provision is not included.

Broadcasters, the radio and TV stations who will have to pay for the right to use sound recordings on the air, "talk very tough about blocking it," says one RIAA person.

Neither proposition is likely, however. Both the unions and the broadcasters have too much at stake already in the bill's passage. The copyright provisions protecting broadcasters from cable TV infringement are especially favorable to the broadcasters.

Throughout all the debate between spokesmen from special interests it may appear that two important issues have been forgotten: the rights of the copyright owners and anti-piracy law.

Copyright ownership will be extended to one term of the artists' life plus fifty years, the standard in force in foreign countries. Current law provides for two terms, 28 years each. An amendment against the proposed term was narrowly defeated in committee, but success on the floor is not likely.

The 1974-passed anti-piracy statutes will be continued. Increased criminal penalties for unauthorized tape duplica-

tion will remain.

Another provision which will probably pass, over the objections of the music publishers, is the Mathias amendment. This amendment would grant compulsory license to public broadcasting services to use copyrighted material. Rates would be set by the copyright royalty tribunal.

What will happen exactly on the Senate floor depends on a complicated mix of diverse interests. Tradeoffs and unusual alliances may form, and re-form, as every aspect of mass media will be affected by the bill. These special interests will face a Senate anxious to pass a copyright bill some 20 years after its ratification of the Universal Copyright Code, and over 10 years since the first copyright bill was introduced in the House.

While the copyright business is drawing to a close in the Senate, the fight is just gearing up in the House. House subcommittee markup will probably be delayed until Senate passage of S.22. When the Senate is done, the House will just be beginning.

All Platinum fr 9

course we have a personal rapport with Phonogram in Britain who distribute All Platinum also."

Chess is distributed by Musidisc in France, Belaphon in Germany, CBS/Sugar in Germany and Nippon Victor in Japan.

Ms. Baker stresses that All Platinum is more than aware of the potential of the markets in Europe and Japan for their specific type of product — "Europe probably accounts for between 30 and 35 percent of our business right now," she says. "All Platinum exploded in Europe about a year and a half ago, since our affiliation with Phonogram. We don't hesitate to send artists to Europe to tour and promote. It certainly pays off. One of our artists, Brook Benton, is off to Britain and Europe shortly.

"We also have seen how highly the Chess product is regarded in Europe — Great Britain did a marvelous job of re-packaging and I think that Belaphon has some 250 Chess albums out in Germany."

Upcoming product from All Platinum includes albums by Sylvia Robinson, Brook Benton, the Moments, Shirley and Co., Chuck Jackson, Brother to Brother and the first white act on the label, Good Rats, personally signed by Mrs. Robinson.

The acquisition of Chess by All Platinum has also created a shift in philosophy within the Robinson fold.

Explained Mrs. Robinson: "We may have been too much family in the past. Now we want to open the door to more writers and producers and artists. We want to be more open in the future. The buying of the Chess label has enabled us to be more confident along these lines — it has made us a full fledged record company but still one that is home based."

Kirshner Expands Mogull Rights

NEW YORK — Ivan Mogull recently acquired the sub-publishing rights to Don Kirshner Music, Inc. and Kirshner Songs Inc., for the territories of South and Central America and Mexico.

The following territories have now been granted to Ivan Mogull Ltd. and Ivan Mogull Caribbean Ltd. — Czechoslovakia, Poland, Hungary, Rumania, USSR and Yugoslavia, as well as all the territories in the Caribbean.

London Confab fr 7

charge of the Monday morning product presentation which will feature new product available for February 1 release. Included will be the "Soul On Fire" promotion, previously announced and built around the label's black artists including Al Green. Green will headline a live showcase on the Monday night, held at the Reno Sweeney club.

Monday afternoon will be given over also to sales, merchandising and promotion aids and a panel discussion by London department heads and a talk on creative services by label executive Don Wardell.

The final day of the conference will feature a seminar, "Promotion 1976 Style," with **Cash Box** executive vice president Marty Ostrow and Gary Taylor of the Gavin Report as moderators. Bringing the conference officially to an end will be a series of one-on-one meetings between the distributors and London executives and a dinner-staff meeting for London personnel only.

Kander & Ebb: Awarding Career

NEW YORK — The songwriting team of John Kander and Fred Ebb has recently been nominated for several entertainment business awards. The score to the show "Chicago" (Arista), written by the team, has just received a Grammy Award nomination by NARAS. For film work, they have also been nominated by the Hollywood Foreign Press Association for both best original score for "Funny Lady" (Columbia Pictures) and best song, "How Lucky Can You Get," from the show. In addition, "How Lucky Can You Get" is included in the initial original song entries for an Oscar award.

Kander and Ebb have also recently written songs for Liza Minnelli for 20th Century Fox' "Lucky Lady," as well as the title song and several others for the forthcoming "A Matter Of Time" with Ingrid Bergman and Liza Minnelli.

Chappell Music Company is the publisher of the music of Kander and Ebb.

Creach Back Into Studio

LOS ANGELES — Kessler-Grass Management reports that Papa John Creach and his group, Midnight Sun, will go into the studio this week to record his second album for Buddah Records tentatively titled "Rock Father."

Gallagher Joins Audiofidelity; Expansion Planned

NEW YORK — Bill Gallagher has joined Audiofidelity Enterprises, Inc. in a consulting capacity. Gallagher's addition to the company's staff comes as a result of a "detailed appraisal of the various components that make up the company," according to president Herman Gimbel. Audiofidelity has set 1976 as the year to actively remerchandise its vintage material as well as to "re-orient and expand" efforts in the jazz market.

Last year, the company acquired the Chiaroscuro jazz label, and with it the Downtown Sound recording studio built by Hank O'Neal for the label. Audiofidelity has made a major investment in refurbishing the studio facilities, and Chiaroscuro founder Hank O'Neal is now a part of the organization. Audiofidelity's catalog also includes the jazz labels Black Lion and Enja.

Most recently, Audiofidelity became exclusive licensee for the catalog of the BASF label in the U.S. whose artists include keyboard man George Duke.

Bill Gallagher formed his own consulting company several years ago, and has been associated with music publishing and recording companies and with investment banking firms interested in music acquisitions. He has also been a consultant and director of Bryanston Pictures, Inc.

NLRB Dismisses Buckley Suit

NEW YORK — The National Labor Relations Board yesterday dismissed a petition filed against the American Federation of Television and Radio Artists by William F. Buckley, Jr. and M. Stanton Evans. Buckley and Evans had sought a declaratory order, "1) declaring as null and void the union shop provisions in the TV Code and the Radio Code; 2) Declaring that the petitioners, provided they have paid the uniformly required period dues and initiation fees, may be employed by any network or broadcasting company signatory to the codes without interference or objection by AFTRA on the ground of lack of membership; and 3) Ordering AFTRA to give notice of this order to all signatory networks and broadcasting companies, to all its members, and to all employees in the collective bargaining unit on whose behalf it bargains."

The Board held that "there is no justifiable issue to be decided or uncertainty to be dispelled by the issuance of a Declaratory order . . ."

This petition by Buckley and Evans was instituted after their appeal to the Supreme Court of the U.S. was denied.

Davis TV'er Set For Second Year

NEW YORK — "Sammy & Company," the 90 minute weekly variety-talk show hosted by Sammy Davis Jr. has been renewed for a third 26 week cycle. The show is currently seen in 72 markets.

Last year Davis' guests included Gladys Knight & The Pips, Lola Falana, the Supremes, Richard Pryor, Anthony Newley, The Righteous Brothers and Petula Clark, among others.

Roulette Re-Issues Birdland

NEW YORK — Roulette Records is re-introducing its Birdland Series, which will feature contemporary jazz artists as well as re-issues of various artists who have been absent from the marketplace for several years.



COCO-PACT — American Variety International, Inc. inks RinLew Productions, producers of "El Coco," on long-term pact. Ray Harris (c), executive vice president of AVI, Michael Lewis (l) and Laurin Rinder (r) as the principals of RinLew are signing the contractual deal. This calls for RinLew to deliver two LPs a year on "El Coco." RinLew also produces the French Canadian group, "Pamplemousse" and Tullos-Williams Orchestra.

POINTS WEST — Flora Purim. The gilded bird flew into our offices this week, straight from the cage where she's been cooped over the past eighteen months, stemming from a possession bust. While a year-and-a-half of prison might tend to waste the spirits of many, this Brazilian bird emerged as positive as the proverbial lark. Instead of relating to the negative aspects of her confinement, she spoke of 10,000 letters of confidence — all of which had to be screened by prison authorities — sent to her by admirers. She also brought in her third LP, "Open Your Eyes You Can Fly," on Milestone and, oh yes, her husband, **Airto**. Chuckles over the days when Flora and Airto shared an apartment adjacent to superbassist Stanley Clarke who would come home after gigging, catch his second wind and practice for a few hours — at four in the a.m. Related Flora: "The only one in the building who ever complained about the noise was Airto . . ." Airto, who assisted his mate on "Open Your Eyes," while taking breaks from his own recording, really lit up at the mention of **Al Jarreau**. Flora Purim, again, is the lady who was voted best female jazz singer both this year and last by Downbeat . . . **BULLY FOR YOU, CHILLY FOR ME — David Bowie** has always had an uncanny sense about his image. He knows what makes a star and has managed to separate himself from the public in order to create just such a mystique. Now, according to guitarist **Earl Slick**, Bowie has thrown up the fourth wall between himself and the people he works with. Slick, a former member of the New York Rock And Roll Ensemble, met Bowie several years ago when the superstar was attending a ballet written by keyboardist **Michael Kamen**. Having disbanded his Spidermen, Bowie needed a guitar player and Slick filled the bill. Over the course of the ensuing Diamond Dogs tour and recording of Bowie's new "Station To Station" LP, band and singer carried on normal, direct communication *until*, says Slick, around Thanksgiving, when "two to three" advisors began "polluting David's mind with a contradiction of facts." Since then, Slick maintains, Bowie has "kept out of touch, getting so much into himself that he would treat us (the band) like a radio, plugging us in when he needed us and turning us right off when he didn't." Put off by the necessity to go through channels in order to speak with his employer, Slick bailed out of the current tour. "Bowie," concludes Slick, "is headed for danger and I don't want to be there when it happens." Temper these comments with the fact that Slick, whose first solo LP will be available in March on Capitol, is managed by **Michael Lippman**, the attorney Bowie let go last week . . . Another (anonymous) source very close to the matter confirms the aura emanating from the Bowie camp, however: "A small group of people appear to be feeding inaccurate information to Bowie." . . . Meanwhile, **Billy Bass**, another momentary recipient of the Golden Years touch, has no hard feelings about the do-si-do, offering only that it was "unfortunate" for Lippman, inasmuch as that lawyer "had done everything within his power to bring Bowie's career full forward." Bass, a mercurial fellow if there ever was one, never lost a step in the shuffle. He's back into independent promotion/product management, representing managers, artists and indie record companies, first account being RSO and the **Bee Gees'** single, "Fanny."

BLOWIN' IN THE WIND took on Hurricane (Carter) proportions Sunday (25) as **Bob Dylan** and his **Rolling Thunder Revue** touched town on Houston's Astrodome. This time around, the cast included **Isaac Hayes**, **Shawn Phillips** and the one and only **Stevie Wonder** . . . **Bill Sargent**, the buck-wielding entrepreneur who brought us pay TV and "Give 'Em Hell, Harry," is back in the news with his (publicized) offer of \$30 million for the re-teaming of the **Beatles** for twenty minutes. Sargent terms these dollars a "good faith guarantee against a very high percentage of the gross" which he feels could be as high as \$300 million after closed circuit TV, film distribution and record rights are milked, with the Former Fab Four leaping back into the 90% tax bracket, pulling their share of \$150 to \$200 million. One individual who used to work



Flora Purim

with Apple, says the only conceivable reason for a reunion (aside from the money, of course) (and forgive us the indelicacy of mentioning *that* in the same breath) would be a memorial tribute to Mal Evans, who met a tragic death recently. Anyway, it's been thirty-six hours since the latest proposal was made and still no response. Up until now, says Sargent, the replies have been swift and firm: no discouragement, no encouragement.

HOLLYWOOD HOT — Country Joe McDonald: married for the third time . . . **Rodney Bingenheimer** (self-proclaimed "Dr. Demento of the Disco" who claims to have discovered David Bowie): back again, hosting "Rock & Roll Nights" at the Starwood . . . **Johnny, Edgar Winter & Rick Derringer:** together on vinyl for the first of three "live" LPs, hotter than a stolen bandolero . . . **Don Mangano:** with **Big M Ltd.** studios, 5615 Melrose. Formerly Audio Arts, now open for traffic with brand-new 16- and 24-track boards . . . **Blue Denim Productions:** taking **Russ Regan**, **Bob Crewe** to the judge Feb. 4, claiming 20th Century never credited their group **Messiah** to be the "real" Eleventh Hour . . . **Silvia Mora:** reaping longer and stronger press than **Deep Purple** while touring Japan in support of her Columbia single, "Fool" . . . **Jose Feliciano:** heading for Europe (sixth time) . . . **Available** drummer, keyboard player (can't mention their names) (but if that's what you need, get in touch with this writer at **Cash Box**).

stephen fuchs

EAST COASTINGS — INSIDE RANKIN: Kenny Rankin has never had a hit single. **Kenny Rankin** has also just sold out multiple-show runs at L.A.'s **Roxy** and New York's **Bottom Line**, with sro in heavy demand at both. "I've never been more happy musically," he told **Cash Box** recently, "I feel I'm giving people an alternative." A product of New York City, in 1965 Kenny was supporting his family and living on tips he made from parking cars. In 1967, he recorded his first album for **Mercury**, "Minddusters," which was followed in due course by "Family." Both albums are now much sought-after collectors' items, being long-gone cut-outs, but considered by many to be brilliant works. The next few years were rough times for Rankin, as he became heavily involved with drugs, eventually resulting in some time spent in a rehabilitation program. (These days are well behind him now.)



KENNY RANKIN and an incognito Atlantic staffer up at CB, NYC.

His reputation continued to grow, however, and his signing by **Little David Records** in 1972 (a **George Carlin**, **Flip Wilson**, **Monte Kay** move) marked the beginning of a re-birth for Kenny, starting with the "Like A Seed" album. Coming after a five-year hiatus, Kenny now sees "Seed" as "overproduced and stiff," but it paved the way for the more personally satisfying "Silver Morning" and the just released "Inside." For Rankin, the hardest thing is the sequencing of an album once the tunes are recorded, as there is no "concept or single message." His choice of material results in a balance between his own tunes, as well as those written with his wife **Yvonne** (with whom he has recently parted company, still friends), and his much acclaimed versions of other writers' material, as in the **Beatles'** "Blackbird" and **Jimi Hendrix'** "Up From The Skies." In the latter case, he has no system for choosing the material he will do, but just "whatever hits. I try to transmit, to assimilate and send out, deliver the song."

The focus of a Rankin live show is the artist's wide-ranging voice and his acoustic guitar playing — an amalgam of largely folk and jazz elements. He recently rejected the use of heavy electric instrumentation and has just formed his "dream band." Composed of long-time associate **Peter Marshall** on acoustic bass (also known for work with **Gabor Szabo**, among others), drummer **Roy McCurdy** (a **Cannonball Adderley** associate for 12 years), and brand new keyboardist **Wendy Haas** of **Fanny** fame. "Everybody I play with has this one thing — natural ability." Rankin himself is self-taught, and received an early set of guitar strings from **Don Costa**. He is especially concerned with "the fifth member of the band," the live sound, and has **All-Sound Audio** handling the chore this trip out.

Curiously, Rankin is "huge" in some markets, such as New York, L.A., Boston, Chicago and Cincinnati, but a virtual unknown in others. Progressive stations in some markets have aided his popularity, which has grown with very little traditional hype and exposure. In a concert situation, while headlining on this tour, "I'm not above doing second act spots. I'm a musician first, an egoist second." Kenny will be on the road until the middle of March, and if current plans work out, he will be doing his next album with his "idol" **Don Costa** (of **Frank Sinatra** and other fames) — a "very special project" complete with orchestra. At his recent **Bottom Line** appearance, Rankin had the crowd enraptured by his understated virtuosity, provoking standing ovations every time. Understandably, Rankin is "the happiest I've been in a long, long time."

TIDS — Does the Rolling Thunder Revue benefit for Hurricane Carter at the Houston Astrodome mean they're headed west? **Stone Faced — Ron Wood** has now made the announcement, so we're told, that he has officially joined the **Stones**. Meanwhile, the **Faces** still have a contract with **Warners** (the group exists as a separate entity apart from **Ron Stewart's** deal); and though no decisions have been made, we do know that the group has been investigating studios. Meanwhile, **Warners** also seems to have held up the greatest hits package due some time ago . . . **The Who** will be in **New York** after all, at **Madison Square Garden** in the near future . . . the new **Led Zepplin** album will be called "Presence," and is due come Feb.'s end . . . **Billy Joel** had a Steinway grand trucked from **Columbia's San Francisco studios** to the label's **Studio B in New York**, for use on his new LP, due in March. It seems that the artist and current producer **James Guercio**, so we're told, consider it "the finest piano in the country." . . . In **Columbia Studio E**, **Jon Lucien** is recording for a new LP, with **Larry Rosen** producing and **Frank Laico** and **Don Paluse** at the controls . . . **Starship** drummer **John Barbada** underwent an emergency appendectomy Jan. 15, postponing band rehearsals, but setting new LP recording back by a mere week . . . **Carl Prager** produced the "Man Who Would Be King" soundtrack LP on **Capitol**.

NO BOXING IN SIGHT — Virgin Records is coming up with a new rock outfit called **Boxer**, with advance reports being quite encouraging. In the English-American transition, though, their first disk may lose its original cover, which features a nude person of the female persuasion in spread-eagled position with a boxing-gloved fist thrust strategically — What, the racks won't handle it? Who said that? . . . **Back Street Crawler** will be making their U.S. concert debut in short order, with some initial dates set as an opener for **Kiss**. . . **Gamble and Huff** will be working with **Edgar Winter** on his next LP, due in April. . . **Stevie Wonder** has been cutting some tracks at **Electric Ladyland**. . . **Jake & the Family Jewels** have put down two tracks at **NYC's Record Plant**. Jake's been around these parts for around ten years now. . . **Elvin Jones** recording with **Oregon**. . . **Don Kirshner's Rock Concert** airing 1/31 will feature **Gloria Gaynor**, **Leslie West** and **Jimmie Spheeris**. And the **Midnight Special** airing 1/30 has the **5th Dimension**, **Janis Ian**, **Queen**, **Tom T. Hall**, and **Tim Thomerson**.

bob kaus

Building Plans Set For Gospel Hall Of Fame

NASHVILLE — Building plans have been set for the construction of a Gospel Music Hall of Fame on world-famous Music Row in Nashville.

"The announcement that the land has been purchased and that the hall of fame will become a reality is the result of the dedicated efforts of many leaders in the gospel music field," said Maurice Le-

Fevre, chairman of the Gospel Music Hall of Fame, Inc. board of trustees. "It fulfills the dream of not only those of us in the industry, but also thousands of fans of gospel music."

The three-level building, containing some 19,000 square feet, will be located on music row near the intersection of Music Square, East and Demonbreun Street, across the street from the Country Music Hall of Fame. The building, situated on 77,000 square feet of land, will house both the Gospel Music Hall of Fame and Museum and the offices of the Gospel Music Association. The building was designed by the architectural firm of Jova, Daniel and Busby, AIA, of Atlanta, Ga.

Metropolitan Nashville Mayor Richard Fulton, in whose offices the announcement was made, commented on the popularity of gospel music.

"We are delighted at the announcement of the plans for the Gospel Music Hall of Fame and are especially pleased that Nashville has been chosen for it," Mayor Fulton said. "Gospel music is an important part of our music industry and we have been impressed by its growth and popularity."

Don Butler, chairman of the Gospel Music Hall of Fame fund raising committee, said funding for the purchase of the property and construction is the result of donations from both members of the industry and gospel music fans. In addition to cash gifts and pledges, gospel music promoters and performers have staged benefit shows throughout the U.S. with proceeds to the hall of fame building fund.

Tentative plans call for ground breaking this spring, after the organization has appointed a contractor, with completion of construction expected to take 18 months. While definite figures were not available, a spokesman estimated total cost of the project will be one and one-half million dollars.

Clower Inducted Into Sports Hall Of Fame

NASHVILLE — Jerry Clower, former Mississippi State football star, will be inducted into the Churchmen's Sports Hall of Fame at its formal banquet Feb. 16 in Tullahoma, Tenn.

Clower, now a television personality and award winning comic, played college football for Miss. State Bulldogs in 1948-49 and was a two-way starter both years after his transfer from a junior college.

Country Artist Of The Week

Cledus Maggard



THE WHITE KNIGHT — "The White Knight" is an off-the-wall hit single, but then Cledus Maggard, also known as Jay Huguely, is a pretty unusual man to be doing this sort of thing

Two years ago he joined Leslie Advertising in Greenville, S.C., writing/producing/performing commercials. This followed a 15 year career in show business as an actor (TV and stage), theater owner, singer and director of various American and British stage show companies.

The single grew out of an assignment for the ad agency. Bill Leslie, the president of the agency, asked Jay to listen to a friend's c.b. radio to see if there were any potential advertising ideas to be found. Jay listened for about an hour, taking notes of what he heard, and went back to the president intrigued but wondering what kind of language the c.b.ers were using.

He soon found out and went immediately into a studio and recorded what eventually became "The White Knight." He had the story outlined but the lyrics were adlibbed on the spot.

A few people heard it and said it sounded like a hit. He recut it and pressed about 2,000 copies thinking the ad agency would be giving them away for Christmas gifts for 20 years. But the record caught on locally, so Jay and the ad agency were set to press another 10,000 when Mercury Records stepped in and offered to buy the master. The result is a huge country and pop hit.

His stage career involved appearances in over 450 plays and he has directed another 380. Jay has taught Shakespeare, acting, comedy, voice and even fencing. He has acted in roles as diverse as Harold Hill in "The Music Man" and the title role of "Hamlet." As part of Leslie Advertising, he has written, produced and voiced over 200 radio and TV commercials.

All of which brings us to this question: Why the name Cledus Maggard? "About 20 years ago I worked at a radio station and performed skits on the air with the other people," Jay explains. "One of the continuing characters was Cledus Maggard, who was a guy who would give reports on local traffic conditions. When 'The White Knight' was going to be released, I thought Jay Huguely didn't sound right for a person doing that kind of record. And Cledus Maggard popped into mind."

Recently "The White Knight" was the "back-door" (last vehicle) of an eight mile long c.b. radio convoy sponsored by WPLO in Atlanta, Ga. The convoy contained almost 1,500 vehicles and lasted over three-and-a-half hours. WPLO, under the auspices of program director Jim Clemens, gave away c.b. radios for the best banner, for the c.b. club with the most members in the convoy, and for the best handle (name). There were c.b. clubs from Georgia, Tennessee and Florida present.

Jay (Cledus Maggard) and "The White Knight" hold the 16 bullet spot in the **Cash Box** country charts.



FATHER AND DAUGHTERS — Country fans were in for a treat at the Palomino Club when Epic recording artist Johnny Paycheck called his two daughters up to the stage to sing a number with him. Pictured above are (left to right): Marcell, Johnny Paycheck and Dawn.

CMA Board Tells Of '76 Plans

NASHVILLE — CMA activities and projects of local, national and international scope were discussed when the Country Music Association's board of directors met for their first quarterly meeting on Jan. 15 and 16 in San Juan.

Chic Doherty, chairman of the country music promotion committee, announced plans to develop new audio/visual presentations geared to inform record merchandisers and advertising agencies of the very substantial impact of country music on today's and tomorrow's marketplace. A new demographic survey will be used to support the presentations.

The board discussed several ideas concerning the nation's Bicentennial celebration, including CMA participation in events such as the Fourth of July gala in Philadelphia ... a gigantic country music show in New York ... and a country music festival in Nice, France this July. Various CMA committees will be involved in coordinating such activities.

Bud Wendell reviewed plans and activities on this year's Country Music Fan Fair scheduled for June 9-13. Registrations are already pouring into Fan Fair headquarters.



EPIC COUNTRY — Epic recording country artists Charlie Rich and David Wills were in town for the taping of the Dinah Shore and Merv Griffin shows. Pictured below at a luncheon thrown for Rich and Wills are (l-r): Frank Mooney, CBS branch sales manager; David Wills; Dan Walker, Epic's local promotion man; Charlie Rich; and Carson Schriber, KLAC program director.

Country Music Awards Program Set For Feb. 19

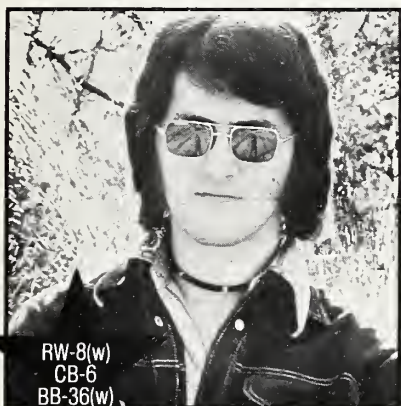
LOS ANGELES — The 11th Annual Academy of Country Music Awards will be held on February 19 at the Hollywood Palladium and air on ABC's "Wide World of Entertainment" on March 1.

Marty Robbins has been set as this year's host and as of this date Loretta Lynn, Conway Twitty, Tom T. Hall, Jerry Clower, Crystal Gayle, Billy "Crash" Craddock, and Country Current had been set to entertain on the telecast. Other guest entertainers and presenters will be announced in the near future.



CHECKING PRODUCTION — "It Was Jesus," the first country-gospel opera ever written, will be recorded by The Blackwood Brothers in early February with Joel Gentry producing the session for Sky-Lite Records. Gentry (left) is seen here going over the production material with authors, Barbara & Eddie Miller, who are staff writers for Tree International.

When you're HOT... ..You're on ABC/DOT...



RW-8(w)
CB-6
BB-36(w)

Randy Cornor
"SOMETIMES I TALK
IN MY SLEEP"

(w) = was



RW-9
CB-4*
BB-9

Amazing Rhythm Aces
"AMAZING GRACE"



RW-12*
CB-14*
BB-14

Narvel Felts
"SOMEBODY HOLD ME"



RW-21*
CB-26*
BB-19*

Barbara Mandrell
"STANDING ROOM ONLY"



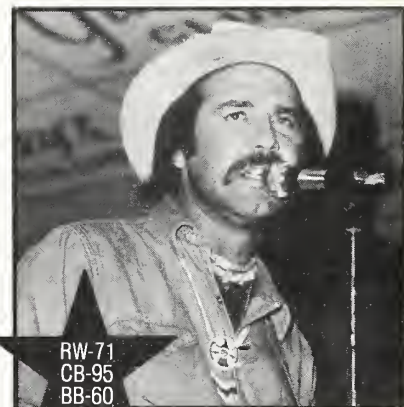
RW-32
CB-31*
BB-34

Eddy Raven
"FREE TO BE"



RW-49*
CB-61*
BB-64

Joe Stampley
"YOU MAKE LIFE EASY"



RW-71
CB-95
BB-60

Johnny Lee
"SOMETIMES"



RW-75
CB-49*
BB-75

Leroy Van Dyke "WHO'S
GONNA RUN THE TRUCK
STOP IN TUBA CITY WHEN I'M GONE?"



RW-45
CB-40*
BB-66

Donna Fargo
"WHAT WILL THE
NEW YEAR BRING"



RW-73*
CB-83*
BB-65*

Sue Richards
"SWEET SENSUOUS
FEELINGS"



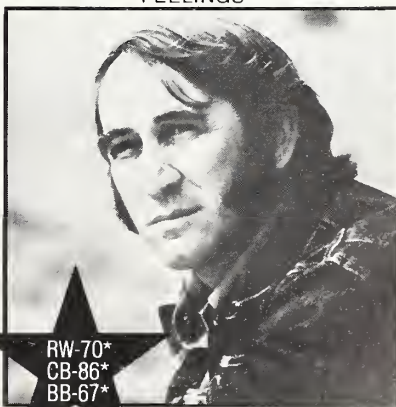
RW-93
CB-96
BB

Jim Mundy
"I'M A WHITE BOY"



RW-60*
CB-79*
BB-61*

Roy Clark
"IF I HAD TO DO IT
ALL OVER AGAIN"



RW-70*
CB-86*
BB-67*

Don Williams
"TILL THE RIVERS
ALL RUN DRY"

**Plus, watch for
new singles soon
from:**

Johnny Carver
Billy "Crash" Craddock
Brian Collins
Freddy Fender
Delbert McClinton
Tommy Overstreet
Ray Price
Jeris Ross
Hank Thompson

& 1st singles from our newly signed stars, Roy Head & Red Steagall.

abc Dot Records

Ronnie Prophet says "Shine On" . . . Roger Miller's Music has moved its Nashville office to the new **Faron Young** Executive Building, 1300 Division, according to **Carole Dove**, general manager. The move was necessitated because of need for additional space in which to accommodate the growing roster of writers. Roger Miller's Music has established an "open door policy" of listening to all new material, according to Ms. Dove. **Ron Green**, the firm's creative director, stated they recently scored with two cuts. **Johnny Rodriguez** recorded "Drinkin' Man's Blues" and **Crystal Gayle** did "Oh My Soul."

Marty Robbins is set to host the Academy of Country Music Awards show in Hollywood on Feb. 19. . . . **Merle Haggard** is set for headlining at Harrah's in Reno Feb. 19-25. Then **Roy Clark** takes over thru the 17th, followed by **Jim Nabors**, who will finish the month out. . . . Popular front man **Cotton Harp** has joined the **Albert Young Eagle** show. Harp has played country music shows for several years and leaves Las Vegas to head the Young Eagle Show. All national promotion will be handled by the **Little Richie Johnson** agency. Albert's new single will be released within the next few weeks and will be on Little Richie Records. . . . **Lewayne Satterfield** has exited her post as editor-in-chief at Music City News, popular fan/trade magazine. Future plans will be shortly forthcoming.

Ronnie Prophet performed for the Amana Corporation Convention at the Ivanhoe Hotel in Miami Jan. 21. Then the last of January and the first of February have been set aside for him to promote his new record "Shine On" — the first three stops will be Dallas, Texas, Cleveland, Ohio and Atlanta, Georgia. . . . **Ronnie Milsap** has been selected for inclusion in the 1975 Who's Who In America. Ronnie has also taped guest appearances on both the **Dinah Shore** and **Merv Griffin** TV's. . . . **Loretta Lynn's** International Fan Club gifted her with the final links for the add-a-link diamond bracelet which they started for her a few years back — and threw in a pair of matching diamond earrings for her Christmas gift. The completed bracelet totaled eight carats and the matching earrings totaled one carat. . . . The International Fan Club Organization presidents for **Loretta Lynn** are **Loudilla, Loretta and Kay Johnson**. They have announced the co-emcees for their ninth annual dinner and show will be **Ralph Emery** (WSM Nashville) and **Charlie Douglas** (WWL New Orleans). The affair will be held in Nashville's Municipal Auditorium as the kickoff event of Fan Fair on June 9. Among the artists already scheduled for the show are Loretta Lynn, her award winning Coal Miners Band, **Ronnie Milsap, George Kent, Don Williams, Ray Griff** and **Billy Thundercloud and The Chieftones**. Additional talent will be announced in coming weeks. . . . **Tanya Tucker's** fan club is headquartered at 2311 Biscayne Drive, Cantrell Place, Little Rock, Arkansas 72207, for those who would like to join. . . . Loretta Lynn and husband, Mooney, received excellent coverage in the Feb. '76 issue of the *Camping Journal* magazine on their dude ranch at Hurricane Mills, Tenn. The winning lady adorned the cover of that issue, too. . . . Meanwhile Loretta is nominee for The Ladies' Home Journal "women of the year, 1976," the only country performer to be included. Loretta is competing in the performing arts category against **Carol Burnett, Liza Minnelli, Mary Tyler Moore, Beverly Sills, Cicely Tyson** and others. The Journal awards will be presented in April on a special 90 minute program on NBC television network.

Roy Head has switched labels, moving from Shannon to ABC's Dot. His just re-

leased single on the new label is titled "The Door I Used To Close" produced by **Bud Logan** and written by **Dallas Frazier** and **Earl Montgomery**. . . . New MCA recording artist **Nat Stuckey** stopped by the MCA Records offices in Universal City, California to meet the staff. Nat's first work will be produced by **David Barnes** for Twittybird Productions. David is also responsible for the production of **Joni Lee** (Twitty's) latest hit single "I'm Sorry Charlie." Songs for the album were written by several writers including **Nat Stuckey, David Barnes** and **Conway Twitty**. Some of the more familiar songs include "Lyn' Eyes" and "Linda On My Mind." The first single from the album is called "Sun Comin' Up" and is scheduled for February release.

Tanya Tucker is off to Los Angeles to make her first appearance at the North Hollywood Palomino Club on Feb. 6 and 7. While in Los Angeles, Tanya will tape several television shows including *American Bandstand*, *Hollywood Squares*, *Midnight Special* and *The Dinah Shore Show*. Tanya has started the new year off with a new album on MCA Records called "Lovin' And Learnin'" and the first single from the album is "Don't Believe My Heart Can Stand Another You," a strong contender for the top country spot.

Roy Clark recorded material for his second live album on the ABC/Dot label during his recent headlining engagement in the main showroom of the Frontier Hotel in Las Vegas. The **Roy Clark Show** there also included the **Oak Ridge Boys, Buck Trent** and **Sugah**. Clark is currently on an 18-day concert tour of the Soviet Union, leading the first group of American entertainers to perform abroad in the Bicentennial year.

Jim Ed Brown who toured Idaho, Oregon and Washington state in mid-January used the tour to introduce the **Fairchilds**, a trio of young female vocalists from Atlanta, Ga. who have recently joined Jim Ed's show. . . . The MCA distributed Tally Records has signed **Leona Williams**, who does the back-up vocals with another Tally artist, **Ronnie Reno**, for the **Merle Haggard Show**. Leona's first single, "If Anyone Ought To Know," written by **Merle and Bonnie Haggard**, is scheduled for release Feb. 2. . . . **Bill Anderson's** latest album is a dual effort with **Mary Lou Turner** called "Sometimes" and will be released on MCA Records Feb. 2. Bill has written several songs for the album which includes the **Paul Simon** tune "Gone At Last." . . . While **Loretta Lynn** and her show vacationed during the holidays, MCA recording artist **Kenny Starr**, in a departure from his regular touring, played several dates on his own. For a new year beginner, "The Blind Man In The Bleachers" reached the top spot in all music trades. "I still cry when I sing it," Kenny says. . . . **Billie Jo Spears** is off to Florida for a week of vacation after completing an album at Jack Clement Studio in Nashville, Tenn. **Larry Butler**, Billie Jo's producer and director of country product at UA's Nashville operations, selected mostly older material such as "Here Comes My Baby Back Again" written by **Dottie West, Bob Montgomery's "Misty Blue," Chips Moman & Dan Penn's "Do Right Woman,"** and a **Roger Miller** oldie, goldie "Husbands And Wives." The album will be released in the spring. Billie Jo's next single release is a **Kenny O'Dell** tune and at press time the title is still closely guarded as a secret.

T.G. Sheppard has been set to appear at Gilley's in Pasadena, Texas on Valentine's Day. His guest appearance on the *Midnight Special* will coincide with that date.

juanita jones

top country LP's

1	ROCKY Dickey Lee (RCA APL 1-1243)	2	26	SAY I DO Ray Price (ABC/Dot DOSD 2037)	27
2	BLACK BEAR ROAD C.W. McCall (MGM 5008)	1	27	HOLY BIBLE — OLD TESTAMENT Statler Brothers (Mercury SRM 1051)	25
3	THE HAPPINESS OF HAVING YOU Charley Pride (RCA APL 1-1241)	6	28	COWBOYS AND DADDYS Bobby Bare (RCA APL 1-1222)	29
4	PRISONER IN DISGUISE Linda Ronstadt (Asylum 7E-1045)	5	29	STACKED DECK Amazing Rhythm Aces (ABC ABCD 913)	24
5	RONNIE MILSAP/NIGHT THINGS Ronnie Milsap (RCA APL 1-1223)	4	30	LOVE, YOU'RE THE TEACHER Linda Hargrove (Capitol ST 11463)	32
6	OVERNIGHT SENSATION Mickey Gilley (Playboy PB 408)	7	31	TWITTY Conway Twitty (MCA 2176)	35
7	WHAT CAN YOU DO TO ME NOW Willie Nelson (RCA APL 1-1234)	3	32	ODD MAN IN Jerry Lee Lewis (Mercury SRM 1-1064)	40
8	COUNTRY WILLIE Willie Nelson (United Artists LA 510-G)	9	33	GREATEST HITS VOL. II Tom T. Hall (Mercury SRM 1044)	34
9	ARE YOU READY FOR FREDDY Freddy Fender (ABC/Dot DOSD 2044)	8	34	THE BEST OF THE STATLER BROTHERS (Mercury SRM 1-1037)	37
10	GREATEST HITS Don Williams (ABC DOSD 2036)	10	35	HARPIN' THE BLUES Charlie McCoy (Monument KZ 33802)	36
11	REDHEADED STRANGER Willie Nelson (Columbia PC 33482)	11	36	THE OUTLAWS Waylon Jennings/Willie Nelson/Jessi Colter/Tompall Glaser (RCA APL 1-1321)	—
12	THE FIRST TIME Freddie Hart (Capitol ST 11449)	12	37	THE VERY BEST OF RAY STEVENS (Barnaby BR 6018)	—
13	UNCOMMONLY GOOD COUNTRY Dave Dudley (United Artists LA 512G)	18	38	SUPERBOW Vassar Clements (Mercury SRM 1-1058)	38
14	CLEARLY LOVE Olivia Newton-John (MCA 2148)	17	39	COUNTRY GOLD Danny Davis & The Nashville Brass (RCA APL 1-1240)	39
15	THE NIGHT ATLANTA BURNED The Atkins String Co. (RCA APL 1-1233)	16	40	HANK WILLIAMS, JR. & FRIENDS MGM M3G 5009	44
16	SOMEBODY LOVES YOU Crystal Gayle (United Artists LA 543G)	22	41	THE BLIND MAN IN THE BLEACHERS Kenny Starr (MCA 2177)	43
17	WINDSONG John Denver (RCA APL 1-1183)	13	42	RED HOT PICKER Jerry Reed (RCA APL 1-1226)	42
18	TODAY I STARTED LOVING YOU AGAIN Sammi Smith (Mega MLPS 612)	19	43	HOLY BIBLE — NEW TESTAMENT Statler Brothers (Mercury SRM 1052)	28
19	SINCE I MET YOU BABY Freddy Fender (GRT 8005)	14	44	BEFORE THE NEXT TEARDROP FALLS Freddy Fender (ABC/Dot DOSD 2020)	33
20	LOVE IN THE HOT AFTERNOON Gene Watson (Capitol ST 11443)	15	45	SWANS AGAINST THE SUN Michael Murphey (Epic PE 33851)	—
21	THE TOMMY OVERSTREET SHOW LIVE FROM THE SILVER SLIPPER (ABC/Dot DOSD 2038)	23	46	HEART TO HEART Roy Clark (ABC/Dot DOSD 2041)	41
22	RHINESTONE COWBOY Glen Campbell (Capitol SW 11430)	21	47	DREAMING MY DREAMS Waylon Jennings (RCA APL 1-1117)	47
23	TOGETHER Anne Murray (Capitol ST 11433)	20	48	HELP ME MAKE IT (TO MY ROCKIN' CHAIR) B. J. Thomas (ABC ABCDP 912)	30
24	BARBI BENTON Barbi Benton (Playboy PB 406)	26	49	GREATEST HITS VOL. I Narvel Felts (ABC/Dot DOSD 2036)	49
25	LOVE PUT A SONG IN MY HEART Johnny Rodriguez (Mercury SRM 1-1057)	31	50	ELITE HOTEL Emmylou Harris (Reprise MS 2236)	—

Country Singles — Active Extras

A Satisfied Mind

Bob Luman (Epic)

Always Late (With Your Kisses)

Joel Sonnier (Mercury)

Don't Let Smokey Mt. Smoke Get In Your Eyes

Osmond Bros. (MCA)

Drinking My Baby

Eddie Rabbitt (Elektra)

Find Yourself Another Puppet

Brenda Lee (MCA)

Fire On The Bayou

Bill Black Combo (Hi London)

I'm So Lonesome I Could Cry

Terry Bradshaw (Mercury)

I Just Got A Feeling

LaCosta (Capitol)

Oh Sweet Temptation

Gary Stewart (RCA)

Play Me No More Sad Songs

Rex Allen, Jr. (Warner Brothers)

Seems Like I Can't Live Without You

Price Mitchell (GRT)

Show Me Where

Ruby Falls (50 States)

The Door I Used To Close

Roy Head (ABC/Dot)

The Mood I'm In

Stella Parton (Country Soul)

Texas

Charlie Daniels Band (Kama Sutra)

The Good Night Special

Little David Wilkins (MCA)

('Til) I Kissed You

Connie Smith (Columbia)

Up Against The Wall Redneck Mother

Bobby Bare (RCA)

Wild World

Mike Wells (Playboy)

You Could Know As Much About A Stranger

Gene Watson (Capitol)

You'll Lose A Good Thing

Freddy Fender (ABC/Dot)

*Best of
Buck Owens
Vol. 6* ST-11471



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Country Singer's Prayer *Stony Mountain West Virginia* *Meanwhile Back at The Ranch*



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Country Music Changing? Two Programmers' Points Of View

by J.B. Carmicle

LOS ANGELES — Country music is changing. It may be changing from the point of view of the artist or from the point of view of the programmer. Doug Dillon, pd at KIXX, Provo, Utah, says, "the artists that are not changing with the times are dying." He cited artists like Porter Wagoner who has not really changed his approach to music or the way he performs over the years. Porter appeals to hard-country fans but because of that he may not be picking up any new fans. He does country well, very well, but has really not changed with the times. As opposed to an artist like Bill Anderson who may be realizing that you have to do something new to keep up with the times. Dillon says, "Anderson has always been a consistent seller, but the hottest song he has had in some time is the duet he does with Mary Lou Turner now. 'Sometimes.' The whole idea of even doing a song with an artist like Mary Lou Turner is not new. Bill worked with Jan Howard many years and they had many, many songs that worked well for them. But the point is that he knew how well that vocal relationship worked and wants it to continue to work even with an artist who has not yet achieved national prominence, Mary Lou. And the song speaks for itself, it's number one with a bullet in this week's **Cash Box** country singles chart. This song reflects a different Bill Anderson sound than the Bill Anderson of the '60s.

"Give 'em variety in programming . . . you can't let the Ernest Tubbs and the Kitty Wells go by the wayside . . . it's a matter of programming hard country in at the right time and the right place . . . if it's a definitely country-oriented song — play it. We played the Eagles, 'Lynin' Eyes.' We looked at the content of the song and performance of the song. But we didn't play the followup — 'Take It To The Limit.' We feel that if we play a song by an artist who is not really considered country that we don't have to necessarily play their next song if it doesn't meet our programming standards."

Cash Box asked Dillon what it takes for country artists to really succeed these days. He said, "A lot of artists are coming out with the same storylines . . . it's all

ballad material . . . there's no change in tempos and we don't need this . . . we need variety, and artists need to recognize this." He went on to say, "the meat of country music is still booze and broads, but today country is not as bad to a guy who's in his 30s now as it was to him when he may have been into rock at 20. You also have to be careful about how you program music in your market and on your station. Religious and bar songs naturally don't go together. It's a matter of putting something in-between . . . intertwining something that will smooth out the transition. Some slips do occur in programming, but some stations don't even give transition much thought in the first place, which is wrong."

"Programming is something that has to be determined by the market you are in . . . it's an important factor," Dillon mentioned. "In a city like Provo, Utah, we have a 60 percent Mormon population. You can't play a 'let's go to bed' song . . . you are gonna get all kinds of phone calls, letters, etc. and make some people very angry. But at the same time, you can't turn off the programming interest of the other 40 percent of the people. It has to be an even mix, and it takes some thinking to make any format and any music fit in any market."

Don Rhea, music director of Kansas City's KCKN talked about programming too. "I think the audience is changing," is the answer I received when I asked Rhea about country music. "It's a combination of responsible programming and realization that the people listening to your station are basically country . . . they want a little slipping around but don't want the physical act described and don't want irresponsible lyrics in songs. It's a turnoff, especially for the women you may be trying to reach. Send 'em out in bathing suits in these types of songs, rather than send 'em out nude," says Rhea. He cited a song like Jean Sheppard's, "Another Neon Night." "Here was a gal waking up to a stranger in bed . . . it's a little different than a guy doing likewise. Women in our audience didn't relate to that at all. We came off the record because it wasn't for us at KCKN, people don't want a musical newscast, they want a happy

sound . . . and I think that's why a song like "Paloma Blanca" even though not basically country is working for us . . . it's happy, it's entertainment."

"I think you have a different makeup in your country audience than you had a few years ago. Even though you program basic country from a country station, your audience is not totally basic country. And you must, as a programmer, realize this to succeed."

We also talked about KCKN's year-end survey of records. Rhea noted that the usual hard country songs were not there. Conway Twitty and Merle Haggard were the only two country artists as such that sustained in the top 10 songs for the year. In fact Rhea said that the last four to five years that they have remained on the charts all through the year and at year-end. "That tells me something . . . that tells me to play them and play them a lot. But then we had artists like Freddy Fender, Jessi Colter, Linda Ronstadt, John Denver, Olivia Newton-John . . . these new artists who are what make up the sound of the change of country music from the hard-core country sound it used to have. The traditional people, the George Joneses, the Tammy Wynettes, the Dolly Partons, etc. are not on the year-end survey this year. All these new people, the new sound, say something to me as a programmer and unless I examine the music very carefully, unless I screen the music carefully and make the right decisions, we are in trouble."

"Country music is changing. These two markets are totally different, programming wise and people wise. You may not be able to play the same things in Kansas City that you can in Provo, Utah, and vice-versa. You may not even be able to play things in the same given order. Markets vary and it again, as it has been said so many times, depends on the individual programmer in the market to determine what the audience's tastes are, what they'll accept, what they'll reject, and how and when and what to play to keep the "majority happy and entertained for the most time."

j.b.carmicle

MCA Signs Nat Stuckey To Pact

LOS ANGELES — MCA Records, Inc. has signed singer/songwriter Nat Stuckey, announced J. K. Maitland, president of MCA Records. The signing took place at Woodland Sound Studios, Nashville, where Stuckey is recording his first album for MCA. The album is produced and arranged by David Barnes for Conway Twitty's Twittybird Productions.

With this album, Nat commented that he has "strived for greater depth of tone and emotion with no restrictions on performance or musical direction." According to Stuckey, it will be directed toward a wider musical audience than previous releases and will contain at least three original Stuckey songs, including a novelty number.

Beginning his musical career as a radio announcer, Nat first started work in his native Texas before moving on to Louisiana. It was while at KWKH in Shreveport, La. that he wrote Buck Owens' No. 1 hit, "Waitin' In Your Welfare Line." His first solo success as a singer came shortly thereafter with his own self-penned tune, "Sweet Thang."

With the No. 1 success of "Pop A Top," recorded by Jim Ed Brown, Nat moved to Nashville in 1968. He began releasing many hit songs and teaming with Connie Smith to record "Whispering Hope." He received a Grammy nomination. Nat's success continued into the '70s with such hits as "She Wakes Me With A Kiss Every Morning," "Don't Pay The Ransom," "Take Time To Love Her," "You Don't Have To Go Home," and "Boom Boom Barroom Man."

Porter Wagoner Leaves The Road

NASHVILLE — Porter Wagoner has announced the curtailment of on the road appearances, effective immediately. Wagoner has suspended all aspects of his on road show including The Wagonmasters Band and comedian Speck Rhodes. Wagoner will remain active in other areas of the music industry.

Among those activities Wagoner will concentrate on are his syndicated television series "The Porter Wagoner Show" and the writing and producing of himself and other artists such as Dolly Parton. He will continue to make appearances on The Grand Ole Opry.

New Additions To The Country Playlists

WXCL — PEORIA
Fire On The Bayou — Bill Black Combo — Hi
Play Me No Sad Songs — Rex Allen Jr. — WB
Prisoners Song — Sonny James — Col.
Texas — Charlie Daniels — Buddah
I Just Got A Feeling — La Costa — Cap.
Queen Of The Starlight Ballroom — David Wills — Epic
You Are The Song — Freddie Hart — Cap
Find Yourself Another Puppet — Brenda Lee — MCA
Angels, Roses And Rain — Dickey Lee — RCA
A Satisfied Mind — Bob Luman — Epic

WIRE — INDIANAPOLIS
All The King's Horses — Lynn Anderson — Col.
Strawberry Cake — Johnny Cash — Col.
I Just Love Being A Woman — Barbara Fairchild — Col.
The Battle — George Jones — Epic
Find Yourself Another Puppet — Brenda Lee — MCA
Angels, Roses And Rain — Dickey Lee — RCA
Pick Me Up On Your Way Down — Bobby G Rice — GRT
The Call — Anne Murray — Cap.

KMAK — FRESNO
Love Lifted Me — Kenny Rogers — UA
Longhaired Redneck — David Allan Coe — Col.
Broken Lady — Larry Gatlin — Monument
Pick Me Up On Your Way Down — Bobby G Rice — GRT
My Window Faces The South — Sammi Smith — Mega
If I Had It To Do All Over Again — Roy Clark — ABC/DoT

KLAK — DENVER
Sweet Sensuous Feelings — Sue Richards — ABC/DoT
You Make Life So Easy — Joe Stampley — ABC/DoT
Take Me — Ernie Payne — Melodyland
29 To 2 — Hank Williams, You Wrote My Life — Moe Bandy
27 To 5 — Good Hearted Woman — Waylon & Willie
23 To 7 — I Can Almost See Houston From Here — Katy Moffat
18 To 8 — Feel Again — Faron Young
38 To 11 — Long Haired Redneck — David Allan Coe

WTL — LANSING
Angels, Roses And Rain — Dickey Lee — RCA
Find Yourself Another Puppet — Brenda Lee — MCA
Queen Of The Starlight Ballroom — David Wills — Epic
You Are The Song — Freddie Hart — Cap
I Just Got A Feeling — La Costa — Cap.
Oh Sweet Temptation — Gary Stewart — RCA

WJJD — CHICAGO
Paradise — Lynn Anderson — Col.
The Roots Of My Raising/The Way It Was in '51 — Merle Haggard — Cap.

WBAM — MONTGOMERY
Drinking My Baby — Eddie Rabbitt — Elektra
You'll Lose A Good Thing — Freddy Fender — ABC/DoT
Till I Kissed You — Connie Smith — Columbia
A Satisfied Mind — Bob Luman — Epic
Always Late (With Your Kisses) — Joel Sonnier — Mercury
Feeling Kinda Lonely — Robert Allen Jenkins — MGM
You Could Know As Much — Gene Watson — Capitol

WHN — NEW YORK
Motels And Memories — TG Sheppard — Melodyland
Remember Me — Willie Nelson — Columbia
Extra To 11 — I'm Sorry Charlie — Joni Lee
Extra To 16 — Amazing Grace — Amazing Rhythm Aces
Extra To 18 — Somebody Hold Me — Narvel Felts

WAME — CHARLOTTE
The Roots Of My Raising — Merle Haggard — Capitol
Broken Lady — Larry Gatlin — Monument
If I Had It All To Do Over — Roy Clark — ABC/DoT
You Are The Song — Freddie Hart — Capitol
Oh Sweet Temptation — Gary Stewart — RCA
25 To 19 — Remember Me — Willie Nelson
22 To 12 — Good Hearted Woman — Waylon And Willie

KDFI — WICHITA
Queen Of The Starlight Ballroom — David Wills — Epic
Find Yourself Another Puppet — Brenda Lee — MCA
Angels, Roses And Rain — Dickey Lee — RCA
You Are The Song — Freddie Hart — Cap
45 To 37 — My Window Faces The South — Sammi Smith
47 To 39 — Roots Of My Raising — Merle Haggard

WHK — CLEVELAND
Tell It Like It Is — John Wesley Ryles — Music Mill
The Goodnight Special — Little David Wilkins — MCA
Find Yourself Another Puppet — Brenda Lee — MCA
Angels, Roses And Rain — Dickey Lee — RCA
The Battle — George Jones — Epic

KGBS — LOS ANGELES
Strawberry Cake — Johnny Cash — Col.
I Ain't Got Nobody — Del Reeves — UA
Truckin' Man — Big Bill Smith — Reverb
Texas — Charlie Daniels — Buddah
A Satisfied Mind — Bob Luman — Epic
What A Night — David Houston — Epic
Queen Of The Starlight Ballroom — David Wills — Epic
Drinking My Baby — Eddie Rabbitt — Elektra
Find Yourself Another Puppet — Brenda Lee — MCA
All The King's Horses — Lynn Anderson — Col.
Young Love — Ray Stevens — Barnaby
Let Your Love Flow — Bellamy Bros. — W.B.
Tracks Of My Tears — Linda Ronstadt — Asylum

WVW — KNOXVILLE
Angels, Roses And Rain — Dickey Lee — RCA
The Mood I'm In — Stella Parton — Country Soul
Till The Rivers All Run Dry — Don Williams — ABC/DoT
You'll Lose A Good Thing — Freddy Fender — ABC/DoT
A Satisfied Mind — Bob Luman — Epic
Wild World — Mike Wells — Playboy

KBIS — BAKERSFIELD
Strawberry Cake — Johnny Cash — Col.
Shine On — Ronnie Prophet — RCA
You Are The Song — Freddie Hart — Cap
Sweet Sensuous Feelings — Sue Richards — ABC/DoT

WMC — MEMPHIS
You Could Know As Much About A Stranger — Gene Watson — Capitol
You'll Lose A Good Thing — Freddy Fender — ABC/DoT
Queen Of The Starlight Ballroom — David Wills — Epic

KYAL — DALLAS
The Good Night Special — Little David Wilkins — MCA
Junk Food Junkie — Larry Groce — Warner Bros.
Find Yourself Another Puppet — Brenda Lee — MCA
The Door I Used To Close — Roy Head — ABC/DoT
You'll Lose A Good Thing — Freddy Fender — ABC/DoT

WVOJ — JACKSONVILLE
Angels, Roses And Rain — Dickey Lee — RCA
Too Far Gone — Gary Paxton — RCA
Sometimes — Johnny Lee — ABC/DoT
Oh Sweet Temptation — Gary Stewart — RCA
Wild World — Mike Wells — Playboy
Find Yourself Another Puppet — Brenda Lee — MCA
Till The Rivers All Run Dry — Don Williams — ABC/DoT
The Good Night Special — Little David Wilkins — MCA
Drinking My Baby — Eddie Rabbitt — Elektra
Find A New Love Girl — Sunday Sharpe — United Artists
Till I Kissed You — Connie Smith — Columbia
You'll Lose A Good Thing — Freddy Fender — ABC/DoT
The Door I Used To Close — Roy Head — ABC/DoT

KLAC — LOS ANGELES
You Are The Song — Freddie Hart — Cap
The Battle — George Jones — Epic
Play Me No Sad Songs — Rex Allen Jr. — W.B.
Wild Side Of Life — Freddy Fender — GRT
You'll Lose A Good Thing — Freddy Fender — ABC/DoT
6 To 2 — White Knight — Cledus Maggard
17 To 12 — Amazing Grace (Used To Be Her Favorite Song) — Amazing Rhythm Aces
21 To 15 — I Don't Believe My Heart Can Stand Another You — Tanya Tucker
30 To 22 — Good Hearted Woman — Waylon & Willie



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CASH BOX TOP 100 COUNTRY

1	SOMETIMES Bill Anderson & Mary Lou Turner (MCA 40488)	1/24	4	32	REMEMBER ME Willie Nelson (Columbia 3-10275)	1/24	50	66	TOO BIG A PRICE TO PAY Kenny Price (RCA 10460)	1/24	78
2	THE BLIND MAN IN THE BLEACHERS Kenny Starr (MCA 40474)		2	33	THE SWEETEST GIFT/TRACKS OF MY TEARS Linda Ronstadt & Emmylou Harris (Asylum 45295)		57	67	MY WINDOW FACES SOUTH Sammi Smith (Mega 1246)		75
3	THE HAPPINESS OF HAVING YOU Charley Pride (RCA PB 10455)		5	34	SHADOWS OF MY MIND Vernon Oxford (RCA JH 10442)		37	68	UNCLE HIRAM & THE HOMEMADE BEER Dick Feller (Asylum 45290)		41
4	AMAZING GRACE (USED TO BE HER FAVORITE SONG) Amazing Rhythm Aces (ABC 12132)		7	35	COUNTRY BOY (YOU GOT YOUR FEET IN L.A.) Glen Campbell (Capitol 4155)		15	69	NOW EVERYBODY KNOWS Charlie Rich (RCA JH 10458)		49
5	OVERNIGHT SENSATION Mickey Gilley (Playboy 6055)		8	36	BROKEN LADY Larry Gatlin (Monument 8-8680)		39	70	THE REVEREND BOB Barbi Benton (Playboy P6056)		70
6	SOMETIMES I TALK IN MY SLEEP Randy Cornor (ABC/Dot DOA 17592)		6	37	SILVER WINGS AND GOLDEN RINGS Billie Jo Spears (United Artists XW 712Y)		44	71	LOVE WAS THE WIND Melba Montgomery (Elektra E 45296)		73
7	LET IT SHINE Olivia Newton-John (MCA 40495)		11	38	JUST IN CASE Ronnie Milsap (RCA PB 10420)		27	72	STONED AT THE JUKEBOX Hank Williams Jr. (MGM M 14833)		56
8	THIS TIME I'VE HURT HER MORE THAN SHE LOVES ME Conway Twitty (MCA 40492)		1	39	EASY AS PIE Billy "Crash" Craddock (ABC/Dot 17584)		33	73	FIRE AND RAIN Willie Nelson (RCA JH 10429)		65
9	CONVOY C.W. McCall (MGM 14839)		9	40	WHAT WILL THE NEW YEAR BRING Donna Fargo (ABC/Dot DOA 17586)		48	74	I'M HIGH ON YOU Jack Blanchard & Misty Morgan (Epic 8-50181)		77
10	WHEN THE TINGLE BECOMES A CHILL Loretta Lynn (MCA 40484)		10	41	I JUST LOVE BEING A WOMAN Barbara Fairchild (Columbia 3-10261)		47	75	ANGELS, ROSES AND RAIN Dickey Lee (RCA PB 10543)		—
11	I'LL BE YOUR SAN ANTOINE ROSE Dottie (RCA JH 10423)		13	42	MEET ME LATER Margo Smith (20th Century TC 2255)		51	76	IF I COULD MAKE IT (THROUGH THE MORNING) Tony Douglas (20th Century 2257)		42
12	SOMEBODY LOVES YOU Crystal Gayle (U.A. XW 740-Y)		14	43	FASTER HORSES Tom T. Hall (Mercury 73755)		58	77	THE PRISONER'S SONG Sonny James (Columbia 3-10276)		—
13	DON'T BELIEVE MY HEART CAN STAND ANOTHER YOU Tanya Tucker (MCA 40497)		16	44	ME AND OLD C.B. Dave Dudley (United Artists SW 722Y)		35	78	LAST OF THE OUTLAWS Chuck Price (Playboy 6052)		69
14	SOMEBODY HOLD ME UNTIL SHE PASSES BY Narvel Felts (ABC/Dot 17598)		18	45	LONGHAIRD REDNECK David Allan Coe (Columbia 3-10254)		54	79	IF I HAD TO DO IT ALL OVER AGAIN Roy Clark (ABC/Dot DOA 17605)		—
15	HANK WILLIAMS, YOU WROTE MY LIFE Moe Bandy (Columbia 3-10265)		22	46	ANOTHER NEON NIGHT Jean Sheppard (United Artists XW 745Y)		53	80	HONEY TOAST AND SUNSHINE Susan Raye (Capitol P4197)		81
16	THE WHITE KNIGHT Cledus Maggard & The Citizens Band (Mercury 73751)		20	47	WILD SIDE OF LIFE Freddie Fender (GRT 039)		64	81	FOOLISH PLEASURES Gary Sargeants (Mercury 73733)		82
17	FLY AWAY John Denver (RCA 10517)		17	48	HUCKLEBERRY PIE Even Stevens & Sammi Smith (Elektra 45292)		52	82	I CAN ALMOST SEE HOUSTON FROM HERE Katy Moffat (Columbia 3-10271)		83
18	FEEL AGAIN Faron Young (Mercury 73731)		21	49	WHO'S GONNA RUN THE TRUCK STOP IN TUBA CITY WHEN I'M GONE Leroy Van Dyke (ABC/Dot DOA 17579)		61	83	SWEET SENSUOUS FEELINGS Sue Richards (ABC/Dot DOA 17600)		—
19	PARADISE Lynn Anderson (Columbia 3-10240)		19	50	LOVE WAS Linda Hargrove (Capitol P4153)		26	84	WARM SIDE OF YOU Freddie Hart & The Heartbeats (Capitol 4152)		79
20	LOOKING FOR TOMORROW Mel Tillis (MGM 14835)		3	51	BUMP BOUNCE BOOGIE Asleep At The Wheel (Capitol 4187)		32	85	YOU ARE THE SONG Freddie Hart (Capitol P4210)		—
21	GOOD HEARTED WOMAN Waylon Jennings & Willie Nelson (RCA JH 10529)		28	52	BLACKBIRD (HOLD YOUR HEAD HIGH) Stoney Edwards (Capitol P4188)		31	86	'TILL THE RIVERS ALL RUN DRY Don Williams (ABC/Dot DOA 17604)		—
22	I'M SORRY CHARLIE Joni Lee (MCA 40501)		24	53	HOW GREAT THOU ART Stalter Brothers (Mercury 73732)		63	87	IF I LET HER COME IN Ray Griff (Capitol P4208)		—
23	QUEEN OF THE SILVER DOLLAR Dave & Sugar (RCA JH 10425)		23	54	IT'S MORNING (AND I STILL LOVE YOU) Jessi Colter (Capitol 4200)		62	88	DANCE HER BY ME Jacky Ward (Mercury 73716)		80
24	LOVE LIFTED ME Kenny Rogers (United Artists 746)		25	55	SHINE ON Ronnie Prophet (RCA PB 50136)		59	89	THROUGH THE BOTTOM OF THE GLASS Leon Rausch (Derrick DRC 105)		—
25	MAMMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS Ed Bruce (United Artists UA 732Y)		12	56	ANOTHER MORNING Jim Ed Brown (RCA 10531)		68	90	BROKEN BONES Tommy Cash (20th Century 2263)		90
26	STANDING ROOM ONLY Barbara Mandrell (ABC/Dot DOA 17601)		29	57	PHANTOM 309 Red Sovine (Starday 101)		60	91	HEAVEN BOUND The Oak Ridge Boys (Columbia 3-10226)		91
27	SHE'S HELPING ME GET OVER LOVING YOU Joe Stampley (Epic 8-50179)		30	58	THE ROOTS OF MY RAISING Merle Haggard (Capitol P4204)		67	92	PALOMA BLANCA George Baker Selection (Warner Bros. WBS 8115)		—
28	SINCE I FELL FOR YOU Charlie Rich (Epic 8-50182)		36	59	GENTLE FIRE Johnny Duncan (Columbia 3-10262)		76	93	WHERE LOVE BEGINS Gene Watson (Capitol P4143)		85
29	DON'T STOP IN MY WORLD (IF YOU DON'T MEAN TO STAY) Billy Walker (RCA JH 10466)		38	60	TEXAS 1947 Johnny Cash (Columbia 3-10237)		43	94	MAIDEN'S PRAYER/SAN ANTONIO STROLL Maury Finney (Soundwaves 4525)		95
30	MOTELS AND MEMORIES T.G. Sheppard (Melodyland ME 6028F)		45	61	YOU MAKE LIFE EASY Joe Stampley (ABC/Dot 17599)		66	95	SOMETIMES Johnny Lee (ABC/Dot DOA 17603)		—
31	FREE TO BE Eddy Raven (ABC/Dot DOA 17595)		46	62	YOUNG LOVE Ray Stevens (Barnaby 618)		71	96	I'M A WHITE BOY Jim Mundy (ABC/Dot DOA 17602)		—
				63	SHE'S JUST AN OLD LOVE TURNED MEMORY Nick Nixon (Mercury 73726)		34	97	MATTER OF PRIDE Lawanda Lindsey (Capitol P4195)		—
				64	JADED LOVER Jerry Jeff Walker (MCA 40487)		40	98	JASON'S FARM Cal Smith (MCA 4047)		88
				65	PICK ME UP ON YOUR WAY DOWN Bobby G. Rice (GRT 036)		74	99	WHO WANTS A SLIGHTLY USED WOMAN Connie Cato (Capitol P4169)		87
								100	IT'S A BEAUTIFUL MORNING Vickie Fletcher (Columbia 3-10258)		—

ALPHABETICAL LISTING FOR COUNTRY 100 CHART — PUBLISHERS

Amazing Grace (Fourth Floor — ASCAP)..... 4	How Great Thou Art (Manna — BMI)..... 53	Me And Old C.B. (Newkeys — BMI)..... 44	Texas 1947 (Sunbury — ASCAP)..... 60
Angels, Roses & Rain (Combine — BMI/Music City — ASCAP)..... 75	Huckleberry Pie (DevDove — BMI)..... 48	Meet Me Later (Jidobi — BMI)..... 42	The Blind Man (Tree — BMI)..... 2
Another Morning (Show Biz — BMI)..... 56	I Can Almost See Houston (Central — BMI)..... 82	Motels And Memories (Offjack — BMI)..... 30	The Happiness Of (Contention — SESAC)..... 3
Another Neon Night (Birchfield — BMI)..... 46	If I Could Make It (Cochise — BMI)..... 76	My Window Faces South (Hallmark/Morley — ASCAP)..... 67	The Prisoner's Song (Shapiro Bernstein — ASCAP)..... 77
Blackbird (Blackwood/Black Road — BMI)..... 52	If I Had To Do It (House Of Gold — BMI)..... 79	Now Everybody Knows (Central Songs — BMI)..... 69	The Reverend Bob (Rodeo Cowboy — BMI)..... 70
Broken Bones (Caseyem — BMI)..... 90	If I Let Her Come In (Blue Echo — ASCAP)..... 87	Overnight Sensation (Hall-Clement — BMI)..... 5	The Roots Of My Raising (Blue Book — BMI)..... 58
Broken Lady (First Generation — BMI)..... 36	I Just Love Being A Woman (Pixenbar — BMI)..... 41	Paloma Blanca (Hans Bouwens)..... 92	The Sweetest Gift (Stamps Baxter — BMI)..... 33
Bump Bounce Boogie (Asleep At The Wheel/Black Coffee — BMI)..... 51	I'll Be Your San Antonio (Sunbury — ASCAP)..... 11	Paradise (Cotillion/Sour Grapes — BMI)..... 19	The White Knight (Unichappell — BMI)..... 16
Convoy (American Gramophone — SESAC)..... 9	I'm A White Boy (Blue Book Music — BMI)..... 96	Phantom 309 (Fort Knox — BMI)..... 57	This Time I've Hurt Her (Blue Moon — ASCAP)..... 8
Country Boy (ABC/Dunhill/One Of A Kind — BMI)..... 35	I'm High On You (Hall/Clement — BMI)..... 74	Pick Me Up (Tree — BMI)..... 65	Through The Bottom Of The Glass (Acuff-Rose — BMI)..... 89
Dance Her By (LeBill — BMI)..... 88	I'm Sorry (Cherry Lane — ASCAP)..... 22	Queen Of The Silver Dollar (Evil Eye — BMI)..... 23	'Till The Rivers All Run Dry (Horsecreek — BMI)..... 86
Don't Believe My Heart (Onhison — BMI)..... 13	It's A Beautiful Morning (Al Gallico/Algee — BMI)..... 100	Remember Me (Vogue — BMI)..... 32	Too Big A Price (Kenny Price — BMI)..... 66
Don't Stop In My World (Showbiz — BMI)..... 29	It's Morning (Baron — BMI)..... 54	Shadows Of My Mind (Hermitage — BMI)..... 34	Uncle Hiram (Tree — BMI)..... 68
Easy As Pie (Chappell — ASCAP)..... 75	Jaded Lover (Toad Hall Music — BMI)..... 64	She's Helping Me (Al Gallico/Algee — BMI)..... 27	Warm Side Of You (Hartline — BMI)..... 84
Faster Horses (Hallnote — BMI)..... 43	Jason's Farm (Pick-A-Hit — BMI)..... 98	She's Just An Old Love (Chess — ASCAP)..... 63	What Will The New Year (Prima Donna — BMI)..... 40
Feel Again (Cherry Tree — SESAC)..... 18	Just In Case (Pi-Gem — BMI)..... 38	Shine On (Chappell — CAPAC)..... 55	When The Tingle (Wilderness — BMI)..... 10
Fire And Rain (Blackwood/Country — BMI)..... 73	Last Of The Outlaws (Tree — BMI)..... 78	Silver Wings And (Almo/Peso — ASCAP)..... 37	Where Love Begins (Blue Echo — ASCAP)..... 93
Fly Away (Cherry Lane — ASCAP)..... 17	Let It Shine (Window — BMI)..... 7	Since I Fell For You (Warner Bros. — ASCAP)..... 28	Who's Gonna Run (Bandshell! — BMI)..... 49
Foolish Pleasures (Hallnote — BMI)..... 81	Longhaired Redneck (Window/Lotsa — BMI)..... 45	Sombody Hold Me (Al Cartee/Ensign — BMI)..... 14	Who Wants A Slightly Used Woman (Boyce & Powers/Adventure — ASCAP)..... 99
Free To Be (Milene — ASCAP)..... 31	Looking For Tomorrow (Sawgrass — BMI)..... 20	Sometimes I Talk (Milene — ASCAP)..... 6	Wild Side Of Life (Travis — BMI)..... 47
Gentle Fire (Algee — BMI)..... 59	Love Lifted Me (John T. Benson — ASCAP)..... 24	Sometimes I Talk (Milene — ASCAP)..... 6	You Are The Song (Proud Bird — BMI)..... 85
Good Hearted (Baron/Willie Nelson — BMI)..... 21	Love Was (Beechwood/Window — BMI)..... 50	Sometimes I Talk (Milene — ASCAP)..... 6	You Make Life Easy (Gallico/Algee — BMI)..... 61
Hank Williams — You Wrote (Acuff/Rose — BMI)..... 15	Love Was The Wind (Window — BMI)..... 71	Standing Room Only (Sunbury — ASCAP)..... 26	Young Love (Lowery — BMI)..... 62
Heaven Bound (House Of Gold — BMI)..... 91	Maiden's Prayer (Hitkit — BMI)..... 94	Stoned At The Jukebox (Bocephus — BMI)..... 72	
Honey Toast And Sunshine (Chess — ASCAP)..... 80	Mammass Don't (Tree/Sugarplum — BMI)..... 25	Sweet Sensuous Feelings (Al Cartee — BMI)..... 83	
	Matter Of Pride (Blue Book — BMI)..... 97		

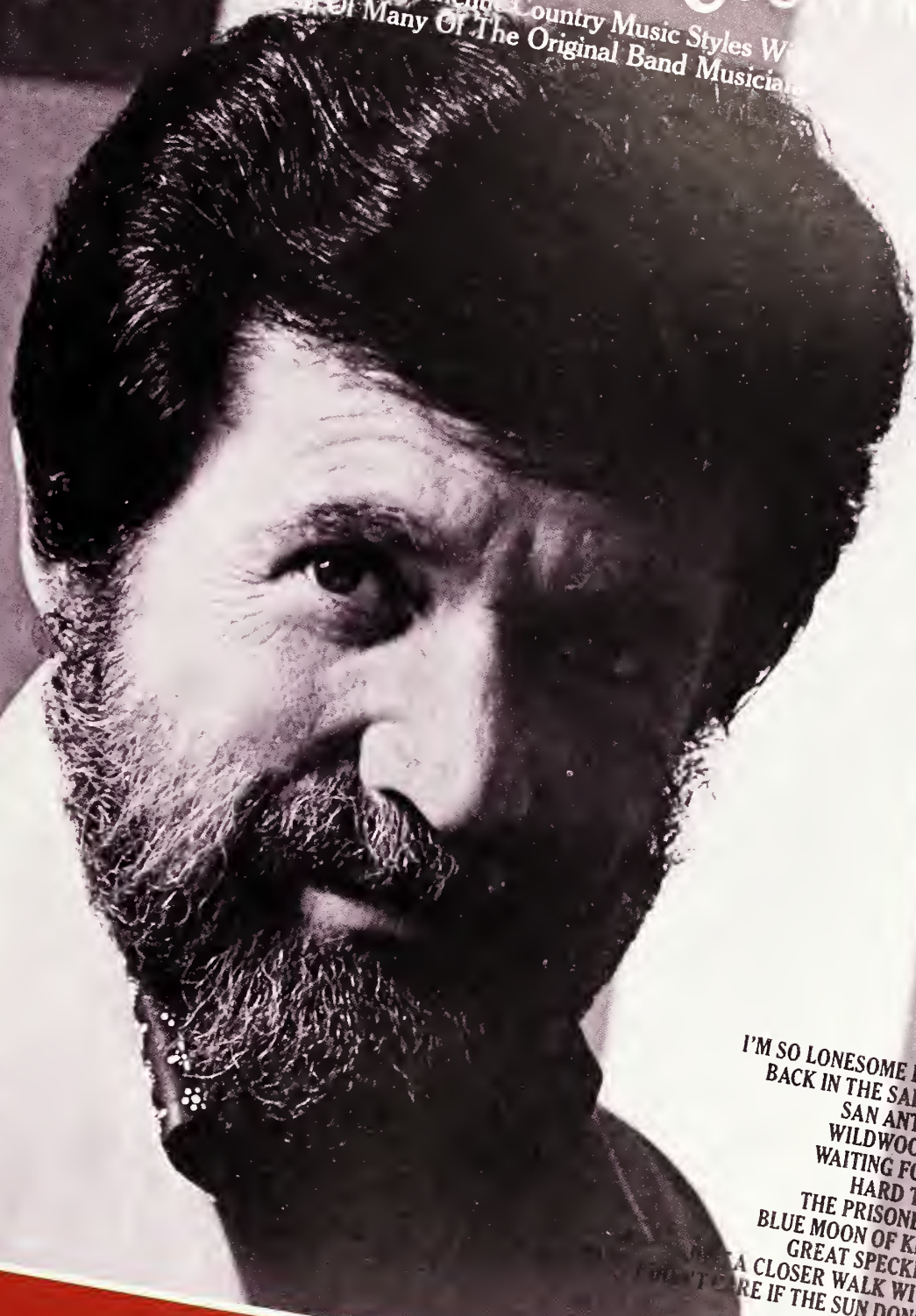
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SAN ANTONIO ROSE
WILDWOOD FLOWER
WAITING FOR A TRAIN
HARD TO PLEASE
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BLUE MOON OF KENTUCKY
GREAT SPECKLED BIRD
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'THE PRISONER'S SONG'

COLUMBIA 3-10276



Columbia

singles

FREDDY FENDER (ABC/Dot DOA 17607)

You'll Lose A Good Thing (2:50) (Crazy Cajun — BMI) (B.L. Ozen)

Another smash hit for Freddy. With the '50s sound and the bopper beat, Freddy sings this one soulfully and with a blue-sky feel. Produced by Huey P. Meaux, look for swift charting. Flip: No info available.

LYNN ANDERSON (Columbia 3-10280)

All The King's Horses (2:45) (Starship — ASCAP) (J. Cunningham)

A "big production" number for Lynn as she sings emotionally of a crumpled love and "All The King's Horses And All The King's Men" cannot mend it. Produced by Glenn Sutton, it's another giant step forward for Lynn Anderson. Flip: No info available.

GEORGE JONES (Epic 8-50187)

The Battle (2:44) (Al Gallico — BMI) (L. Kimball, N. Wilson, G. Richey)

From the LP, "The Battle," love wins out and surrender is sooo sweet! The music provides the proper backdrop for this musical love scene. Produced by Billy Sherrill, requests will demand encores and chart action will be heavy. Flip: No info available.

JERRY LEE LEWIS (Mercury 73763)

Don't Boogie Woogie (2:34) (Ahab — BMI) (L. Martine, Jr.)

From the album, "Odd Man In," Jerry Lee lets go on another boogie and . . . who can stand still when the "killer" is doing his thing. Produced by Jerry Kennedy, it'll move fast on the charts. Flip: No info available.

BRENDA LEE (MCA 40511)

Find Yourself Another Puppet (2:37) (Goldline — ASCAP) (Jimbeau Hinson)

The incomparable Brenda Lee expresses "no more strings attached" in no uncertain terms. It's the kind of song that Brenda Lee is best with. Uptempo and with an excellent musical arrangement, this one should see high chart action. Flip: No info available.

DAVID HOUSTON (Epic 8-50186)

What A Night (2:28) (Algee/Al Gallico — BMI) (N. Wilson, C. Taylor)

With a Spanish/country feel David describes what happens when lovers meet unexpectedly. Produced by Norro Wilson, it's taken from the LP, "What A Night," and could cause comments such as, "What a song!" Flip: No info available.

MEL STREET (GRT 043)

The Devil In Your Kisses (And The Angel In Your Eyes) (2:41) (Ahab — BMI) (Layng Martine, Jr.)

Strong box play and chart action is predicted for this one. Mel sings about the temptation of those devilish kisses. Produced by Dick Heard, looks like another good one for Mel. Flip: No info available.

MUNDO EARWOOD (Epic 8-50185)

I Can't Quit Cheatin' On You (2:41) (Double R — ASCAP) (H. Strzelecki/J.W. Barnes)

This one is ripe for box play. Mundo sings about cheatin' even though he knows what's waitin' for him at home. It moves right along with a honky-tonk beat, and could easily move right along on the charts. Flip: No info. available.

PRICE MITCHELL (GRT 037)

Seems Like I Can't Live With You, But I Can't Live Without You (3:52) (Cirrus/Septima — BMI) (Cummings, Troiano)

The title tells what it's about and Price Mitchell delivers a soulful vocal on this one. Produced by Dick Heard and Nelson Larkin, it's a good chart contender. Flip: No info. available.

REX ALLEN, JR. (Warner Bros. WBS 8171)

Play Me No Sad Songs (2:59) (Unarc/Brougham Hall — BMI) (Larry Butler, Roger Bowling, Mack Jackson)

Rex, Jr. doesn't want to be reminded that she's gone as he sings this up tempo number with guitar accompaniment outstanding. Produced by Larry Buttler, "No Sad Songs" could make for "happy" charting.

WYNN STEWART (Playboy P-6060A)

I'm Gonna Kill You (2:30) (Sound Barrier/After Dark — BMI) (Wynn Stewart, Jimmy Velvet)

Wynn sings another cheatin' song that the barroom boxes will hop on. Produced by Eddie Kilroy, it's up tempo with a lotta steel and fiddle. Stations are already on it. . . "I'm Gonna Kill You" could "knock 'em dead" chart-wise. Flip: No info. available.

VERN GOSDIN (Prodigy PDY 4501)

The Chains Of Yesterday (3:03) (Pay House — BMI) (Gary S. Paxton)

Vern Gosdin delivers an uncluttered progressive vocal, expressing that the chains of yesterday are links made up of the past. From the pen of Gary S. Paxton, every word is meaningful in this super recorded performance. Flip: No info. available.

TERRY BRADSHAW (Mercury 73760)

I'm So Lonesome I Could Cry (2:47) (Fred Rose — BMI) (Hank Williams)

Making Plans (2:56) (Sure Fire — BMI) (J. Russell, V. Morrison)

The Pittsburgh Steelers' quarterback called a good "play" on his debut record. No "off sides" on this one, both are excellent. With fine harmonica to fit the mood, this one should reach touchdown territory.

RUBY FALLS (50 States FS 39A)

Show Me Where (2:44) (Blue Echo — ASCAP) (Ray Griff)

Ruby's clear vocal delivery on a catchy, clever lyric, coupled with an outstanding up tempo musical arrangement, makes this one swing on. Produced by Johnny Howard and Charlie Fields, it's a chart bet. Flip: No info. available.

LP's

200 YEARS OF COUNTRY MUSIC — Sonny James — Columbia KC 34035

Opening with a brief recitation on the history of country music, Sonny then covers the different sounds that other famous artists brought to the country scene over the years. Using many of the original singers' band members makes this LP unique. Produced by George Richey, it is truly a tribute to the music of America. . . Country Music! Selections: "The Prisoners Song," "Blue Moon Of Kentucky," "Great Speckled Bird," "San Antonio Rose," "I'm So Lonesome I Could Cry," "Wildwood Flower," "I Don't Care If The Sun Don't Shine," "Waiting For A Train," "Back In The Saddle Again," "Just A Closer Walk With Thee," "Hard To Please."



NO SIGNS OF LONELINESS HERE — Marty Robbins — Columbia C-33476

Marty Robbins' emotional range is revealed in this collection of previously released singles. Each selection is a delightful musical experience. Produced by Don Law and Frank Jones, Marty Robbins — singer/writer/performer — proves his tremendous talent here. Selections: "Fly Butterfly Fly," "No Tears Milady," "The Shoe Goes On The Other Foot Tonight," "Count Me Out," "While You're Dancing," "Matilda," "Begging To You," "The Cowboy In The Continental Suit," "I Hope You Learn A Lot," "No Sign Of Loneliness Here."



JESSI — Jessi Colter — Capitol ST 11477

Jessi Colter gains due respect with each recording, and this one is no exception. With a vocal quality rarely heard today, whatever the lyric calls for, Jessi is capable of giving. Whether it be the smooth, slender sounds or the sultry, sensuous, Jessi Colter delivers. Produced by Ken Mansfield and Waylon Jennings, all selections were penned by Jessi. "The Hand That Rocks The Cradle," "One Woman Man," "It's Morning (And I Still Love You)," "Rounder," "Here I Am," "Without You," "Darlin' It's Yours," "Would You Walk With Me," "All My Life I've Been Your Lady," "I See Your Face."



RAY GRIFF — Ray Griff — Capitol ST 11486

Ray Griff, singer/writer/pianist, has put together ten self-penned songs here, and any one of the ten could easily be a single hit. As Ray himself said, "A new recording contract with Capitol Records is proof of where my head and heart are" . . . we know, after hearing this album, there's good music in the person of Ray Griff. Selections: "You Ring My Bell," "I Love The Way That You Love Me," "Runnin'," "Help Me Down From Heaven," "If I Let Her Come In," "Baby's Gettin' Around," "Tucson Sun," "Falling," "Wrapped Around Your Finger," "Dear Jesus."



HONEY TOAST AND SUNSHINE — Susan Raye — Capitol ST 11472

The wholesome quality in the voice of Susan Raye is described in the album title. . . sweet as honey toast and warm as sunshine. Each selection is performed with ease and treated tastefully. The listener will be pleasantly entertained by Susan on this one, produced by Jim Shaw. Selections: "Something To Forgive Him For," "I Love How You Love Me," "Only A Good Love Lasts Forever," "When Will I Be Loved," "If Love Could Find Us Now," "Alone Once Again," "Please Mr. Please," "You Don't Need A Reason To Go," "You're The Piece That's Always Gone," "Honey Toast And Sunshine."



COWBOYS — The Wright Bros. Overland Stage Co. — Wright & Perry WP 6666

Whatever your musical tastes, bluegrass, country or progressive country, it's all included in this package. This group is exceedingly talented with their musical instruments and with their vocalizing. A fantastic album from start to finish! Selections: "Wild Wicked Woman Of The West," "Only Time For Love," "Dawson," "Rainmaker," "How Mountain Girls Can Love," "So Long So Sorry Good Bye," "Gospel Singin' Saturday Nights," "Travelin' Shoes."



Billy Walker

**“DON'T STOP
IN MY
WORLD”**

PB-10466

CB-29* RW-27* BB-24

RCA
Records

Show Biz Music, Inc.
WRITTEN AND PRODUCED
BY RAY PENNINGTON

r&b ingredients

This issue is very special to us at **Cash Box** because it's a privilege to help congratulate the **Spinners** on their 20th anniversary in show business. The **Spinners** are special people in that they exemplify the very finest in show business. It's been a long hard climb, but they have made it. They are a great inspiration to others because they were dedicated to their craft and worked that much harder to succeed. Congratulations again. We at **Cash Box** think you're the greatest.

The Beverly Hills-Hollywood Chapter of the **NAACP** has announced the finalists for the ninth annual **Image Awards** which will be held on Feb. 7 at the **Hollywood Palladium**. Nominated for Best Vocal Group are: **Gladys Knight and the Pips**, **The Pointer Sisters**, **O'Jays**, **Sylvers**, **Spinners**, **Staple Singers** and **Harold Melvin and the Bluenotes**. For Best Mixed Vocal Group are: **Rufus** featuring **Chaka Khan**, **Graham Central Station**, **Earth, Wind & Fire**, **Ohio Players** and the **Isley Brothers**. For Top Female Artist are: **Natalie Cole**, **Phoebie Snow**, **Aretha Franklin**, **Freda Payne**, **Dionne Warwick**, **Minnie Riperton** and **Nancy Wilson**. For Best Male Artist are: **Bill Withers**, **Smokey Robinson**, **Elton John**, **D.J. Rogers**, **Isaac Hayes** and **Stevie Wonder**. In the songwriter category nominees include: **J. Whitehead**, **G. McFadden** and **V. Carstarphen**, "Wake Up Everybody"; **Earth, Wind & Fire**, "That's The Way Of The World"; **P. Sawyer** and **L. Ware**, "If I Ever Lose This Heaven"; **Chuck Jackson** and **M. Yancey**, "Inseparable"; **Stevie Wonder**, "All In Love Is Fair"; **Elton John**, "Philadelphia Freedom"; **M. Masser** and **G. Goffin**, "Do You Know Where You're Going To?" Nominees for Producer/Recording include: **Thom Bell**, **Gamble and Huff**, **Johnny Bristol**, **Cannonball Adderley**, **Quincy Jones** and **Maurice White**. Gospel Artist nominees include: **Andre Crouch**, **James Cleveland**, **Rodena Preston**, **Kenneth Glover** and **Casetta George**. Blues Artist includes: **Bobby Bland**, **B.B. King**, **Jimmy Witherspoon**, **Taj Mahal** and **Esther Phillips**. Jazz Artist includes: **Grover Washington, Jr.**, **Herbie Hancock**, **Ahmad Jamal**, **Patrice Rushen** and **Stanley Turrentine**. Executive of the Year includes: **Tom Draper** (Warner Bros.); **George Butler** (Blue Note); **Weldon McDougall III** (Philadelphia International); **Brenda Andrews** (A&M); **Jerry Moss** (A&M); and **Effie Smith** (Stax). Company of the Year: **Philadelphia International**, **A&M**, **Fantasy**, **Warner Bros.**, **Columbia** and **Arista**. **Al Green** has been nominated for a Grammy for L-O-V-E.



HONEY IT'S PLATINUM — The Ohio Players scored another huge success with their latest LP, "Honey." Shown above is Denny Rosencrantz, Mercury west coast a&r presenting the Ohio Players with their platinum LP on Don Kirshner's Rock concert. The show will be seen nationwide in February.

Patrick Adams, the young producer of **Black Ivory**, is at it again. He has just completed producing the group's latest single which will be entitled "Will We Ever Come Together." Patrick doesn't like to sit around so he jumped back in the studio and is currently working as an arranger for the latest **Ace Spectrum** LP. **Sister Sledge** are taking a little time off from school to go back into the studios in Philadelphia to record an LP for **Atlantic** with **Bobbie Eli** producing. **Joe Jefferson**, the dy-no-mite songwriter is getting married. Joe insisted that all five Spinners be his best man, so he will be married onstage at Philadelphia's **Latin Casino** during the Spinners' engagement there. The **Spinners** will be in L.A. the middle of February along with **Rufus** featuring **Chaka Khan** and the **Soul Train Gang**. The **Spinners** have also been booked by **James Nederlander** into the **Greek Theatre** in L.A. for an outdoor appearance July 7. **ABC/Impulse** has released three very fine jazz LPs. **Yusef Lateef's** new LP is entitled "Club Date." **Gloria Lynne** has a new LP for the Impulse label entitled "I Don't Know How To Love Him," and **Sonny Criss'** latest is entitled "Warm And Sonny."

Two of the hottest LPs out now are both from the same label, **United Artists**. "Beast From The East," the latest from **Mandrill**, jumped onto the **Cash Box** r&b charts at 35 with a bullet. The **Mandrill** guys are very pleased because the record is breaking everywhere. The other hot LP on UA is **Brass Construction**. The group was produced by **Jeff Lane** and this one jumped on the r&b charts at 36 with a bullet. Watch for both of these to break on through to pure gold and maybe even platinum. **ABC Records** has released the soundtrack of the **Paramount Pictures** production of **Leadbelly**. The picture is based on the life of blues immortal **Huddie Ledbetter** a.k.a. **Leadbelly**. The soundtrack features the music of **Leadbelly** as adapted by **Fred Karlin**, with **Leadbelly's** vocals sung by **HiTide Harris**.

Tavares is releasing another single off their "In The City" LP. Their latest single release is "The Love I Never Had." **Chaka Khan**, lead singer for **Rufus**, will appear on a special segment of the **Mike Douglas** show on March 3 as one of "The Faces To Watch in 1976." The **Chocolate Chip**, **Isaac Hayes**, is coming out with a new LP. It will be called "Groove A Thon." Isaac is also slated to co-emcee along with **Muhammad Ali** when they have a benefit to raise money for **Rubin "Hurricane" Carter** at the **Astrodome** in Houston. **Fred Williamson**, who will direct and star in his **Po-Boy Productions'** "Journey To Nowhere," has signed **Don Cornelius** to guest star in the film. This marks the first major role for the **Soul Train** host. **Billy Preston** is working with **Sly Stone** as a guest artist for Sly's next LP. It is being recorded at the **Record Plant** in S.F. **Pi Kappa Records** is going to happen soon. By the end of the month expect singles by **Jimmy Briscoe**, "Ain't No Way To Stop My Love," **The Calendars**

with "Good Old Funky Music," and an LP by the **Super Disco Band**. Also another new artist to watch in the future has just signed with **Pi Kappa**. Her name is **LaRosa Grier** and she should have a single out in February. The LP "Rufus Featuring Chaka Khan" went gold. **Martha Reeves** is in town after some concert appearances around the country. Martha still has one of the hottest records going in the discos with "Higher And Higher." Currently she is in town recording. **Brother to Brother** have a new single release on **All Platinum**. It is entitled "Let Your Mind Be Free."

Heard from a reliable source that the next **Blue Magic** LP will be entitled "Grateful." No release date has been set. Also the new **Blue Magic** and **Margie Joseph** LP is expected at any time. **Bumps Doogan**, the L.A. dancing machine, called to say that he loves **Joe Thomas'** new single on **Groove Merchant**, "Masada." "The more I hear it, the more I want to hear it again," said **Bumps**. The **Pointer Sisters** are continuing their club tour and have recently been set at the **Riviera Hotel** in Las Vegas Feb. 19 along with the **Smothers Brothers**. The girls are currently in San Francisco completing work on two LPs slated for spring releases. **Buddy Allen**, manager of the **Spinners**, announced that **John Edwards**, who replaced **Philippe Wynn** during an illness last summer, will be opening several of the **Spinners'** shows this year as part of the **Spinners'** commitment to help establish unknown talent. **Associated Distributors, Inc.** in Phoenix is taking on the **Fantasy Records** line. **Leonard Singer's** firm has handled **Prestige** and **Milestone Records** for a while, so the addition gives Associated all three labels — **Fantasy/Prestige/Milestone**. **Gary Gotham** called in from New York to say that the hottest thing there at the moment is "What About Love," by **Marboo**. "It's a sexy, rhythmic tune," said Gary. The **Mighty Clouds of Joy** have another hit on their hands with the release of a single off their "Kickin'" LP on **ABC**. It is entitled "Mighty High." Watch for this one to skyrocket. **Ashford** and **Simpson** will be releasing a new single on **Warner Bros.** this week. It is entitled "It'll Come, It'll Come, It'll Come." The single is from their new LP which will be released Feb. 28. **Johnny "Guitar" Watson** dropped by the **Cash Box** offices last week. Johnny was in town doing a gig at the **Troubadour** along with **Papa John Creach**. The show was fabulous and Johnny is just beginning to break big in a career that has spanned over two decades. Johnny describes his music as progressive r&b, which is very hip and slick. He doesn't feel he is ahead of his time, but now feels people are catching up to him. His first top 20 hit was long ago and it was entitled, "Why Don't You Treat Me Like Your Man."

Currently he is recording for **Fantasy** and his LP produced two fine singles, "I Don't Want To Be A Lone Ranger," and "It's Too Late." Johnny said he has picked up all his guitar tricks from just practicing and performing. "I run into something new all the time. I just try to experiment all the time to get new sounds out of my guitar." Johnny is originally from Houston and some of the artists that influenced him when he was first starting include **Smokey Hall**, **Muddy Waters**, **Lowell Fulson**, **T-Bone Walker** and **Gate Mouth Brown**. Johnny has always enjoyed playing the blues and one of the highlights of his career occurred just recently while appearing at the **Berlin Jazz Festival**. "Man, all the people wanted to hear were the blues. It was great playing all those old blues tunes from the fifties. I almost didn't want to leave." Johnny thinks this is going to be his year because he is aiming his next LP more along commercial lines. "I'm going to be out there but it will be more rhythmic and less abstract. However, it will be indeed hip." **Windy O'Grady** called in from Chicago to say that "Get Up And Move Your Body" by **Poison** is the hottest thing in the discos in the Windy City. **Hugh Masekela** will be releasing a new LP for **Casablanca** very shortly. The trumpet player's new LP is entitled "Colonial Man." **Arista** is releasing "Marching In The Streets" by **Harvey Mason** as a single. The single is the title track of the LP. Also look for a new **Brecker Brothers** LP entitled "Back To Back" very soon. **Jeff Perry** will also have a new single at the end of the month. **Arista** will also be distributing **Savoy Records**. This label will be releasing some new LPs very shortly.

Chelsea has some new product which is dy-no-mite. The new single releases are "Kiss And Make Up," by **William DeVaughn**, "Take My Hand," by **New York City**, "Please Let Me Come Home," by **Charles Brimmer** and "Can You Handle It," by **Thomas Harris**. Also got word that **Jim Gilstrap** will be releasing a new single shortly entitled "Love Talk." It is 22 minutes long. Move over, "Love To Love You Baby"...

Two young delightful people came up to the office last week, **Stuff 'n Ramjett**. **Stuff** is actually **Stephanie Spruill** and **Ramjett** is **Roger Kinerly-Saint**. **Stephanie** is a **Cancer** and **Roger** an **Aries**. The duo have a new single out on **Chelsea** entitled "It's Been A Long Time." It's a sensuous ballad and the two, like the title, have been together for a long time. **Stuff 'n Ramjett** met way back in 1967 when they were both attending **The Young Saints Academy of the Performing Arts**. Since then they have both worked together or individually with people like the **Jackson Five**, **The Sylvers**, **Jerry Butler**, **David T. Walker**, **Marvin Gaye**, **The Temptations** — and the list just gets longer. They have appeared on many television shows and in Las Vegas with the likes of **Danny Kaye**, **Bill Cosby**, **Billy Eckstine**, **Helen Reddy**, **Tom Jones**, **Lena Horne**, **Roberta Flack** and **Quincy Jones**. Now they are co-producing with **Bobby Hart** and hope to have a hit to firmly establish this dynamic new team. "We want to appeal to everyone," said **Ramjett**, "because we have worked in all kinds of media previously. We decided to go together to really turn on our creative juices." **Stuff** added, "With hard work and dedication, I'm sure we can both reach the stars." ... That's soul. **jess levitt**



MANDRILL RIGHT ON! — New teamwork and a new LP are on tap for **Mandrill**. The new managers of **Mandrill** are **Irwin Mazur** and **Artie Ripp**. Their company is called **Homegrown**. The guys have a new LP out entitled "Beast From The East" which is burning to the top of the charts. Shown above from left to right are: **Irwin Mazur**, **Artie Ripp**, **Coffee Cave**, **Al Teller**, president of **UA Records** and **Ric Wilson, md.**

CASH BOX TOP 100 R&B

1/24		1/24		1/24		
1	LOVE TO LOVE YOU BABY Donna Summer (Oasis 401)	2	EVERY BEAT OF MY HEART Crown Heights Affair (DeLite DEP 1575) (Dist: Pip)	29	70	
2	SING A SONG Earth, Wind & Fire (Columbia 3-10251)	3	BABY FACE The Wing And A Prayer Fire And Drum Corps (Wing & A Prayer Record Co. HS 103) (Dist: Atl.)	41	71	
3	TURNING POINT Tyrone Davis (Dakar DK 4550)	4	(ARE YOU READY) DO THE BUS STOP The Fatback Band (Event EV 277)	31	72	
4	WALK AWAY FROM LOVE David Ruffin (Motown M1376FA)	5	DISCO SAX Houston Person (20th Century WT 5015)	44	73	
5	LOVE MACHINE The Miracles (Tamla T54262F)	3	41	ABYSSINIA JONES Edwin Starr (Granite G532A)	47	74
6	ONCE YOU HIT THE ROAD Dionne Warwick (WB 8154)	7	42	I DESTROYED YOUR LOVE - PART I Special Delivery (Mainstream MRL 4473)	40	75
7	SWEET THING Rufus featuring Chaka Khan (ABC 12149)	15	43	I DON'T WANT TO LEAVE YOU Debbie Taylor (Arista AS 144)	34	76
8	WAKE UP EVERYBODY Harold Melvin & The Blue Notes (Phila. Int'l. ZS 8-3579)	6	44	SCHOOL BOY CRUSH Average White Band (Atlantic 45-3304)	32	77
9	LOVE OR LEAVE Spinners (Atlantic 45-3309)	11	45	FROM US TO YOU Stairsteps (Darkhorse 1005) (Dist: A&M)	93	78
10	INSEPARABLE Natalie Cole (Capitol P4193)	12	46	LET'S DO THE LATIN HUSTLE Eddie Drennon & B.B.S. Unlimited (Friends & Co. T124)	43	79
11	MAKE LOVE TO YOUR MIND Bill Withers (Columbia 3-10255)	9	47	JUST YOUR FOOL Leon Haywood (20th Century TC 226)	54	80
12	THEME FROM S.W.A.T. Rhythm Heritage (ABC 12135)	10	48	(WHAT'S THE NAME OF THIS FUNK) SPIDERMAN Ramsey Lewis (Columbia 3-10235)	50	81
13	YOU SEXY THING Hot Chocolate (Big Tree 16047)	8	49	KEEP HOLDING ON Temptations (Gordy G7146 F)	73	82
14	SWEET LOVE Commodores (Motown 1381)	19	50	SUNNY Yambu (Montuno GDJ8003) (Dist: Pip)	51	83
15	I LOVE MUSIC O'Jays (Phila. Int'l. ZS 8-3577)	13	51	CLOSE TO YOU B.T. Express (Roadshow RDJ 7005)	56	84
16	HOLD BACK THE NIGHT The Trammps (Buddah BDA 507)	20	52	I HAD A LOVE Ben E. King (Atlantic 3308)	53	85
17	NURSERY RHYMES (PART I) People's Choice (TSOP ZS 8-4773)	18	53	HEART BE STILL Carl Graves (A&M 1757)	69	86
18	I NEED YOU, YOU NEED ME Joe Simon (Spring SPR 163)	24	54	LADY BUMP Penny McLean (Atco 7038)	55	87
19	LOVE ROLLERCOASTER Ohio Players (Mercury 436)	14	55	TANGERINE Sai Soul Orchestra (Sai Soul SZ 2004)	66	88
20	LET THE MUSIC PLAY Barry White (20th Century 2265)	27	56	WHEN I'M WRONG B.B. King (ABC 12158)	65	89
21	SHAME ON THE WORLD Main Ingredient (RCA 10431)	23	57	THE DEVIL IS DOING HIS WORK Chi-Lites (Brunswick 55525)	61	90
22	BOOGIE FEVER Sylvers (Capitol 4179)	39	58	CHANGE (MAKES YOU WANT TO HUSTLE) Donald Byrd (United Artists 726)	57	91
23	QUIET STORM Smokey Robinson (Tamla T5426FA)	25	59	MAMA YOU'RE ALL RIGHT WITH ME Four Tops (ABC 12155)	60	92
24	LOVING POWER Impressions (Curton CBS 0110)	30	60	IN LOVE FOREVER Whispers (Soul Train 10430)	63	93
25	DO YOU KNOW WHERE YOU'RE GOING TO (THEME FROM MAHOGANY) Diana Ross (Motown M1377-F)	17	61	BAD LUCK Atlanta Disco Band (Ariola America 7611)	68	94
26	SLIP AND DO IT Betty Wright (Alston 3718)	16	62	ALWAYS THERE Ronnie Laws (Blue Note BN XW 738Y)	64	95
27	LET'S DO IT AGAIN The Staple Singers (Curton CMS 0109)	21	63	THAT OLD BLACK MAGIC The Softones (Avco AV 4663)	71	96
28	THAT'S THE WAY I LIKE IT KC & The Sunshine Band (T.K. 1015)	22	64	SAGITTARIAN AFFAIR Ronnie McNeil (Prodigal PLP 0620F)	67	97
29	WHERE THERE'S A WILL THERE'S A WAY Bobby Womack (United Artists XW 735-Y)	28	65	ROCK YOUR BABY KC & The Sunshine Band (T.K. 1018)	70	98
30	YOU'RE FOOLIN' YOU Dramatics (ABC 12150)	37	66	THE JAM (EDITED) Graham Central Station (Warner Bros. WBS P175)	74	99
31	THE SOUL CITY WALK Archie Bell & The Drells (TSOP 8-4774)	33	67	TODAY I STARTED LOVING YOU AGAIN Bobby Bland (ABC 12156)	77	100
32	FREE RIDE Tavares (Capitol P4184)	26	68	VALENTINE LOVE Norman Connors (Buddah 499)	52	
33	I'M NEEDING YOU, WANTING YOU Chuck Jackson (All Platinum 2360A)	35	69	DO IT WITH FEELING Michael Zager (Bang 720)	98	
34	I GOT OVER LOVE Major Harris (Atlantic 45-3303)	36				
35	YOU Aretha Franklin (Atlantic 3311)	38				
36	HONEY 1 George McCrae (T.K. 1016)	42				

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

Abyssinia Jones (ATV/Zonal - BMI)	41	Full Of Fire (Jec & Al Green - BMI)	98	Let's Do It Again (Warner-Tamerlane - BMI)	27	Sweet Thing (Amer. B'casting - ASCAP)	57
Always There (Fizz/At Home - ASCAP)	62	Funky Weekend (Avco Embassy - ASCAP)	71	Let's Do The Latin Hustle (Dimit - BMI)	46	Tangerine (Famous Music - ASCAP)	75
(Are You Ready) Do The Bus Stop (Clita - BMI)	39	Funny How Time (Tree - BMI)	81	Love Machine (Jobete/Grimora - ASCAP)	5	Thank You Baby (Silk - BMI)	82
Baby Face (WB - ASCAP)	38	Gimme Some (Of Your Love) (Desert Moon/Wesaline - BMI)	89	Love Or Leave (Mighty Three - BMI)	9	That Old Black Magic (Famous - ASCAP)	63
Bad Luck (Blackwood - BMI)	61	Heart Be Still (UFO - BMI)	53	Love Rollercoaster (Sutra - BMI)	19	That's The Way (Sherlyn - BMI)	28
Boogie Fever (Perren-Vibes/Bull Pen - BMI)	22	Hipit (Little Joe - BMI)	93	Love Stealing (Stone Diamond - BMI)	79	The Best Part (Sherlyn - BMI)	75
(Call Me) The Travelling Man (Incese - BMI)	76	Hold Back (Golden Fleece/Mured - BMI)	16	Love To Love (Sunday/Cafe Amer. - ASCAP)	1	The Devil Is Doing (Julio-Brian - BMI)	57
Change (Airbuy - ASCAP)	58	Honey 1 (Sherlyn - BMI)	36	Loving Power (Jay's Ent./Chappell - ASCAP)	24	The Jam (Nineteen Eighty-Five - BMI)	66
Close To You (US Songs/Blue Seas uJac - BMI)	51	Hot (Dynatone/Belinda/Unichappell - BMI)	72	Make Love To You (Golden Withers - BMI)	11	Theme From Mahogany (Jobete - ASCAP/Screen Gems/Columbia - BMI)	25
Disco Lady (Groovesville - BMI/Conquistador - ASCAP)	74	I Am Somebody (Chappell - BMI)	78	Mama You're (ABC/Dunhill/One Of A Kind - BMI)	59	Theme From S.W.A.T. (Spellgold - BMI)	12
Disco Sax (Bridgeport/Jibara - BMI)	40	I Destroyed Your (Van McCoy/Brent - BMI)	42	Merry-Go-Round (John Davis/Barbro - ASCAP)	91	The Soul City Walk (Mighty Three - BMI)	31
Do It While You Can (Irving/WEP - BMI/Almo/Preston - ASCAP)	85	I Don't Want To (Diversified - ASCAP)	43	Nobody But You (Fi - ASCAP)	100	Today I Started Loving (Blue Book - BMI)	67
Do It With Feeling (WB - ASCAP)	69	I Got Over (Wimot/Sacred Pen - BMI)	34	Nursery Rhymes (Mighty Three - BMI)	17	Turning Point (Julio-Brian/Content - BMI)	3
Don't Go Looking For Love (Van McCoy/Warner-Tamerlane - BMI)	77	I Had A Love (Nick-O-Vel - ASCAP)	52	Oh No, Not My Baby (Screen Gems - BMI)	86	Valentine Love (Electrocord - ASCAP)	68
Don't Let Me (Country Road/Blackwood - BMI)	70	I Love Music (Mighty Three - BMI)	15	Once You Hit (Mighty Three/Sacred Pen - BMI)	6	Walk Away From Love (Charles Kipps - BMI)	4
Do What You Feel (Gambi - BMI)	90	I'm Needing You (Gambi - BMI)	33	Part Time Love (Kipahula - ASCAP)	92	What's Come Over Me (W.I.M.O.T. - BMI)	73
Dr. Love Power (Jec/Petmar - BMI)	97	I'm So Glad You Walked (ABC/Dunhill-Andrak-Rall - BMI)	99	Party Hearty (Excellorc/Saieo - BMI)	87	(What's The Name Of This Funk) Spiderman (Eiber/Pamoja - BMI)	48
Every Beat Of My Heart (Delightful - BMI)	37	(I'm Your) Friendly (Pass Due/Brent - BMI)	83	Quiet Storm (Bertam - ASCAP)	23	When I'm Wrong (ABC/Dunhill/One Of A Kind - BMI)	56
Extra, Extra (Read All About It) (Brookside/Loeberg - ASCAP)	96	I Need You, You Need Me (Pee Wee - BMI)	18	Rock Your Baby (Sherlyn - BMI)	65	Where There's A Will (Chartwell - BMI)	29
Feel The Spirit (In '76) (Silent Giant/Aopa - ASCAP)	80	In Love Forever (Spectrum VII - ASCAP)	60	Sagittarian Affair (Crishelle/Mac West - BMI)	64	You Jay's Enterprises (Chappell - ASCAP)	35
Find Yourself Somebody (Double Trouble/Blackwood - BMI)	94	Inseparable (Jay's/Chappell - ASCAP)	10	School Boy Crush (Average - BMI)	44	You Oughta Be Here (Tree - BMI)	84
Free Ride (Silver Steed - BMI)	32	Just Your Fool (Jim-Edd - BMI)	47	Shame On (Incredible/Proud Tunes - BMI)	21	You're Foolin' You (Groovesville - BMI)	30
From Us To You (Ganga - BMI)	45	Keep Holding On (Stone Diamond/Gold Forever - BMI)	49	Sing A Song (Sagfire - BMI)	2	You're My One Weakness, Girl (Sister John/Vignette - BMI)	75
		Lady Bump (Al Gallico - BMI)	54	Slip And Do It (Cachand - BMI)	26	You Sexy Thing (Finchley - ASCAP)	13
		Lady Lady, Lady (Centure Whistle - BMI)	38	Sunny (Portable & MRC - BMI)	50		
		Let The Music Play (Sa-Vette/January - BMI)	20	Sweet Love (Jobete/Commodores - ASCAP)	14		

TOP 50 R&B ALBUMS

1	GRATITUDE Earth, Wind & Fire (Columbia PG 33694)	1	26	YOU GOTTA WASH YOUR ASS Redd Foxx (Atlantic SD 18157)	27
2	WAKE UP EVERYBODY Harold Melvin & The Bluenotes (Phila. Int'l. PZ 33808)	2	27	MAN-CHILD Herbie Hancock (Columbia PC 33812)	29
3	RUFUS FEATURING CHAKA KHAN (ABC ABCD 909)	4	28	DRAMA V The Dramatics (ABC ABCD 916)	16
4	FAMILY REUNION The O'Jays (Phila. Int'l. PZ 33807)	3	29	YOU Aretha Franklin (Atlantic SD 18151)	22
5	SPINNERS LIVE Spinners (Atlantic SD 2-910)	5	30	SAFETY ZONE Bobby Womack (U A LA 544-G)	33
6	LOVE TO LOVE YOU BABY Donna Summer (Oasis OCLP 5003) (Dist. Casablanca)	7	31	NEW YORK CONNECTION Tom Scott (Ode SP 77033)	35
7	WHO AM I David Ruffin (Motown M6-849S1)	6	32	HOUSE PARTY Temptations (Gordy G6-97381)	25
8	RATTLESNAKE Ohio Players (Westbound W-211)	9	33	HOT CHOCOLATE (Big Tree BT 89512)	36
9	MAKING MUSIC Bill Withers (Columbia PC 33704)	8	34	HOT James Brown (Polydor PD 6059)	37
10	FEELS SO GOOD Grover Washington, Jr. (Kudu KU 24)	10	35	BEAST FROM THE EAST Mandrill (United Artists UA LA 577-G)	—
11	KC AND THE SUNSHINE BAND (T K 603)	12	36	BRASS CONSTRUCTION (United Artists UA LA 545-G)	50
12	LET'S DO IT AGAIN/ORIGINAL SOUNDTRACK Staple Singers (Curton CU 5005)	11	37	MYSTIC VOYAGE Roy Ayers Ubiquity (Polydor PD 6057)	45
13	PLACES AND SPACES Donald Byrd (Blue Note BNLA 549-G)	14	38	KICKIN' The Mighty Clouds Of Joy (ABC ABCD 899)	38
14	THE SALSOUL ORCHESTRA Salsoul Records SZS 5501)	19	39	RISISING HELL The Fatback Band (Event EV 6905) (Dist. Polydor)	42
15	CITY LIFE The Blackbyrds (Fantasy F-9490)	15	40	PHILADELPHIA FREEDOM MFSB (Phila. Int'l. PZ 33845)	26
16	MOVIN' ON Commodores (Motown M6-848S1)	13	41	MAHOGANY Original Soundtrack (Motown M6-858S1)	30
17	MUSIC MAESTRO PLEASE Love Unlimited Orchestra (20th Century T-480)	23	42	CITY OF ANGELS Miracles (Tamla T6-339S1)	43
18	WHEN LOVE IS NEW Billy Paul (Phila. Int'l. PZ 33843)	21	43	MOTHERSHIP CONNECTION Parliament (Casablanca NBLP 7022)	—
19	BOHANNON (Dakar DK 76917)	24	44	TURNING POINT Tyrone Davis (Dakar DK 76918)	—
20	TRACK OF THE CAT Dionne Warwick (Warner Bros BS 2893)	18	45	SHOWCASE The Sylvers (Capitol ST 11465)	49
21	HONEY Ohio Players (Mercury SRM 1-1038)	17	46	FREE TO BE MYSELF Edwin Starr (Granite GS 1005)	48
22	HE'S A FRIEND Eddie Kendricks (Tamla T6 343S1)	39	47	2ND ANNIVERSARY Gladys Knight & The Pips (Buddah BDS 5639)	31
23	INSEPARABLE Natalie Cole (Capitol ST 11429)	20	48	SAVE ME Silver Convention (Midland Int'l. BKL 1-1129)	28
24	DANCE YOUR TROUBLES AWAY Archie Bell & The Drells (TSOP PZ 33844)	34	49	SHAME ON THE WORLD Main Ingredient (RCA APL 1-1003)	40
25	DISCO CONNECTION Isaac Hayes Movement (Hot Buttered Soul ABCD 923)	32	50	DON CORNELIUS PRESENTS THE SOUL TRAIN GANG Soul Train Gang (Soul Train BVL 1-1287) (Dist. RCA)	47

Rap On

J.D. Black, pd KOKY — "I think in 1976 stations will be going for the hits. Disco is in the swing, however I doubt it will carry through the summer of '76. Things are changing so rapidly in the business with so much good music it will be hard to really see any kind of definite trend. I think a lot of record companies will be doing very well along the lines of Henry Stone's T.K. Productions. Everything they're putting out is becoming a hit."

Joe Fischer, pd WCKO — "I don't want to start an argument, but I feel black stations aren't getting a fair shake in the ARB's and Pulse. We're the biggest black voice in the area, have the strongest FM signal, cover a larger market and yet we fail to make any kind of decent ratings. We were the first in Florida to go disco, we have a very strong and faithful black following, plus many whites and I feel something's wrong somewhere. We don't give away a lot of money but we play a lot of records. I also hope the disco thing hangs around for a while because I think it helps the young kids in this business get a chance to get themselves established. The discos have opened another door for music."

Ernie James, pd WBMX — "There are many nice changes happening. I heard Jim Gates bought WESL in St. Louis and Ken Hawkins bought a station in Atlanta. Also want to congratulate Curtis Shaw on being named general manger at WJMO. I think it is really great that more blacks are buying stations and getting higher in management circles. It is better for the black radio industry when more and more qualified people are getting more control. With these kinds of changes it incites more young blacks to get in to the business."

Jerry Boulding, pd WCHB — "I think '76 is going to be a crucial year for black radio. I feel the threat of automation will hurt some stations because some stations are just not becoming progressive fast enough. More and more stations are upgrading their programming and formats, but many individuals in the business still do not understand ratings, polls, cue formats etc., etc. Also the industry needs to understand that just because a record is by a black artist doesn't necessarily mean that blacks are the only ones listening to it. For instance this week Earth, Wind & Fire is the #1 pop album. I hope the people concerned understand that all kinds of people are listening to black music."

Al Parker, pd WUFO — "My comment on the music business today concerns promotion men. Every promo man comes in here with hype about their records. Every guy has the next number one record. I don't like to listen to records with promo men and do not. It's hard enough task to try to go through records and pick the hits without interference. I like to listen to records alone and then pick them on their merits."

Keith Adams, pd KDIA — "I see an influx toward LP cuts in radio. In our market, singles have always sold low, with LPs doing extremely well. From talking with the guys around the country it seems they're getting more into LPs and LP cuts. Also record companies are giving more weight to pd's and md's opinion regarding LP picks off LPs. in regard to future singles."

"Greg's Groceries" is the new contest WWRL, New York, is sponsoring in conjunction with Carolina Rice. The Greg is Enoch Gregory, morning announcer. Contestants send in envelopes containing grocery receipts, and one per week is picked at random. The winners are privileged to a "grocery grab" in one of the local supermarkets. Greg has been on hand to see listeners cart away as much as \$250 worth.

The O'Jays, Commodores and Blue Magic will appear at Cincinnati's Riverfront Coliseum Feb. 8, presented by WCIN in conjunction with Riverfront Concert Productions. WCIN pd Bob Long is looking forward to seeing how the triple bill will sell the 19,000 seat hall, as a further indicator of the "quirky Cincinnati market." ... Bob was very enthusiastic about one of this week's new additions, "Freedom," by Roger & The Human Body, on the Troutman Bros. label, which he called "the best thing I've heard from a local group in eight years." Bob was also pleased to say that certain retailers had expressed admiration for the effectivity of station advertising in "white" areas of town where WCIN's signal is predominant. Bob sees this as a sign that his efforts to make the station listenable to as varied an audience as possible are paying off.

jess levitt/phil dimauro

R&B/additons to the radio playlists

- WDIA — MEMPHIS**
New Orleans — Staple Singers
Qualified Man — Latimore
You're My One Weakness Girl — Street People
Finders Keepers — Soul Children
Dr. Love Power — Ann Peebles
Keep Holdin' On — Temptations
Traveling Man — Masqueraders
- WVKO — COLUMBUS**
Find My Way — Cameos
Sagittarian Affair — Ronnie McNeir
Bad Luck — Atlanta Disco Band
Lady Bump — Penny McLean
Rattlesnake — Ohio Players
- WUFO — BUFFALO**
Disco Lady — Johnnie Taylor
Keep Holdin' On — Temptations
Merry Go Round — Monday After
New Orleans — Staple Singers
I'm So Glad — Jr. Walker
- WDAO — DAYTON**
It's Worth A Whippin' — Shirley Brown
Want To Give You Everything — Carl Douglas
- WAOK — ATLANTA**
Disco Lady — Johnnie Taylor
Traveling Man — Masqueraders
It's Been A Long Time — Stuff 'n Ramjett
Party Hearty — Oliver Sain
You're My One Weakness Girl — Street People
- KDIA — OAKLAND**
Honey, I — George McCrae
Devil Is Doing His Work — Chi-Lites
How's Your Love Life Been — Society Of Seven
Just Your Fool — Leon Haywood
Hip It — Hosanna

- KKDA — DALLAS**
Easy Loving — Bo Kirkland/Ruth Davis
He's A Friend — Eddie Kendricks
Brick — Music Matic
Let's Get Together — Herman Kelly
Power Of Love — Dells
- KCOH — HOUSTON**
Don't Go Looking For Love — Faith, Hope & Charity
Today I Started Loving You Again — Bobby Bland
When I'm Wrong — B.B. King
I'm So Glad — Jr. Walker
Lonely Night — Captain & Tennille
Grow Some Funk — Elton John
- KYAC — SEATTLE**
Lovin' As You Want To Be — Pete Wingfield
Feel The Spirit — Leroy Hutson
Keep Holdin' On — Temptations
Disco Lady — Johnnie Taylor
- KGFJ — LOS ANGELES**
Rattlesnake — Ohio Players
I Had A Love — Ben E. King
Soul City Walk — Archie Bell
Disco Lady — Johnnie Taylor
Abyssinia Jones — Edwin Starr
- KDAY — LOS ANGELES**
Turning Point — Tyrone Davis
Merry Go Round — Morning After
Traveling Man — Masqueraders
Feel The Spirit — Leroy Hutson
- KATZ — ST. LOUIS**
You — Aretha Franklin
Loving Power — Impressions
Loving You, Wanting You — Chuck Jackson

- WDAS — PHILADELPHIA**
I Am Somebody — Jimmy James & The Vagabonds
He's A Friend — Eddie Kendricks
Oh No Not My Baby — De Blanc
Down In New Orleans — Staple Singers
Everybody's Gotta Do Something — Originals
Tangerine — Salsoul Orchestra
Heaven Only Knows — Love Committee
- WCIN — CINCINNATI**
The Jam (Edited) — Graham Central Station
Dr. Love Power — Ann Peebles
When I'm Wrong — BB King
Freedom — Roger And The Human Body
Hip It — Hosanna
I'll Be Seeing You — Jeff Evans
- WWRL — NEW YORK**
That Old Black Magic — Softones
Extra To 12 — Honey 1 — George McCrae
Extra To 13 — Tangerine — Salsoul Orchestra
Extra To 16 — I Need You, You Need Me — Joe Simon
Extra To 20 — In Love Forever — Whispers
- WCKO — FT. LAUDERDALE**
It's Been A Long Time — Stuff 'n Ramjett
Merry Go Round — Morning After
Choose You — Chicago Gangsters
Power Of Love — Dells
You're My One Weakness Girl — Street People
Disco Lady — Johnnie Taylor
- WCHB — DETROIT**
He's A Friend — Eddie Kendricks
Don't Go Looking For Love — Faith, Hope & Charity
Abyssinia Jones — Edwin Starr
Have A Little Mercy — Fantastic Four
10 To 1 — Sweet Thing — Rufus featuring Chaka Khan
24 To 14 — I Got Over Love — Major Harris
25 To 17 — Boogie Fever — Sylvers
34 To 22 — Honey, I — George McCrae
- WSOK — SAVANNAH**
Spirit Of 76 — Leroy Hutson
New Orleans — Staple Singers
Disco Lady — Johnnie Taylor
Party Hearty — Oliver Sain
Us — Les McCann
18 To 12 — Boogie Fever — Sylvers
14 To 4 — Turning Point — Tyrone Davis
12 To 2 — You Sexy Thing — Hot Chocolate

- WWIN — BALTIMORE**
Do The Bus Stop — Fatback Band
Party Hearty — Oliver Sain
(Call Me) The Travelling Man — Masqueraders
I Need You, You Need Me — Joe Simon
You — Aretha Franklin
Gimme Some — Wing And A Prayer
Tonight's The Night — SSO
I Got Over Love — Major Harris
African Symphony — Henry Mancini
- KOKY — LITTLE ROCK**
Spirit Of 76 — Leroy Hutson
Shame Of The World — Main Ingredient
Thank You Baby — Quickest Way Out
Finders Keepers — Soul Children
- WBUL — BIRMINGHAM**
Feel The Spirit — Leroy Hutson
Power Of Love — Dells
Theme From Mahogany — Diana Ross
Where There's A Will — Bobby Womack
Hold Back The Night — Tramps
Make Love To Your Mind — Bill Withers
Extra — Rattlesnake — Ohio Players
- WBMX — CHICAGO**
Storybook Children — Sam Dees uBetty Swann
Rattlesnake — Ohio Players
Shake Me, Wake Me — Barbra Streisand
It's Been A Long Time — Stuff 'n Ramjett
Misty Blue — Dorothy Moore
New Orleans — Staple Singers
Tonight's The Night — S.S.O.
- WNOV — MILWAUKEE**
It's Been A Long Time — Stuff 'n Ramjett
Merry Go Round — Morning After
In Love Forever — Whispers
You're My One Weakness Girl — Street People
Venus — Frankle Avalon
Storybook Children — Sam Dees/Betty Swann
- WVON — CHICAGO**
Just Your Fool — Leon Haywood
Quiet Storm — Smokey Robinson
Tangerine — Salsoul Orchestra
Oh No, Not My Baby — Ralph DeBlanc
Sweet Love — Commodores
Love Explosion — Bazuka
Hip It — Hosanna
There She Goes Again — Side Effect
Daisy — Sergio Mendez

Patti Smith and Tom Waits

The Bitch Poet, The Nighthawk and The Word

"There's no reason why you and I should be apart. I mean I can't screw you because I've got a boyfriend; but there's no reason why we should be separated because you're this strange guy with a tape recorder."

Patti Smith's words made the rounds of The Ski Room bar. They formed a duet with Frankie Valli on the corner jukebox. They slightly jostled an aging bar girl. And they fell half unannounced on Tom Waits and the half dozen bottles of drained Bud arranged neatly in front of him.

Smith and Waits. Poets if you will and, above all, practitioners of the true power of the word. Words strung together to form tales. Tales of a Hendrix-Morrison rock burnout told with the rock and roll defiance of a Jersey street punk. Or, in the case of Waits, run-on fragments sifted through Santa Monica Boulevard and a tall cool Janitor In A Drum.

Primitive poets from only slightly divergent schools. Laying bare the gut-level communication of words meeting. Purveyors of a noun/verb/adjective

Monica and Western but it could be everytown USA.

"It's only a Santa Monica lifestyle in my stories because I'm here at this moment. It's not like there's anything peculiar to this town or even this bar. There's a St. Moritz Hotel in every town. There's a Ski Room bar in every town. And Eleanor Ferguson? Shit! She's at every stop on my tour. You pretty much hit it when you described what I'm doing as storytelling. I guess what it is I deal with is a sort of mundane kind of vernacular travelogue."

"But let's get back to this thing about being a poet of the damned. That is what we were talking about."

"Yes."
"Good because it interests me. I don't really see myself as being a poet of the damned. I don't see the people in my stories and adventures as being damned. Damn!"

Time out for fortification. Patti downs a vitamin. Waits drains a pint of Liquid Wrench.

As the conversation continued some highly divergent paths began to develop in the seemingly same roots of each. Pat-

obsession. These rhythms are interchangeable and you have to realize that in order to fuse and merge them into your work."

The word has always been around. Before Patti Smith and Tom Waits there was Kerouac and Corso. Digger Jackson, plying his Bohemian trade in a Portland bar. And way before that was Plato and Socrates and other orators of varying skills. All tools to the greater glory and power of the word

The word as the highest form of communication? Waits, semi-tongue-in-cheek, took to the middle ground in reply.

"A higher form of communication than the word? That's a dangerous usage. Words like poetry and jazz are used too loosely. It's especially rough when you're in the public eye; travelling in strange towns, doing strange clubs and using words on stage."

"To use the word poetry to describe what you do kind of sticks in a lot of people's craw. They remember 'Ode To A Grecian Urn' or something they had to choke over in junior high school. I think it

beyond the fact that they both had blue eyes. Verbally Patti Smith took to the stage.

"When I'm performing I don't think about whether I'm a girl or a boy or even what planet I'm from. My whole concept of performing is like screwing without touching. It's like spewing together without pulling your pants down."

"That's pretty much the reason I use rock and roll as the kind of music to put my words to. There's no bullshit going down in rock and roll. It's an honest form and one of the most open. It encompasses poetry, jazz and just about anything you can imagine. For me it is the highest form. It goes beyond color, gender, anything."

"Hendrix is a good example of what I'm talking about. When he was up on stage playing 'Purple Haze,' it didn't make any difference to the crowd whether he was male or female. He could've been black, white, green or blue. It was the magic in the music he was doing that was important. The music is a tongue. A tongue with the power to bring people together and make them listen. It's this whole idea



hell? Perhaps.

"A word hell?" Patti questioned. "I can dig it. But if it comes down to a question of being damned I don't know if I could interpret that in a negative sense or not."

"I don't look at myself as being damned although I can understand how other people might. I have a strong Biblical sense for things like that and so I look upon being damned as being honored. Sure, I'm describing a lot of negative things in my poetry but to me any sensation is worth it even if the sensation is negative. Even the sensation of death can be a positive one. I would rather experience something than be jelly. That's why I consider it a compliment to be referred to as one of the damned."

Waits seemed to relish this concept of being a poet of the damned but claimed that it wasn't so much a matter of presenting negativity as it was being a teller of tales of the life experience.

"I think the entire poetic experience is a matter of taking a lot of raw material and forging it into something meaningful. To me it's more of a recreational outlet than anything else. Everybody that does anything needs a certain creative climate to work in."

Of Waits approach to pseudo-beat storytelling, one word seems an apt description: Street. It's strictly Santa

ti's approach to east coast street consciousness seemed to take on metaphysical forms. Answering my words with other words. Words with rhythm. Words with meter. Her description of her words became, in the bar's refracted light, rough stream-of-consciousness runs.

"There's a basic difference between man's approach to words and poetry and the way a woman goes about it. Man likes earth and woman likes universe. It's like when a man and woman fuck."

Waits chokes his drink at the comparison of literary and libido.

"Come on Patti! that's a pretty broad statement."

"No it isn't. When a man and woman are screwing the man is usually in the moment. He's like kneading the girl's flesh or looking at the contour of her body. A woman is usually trying to spiral out into a kind of mind architecture. Men need women to spiral them out. Women need men to pull them down to earth. It's this kind of sexual involvement that transcends itself to poetry."

"It's getting back to that business of being damned. I think of myself not so much as one of the damned as one of the illuminated. It's being aware of masculine and feminine and good and evil rhythms. I feel I'm effective at what I do because I'm aware of all rhythms moving around me. You might even call it an

all comes down to the way you describe what it is you do."

"As a form of communication I think the telephone is a pretty good idea."

The tenor of Waits' remarks shifted into stream-of-consciousness high-gear as the fear of a communication breakdown between performer and audience was broached.

"There was a ninety-seven-year-old cowboy who died in the arms of a Reno hooker a couple of years ago. He went out the same way he came in and I thought it was amazing that a man that age would still want to get involved in a physical negotiation. I'm just twenty-five and I just slam mine in a car door now and then."

"Anyway it's the same when you're performing. After a while, when you're on stage every night, it just gets kind of hard to get off. You tend to lock into a certain amount of routine. You've got a part you've got to play. You're playing with a trio backing you. They show up. Al Cohen drinks a pint of scotch a night. He's my sax player. How does he do it? A pint of scotch. Another pint of scotch. Two packs of Pall Malls. I don't know. What was the original question?"

"I think you answered it."

"No, I don't think I did."

Somebody punched up Frank Sinatra on the box. Patti struck a Sinatra-like pose; claiming all the while that her resemblance to the aforementioned went

of coming together through words that makes poetry the fantastic form it is."

I found that the idea of not estranging an audience by handing them a lot of bullshit carried over into recording my album. There's no reason why I've got to be separated from the people who listen to my albums because of a technical process. All that technical stuff about doing an album is bullshit. I never felt tied down when I was in the studio. I felt just like I do when I perform. I demanded that. I wouldn't have had it any other way."

The verbal flow began to pale. Drinks were quaffed a bit slower than at the first. Defenses were down and with them emerged a touch of paranoia from Patti.

"You know, you've been sitting here listening to us talk for the better part of an hour. But what do you really want to know. What can we tell you? Are we answering your questions?"

I assured her to the affirmative.
"Yeah but is there something you have to know? I don't care if it's positive or negative."

The interview concluded. Tom Waits downed another tall one. Patti Smith retreated to her manager and a recently-arrived photographer. This writer walked out the door and into the night; the power of Patti's last words ringing in his ear.

"Is there something you have to know?"

marc shapiro

Executives On The Move fr 12

Billy Bass To RSO — Billy Bass has been named independent national promotion manager, RSO Records, based in Los Angeles. He will coordinate radio promotion with the local WEA branches and Atlantic Records, RSO's distributor. He was previously director, album promotion for United Artists.

Vienneau Heads Polydor Nashville a&r — Country music producer Jim Vienneau named director of a&r, Nashville for Polydor/MGM. He was formerly director of 20th Century Records' Nashville office and produced such country artists as Conway Twitty, Mel Tillis and Hank Williams Jr. when, before his 20th Century position, he ran MGM's Nashville operation. He originally produced Twitty's "It's Only Make Believe" for MGM.

Flood To Dot Promo Post — Chuck Flood has been named to the Nashville staff of ABC's Dot Records as progressive promotion manager. In his new position, Flood will be reporting directly to Larry Baunach, vice president in charge of promotion and creative services. Baunach said that Flood's responsibilities, in addition to station promotion, would include special projects designed to merchandise and develop the entire Dot roster. Flood will also lend his talents to improving artist relations with those entertainers who are inclined toward the progressive country style.

Keith And Holzman To Polydor Marketing — Art Keith and Mike Holzman have been named to the regional marketing staff of Polydor Incorporated. Keith, who has been appointed to the post of midwest regional marketing manager, has held marketing and sales positions in the midwest area for United Artists, Discount Records and Angel Records, where he was both sales and promotion manager. Holzman, who has been named east coast regional marketing manager, has held such marketing positions as sales manager for MRJ Distributors in NY, regional merchandising manager for the E. J. Korvettes chain and special projects manager for Capitol Records.

Zisson Appointed Buyer At Korvettes — James Zisson has been appointed to the position of buyer of records and tapes for Korvettes. He will be especially active in the area of cut-out records and tapes. Zisson, who was formerly an assistant buyer, came to Korvettes from Brown University, where he managed a retail outlet and did radio broadcasting.

Minix Named Marketing Director, Leonard — Len Minix appointed director of marketing of instrumental and choral products for the Hal Leonard Publishing Corp., Milwaukee. The appointment is part of a sales expansion by the corporation.

Prather WEA Analyst — Charles Prather named senior systems analyst, part of the newly formed WEA systems and programming group, supporting and developing the company's new computer system. He was formerly senior systems analyst for Hughes Aircraft, and will be based in Los Angeles.

UA's Intense Courtney Campaign fr 10

scene."

For his part, Courtney is naturally pleased to be with a label that demonstrates such interest and enthusiasm in his music. A pure artist in the strictest sense of the word, Courtney is well aware of the effort UA is generating on his behalf. He told **CB**, "It's a pleasure to be with a company so sincerely interested in my music. I'm confident that "First Day" will receive every chance. I feel that American labels are more into artists than British record companies. England is in a depressed state right now and that feeling permeates all levels of society. I feel fortunate to have so much energy behind me."

Courtney's own energy has been materializing in the studio and he's been working on a follow-up LP to avoid the nervousness which accompanies a highly touted debut. "After we start getting some feedback on "First Day," he said, "I'd like to come to the states and tour. I'm scheduled to do a radio promotional tour in February, but the idea of playing a venue like Carnegie Hall really appeals to me. The sound I'm looking for in concert is the same one I've produced on my album. It's a big sound and I need good acoustics to put it across."

Though Courtney said he'd like "to come farther forward" on his next LP, he candidly admits that his performance on "First Day" is "perfect." "I did what I set out to do," he emphasized. Indeed "First Day" does have several compelling points. "Don't Look Now" seems to be a consensus choice for a single incorporating some classic pop production and musical strengths, yet the tune itself is counterbalanced by lushly orchestrated ballads with provocative lyrics on the LP. It is an album best described by the word "variety." A comparison to 10cc is not totally unwarranted. In fact, Courtney

told **CB** that he'd be very interested in working with that band. "They've got a unique thing going," he added, "and I like what they do."

From the twin perspectives of artist and label, the marriage seems to be an ideal one. UA has come a long way towards establishing a forceful label identity in the contemporary market. If the label is successful in establishing Courtney as an important singer/songwriter, it will in turn open doors for other new acts like recently signed American Flyer. Entrenched artists like Paul Anka, Electric Light Orchestra, the Grateful Dead, Mandrill, and Dr. John have done a lot to bolster the label's pop identity and it is hoped that David Courtney will take another step in that direction. As Courtney said, "I'm ready for the world. This to me is the beginning."

'Alone Together' Declared Gold

LOS ANGELES — Dave Mason has been granted a gold record for his ABC/Blue Thumb LP, "Alone Together," by the RIAA. The album, originally released in April 1970, includes original tunes by Mason, backed by a band of then little-known musicians including Leon Russell, Delaney and Bonnie Bramlett, Jim Capaldi, John Simon, Jim Keltner, Jim Gordon, Chris Ethridge, Carl Radle, Rita Coolidge, Claudia Lennear and John Barbata.

In 1974 ABC Records purchased Blue Thumb Records from Gulf & Western and since that time has distributed "Alone Together."

Big 3 Stations On Playlists fr 77

tion," he said, "it's more of the feel of your individual market and your station. It depends on the time of day a lot and of course the demographics you are programming to, the people you are going after. A current hot tune would be played much more often to garner the young demographics and keep 'em and an older tune would be played bringing back a memory to keep the older audience.

KHJ has a lot of inputs into what music is being played on that station and how the music is chosen. Of course the pd and the md work together . . . and the main factors are local sales . . . singles and album sales, national charts from the trades, and tracker stations. WLS in Chicago doesn't use trackers as such, they rely more on local sales, local influence, but WABC and KHJ both mentioned that these local tracking stations in other areas of the country and trading info with other stations of their respective chains was quite helpful in making music decisions.

"Convoy" was the number one song on KHJ at the time **Cash Box** spoke to Charlie Van Dyke. He says, "It was my opinion that it was being played too often, it started to wear, even though it was the number one song. This is where the mathematical rotation cannot be followed exactly in saying that a number one song must be played once an hour, etc. The mathematical rotation is not always a solution . . . it may work on a song like "Love Will Keep Us Together" but not "Convoy," which wore right away."

KHJ experiences the disco influence in LA also. It is prevalent in the second largest city in the country. Van Dyke talked in full detail of playing long album cuts as opposed to single cuts. He has much the same philosophy as Glenn Morgan at WABC, New York. If the single is a hit, how can you go wrong by covering sometimes with the album cut. "We again won't lay it in the morning drive slot, but neither do we restrict it to certain day or night parts." **Cash Box** asked about that morning drive slot which Van Dyke does for KHJ and he said, "I think people need reassurance in the morning that someone didn't push the button overnight. I just don't play music, music, music. It's a one-on-one situation and I feel we're accomplishing great communication from the station to the audience."

So from talking to three major market rockers around the country . . . it looks

Alpha To Distrib. London In NY, NJ

NEW YORK — Alpha Distributing Corp. has been named exclusive distributor of London Records product in the New York and New Jersey areas. Currently Alpha also handled London in Connecticut, western Massachusetts and eastern New York.

The New York branch, London Records Distributing Corp. has been closed down.

"Declaration of Independent Distribution" is the title of one of the speeches at the upcoming London sales conference to be held in New York.

Rubinstein fr 7

ABC Records. The company did not release the terms of the contract.

Rubinstein, who assumed the post at ABC in January, 1975 told **CB** recently, "1976 will be our year. We're trying to develop artists as well as hits. I feel that ABC is coming into its own as a major force in the music industry."

like a consensus that rotations vary to some extent as far as number goes, but the basic philosophy is the same. The NY and LA disco influence was expected in the influence of album cut use on these rockers. In Chicago it's not so prevalent. The minds behind these radio stations are the reasons why these stations are leaders in their respective markets. Of course the music, the personalities, the contests, and all of that make up the physical framework, but the intelligent approach to making all of those entities fit together in just the right order and pattern is the real reason for the successes of these stations.

Lynyrd Skynyrd Rates MCA Push

LOS ANGELES — Lynyrd Skynyrd's MCA album "Gimme Back My Bullets" and the initial portion of the group's "America" '76 tour is receiving a major promotional push from the label according to Rick Frio, vice president in charge of marketing.

In addition to print ads appearing in trade and consumer publications, radio spots will be aimed at key markets and special promotional items have been prepared including in-store and window displays to be shipped to key dealers.

Lynyrd Skynyrd began their tour in January with concerts throughout the south before jumping to England and Scotland for five appearances in February. Upon their return to the U.S. they will continue through March and April playing Denver, Albuquerque, Tucson, San Francisco, Sacramento, Fresno, Las Vegas, Los Angeles, San Diego, Seattle, Houston, Dallas, Oklahoma City, St. Paul, Des Moines, Chicago, St. Louis and Kansas City. Additional dates are still to be confirmed.

Hayes, Warwick Tour Billing: 'Man And Woman'

LOS ANGELES — Isaac Hayes will kick off a national tour with Dionne Warwick, beginning February 17 at Chicago's Mill Run Theater. The two artists will share the stage in a ninety-minute show entitled "Man And Woman." Backing the act will be a 38-piece orchestra including Isaac Hayes' Movement; and an eight person chorus, including the Hot Buttered Soul Singers and Ms. Warwick's own trio. In addition, Isaac Hayes' conductor/arranger, Lester Snell, and Dionne Warwick's conductor/arranger, Joe Mele, will share the stage.

Both stars will be on stage at all times. The program will spotlight new material as well as each of the stars' hits and some contemporary classics that accentuate a romantic theme.

At the conclusion of the Hayes-Warwick "Man And Woman" tour, Hayes will leave for a tour of Japan, Australia and the Philippines along with his Movement, the Hot Buttered Soul Singers and Lester Snell.

Hart, WFO Pact Not Exclusive

LOS ANGELES — Bobby Hart's production/writer deal with Wes Farrell Organization is not an exclusive pact, Hart told **Cash Box**. He elaborated by saying he is free under the terms of his contract with WFO to produce and write for anyone.

Rock Island Lifts Pinball Ban — Thanks To Orma Johnson Mohr

CHICAGO — The ban on pinball machines in Rock Island, Illinois was officially lifted in mid-January of this year, as the result of a one-woman campaign waged by Rock Island operator Orma Johnson Mohr of Johnson Vending.

Just prior to the December holiday period, Ms. Mohr registered a request to



eliminate, from the city code, the prohibition of the use of pinball machines and similar devices. Opposition to the proposal was immediately expressed by the area's chief of police who strongly recommended its rejection by the city council.

Pinball machines had been outlawed in the city for about eighteen years, following an Illinois Supreme Court rul-

Kaye 'Hurricane' Tourn. On Long Island Jan. 11

BROOKLYN, N.Y. — On Sunday, January 11, the Irving Kaye Co. held its first "Hurricane" soccer tournament on Long Island, at the Island Inn in Westbury.

With only ten days' advance notice, an estimated crowd of 200 players and spectators braved heavy snow and hazardous driving conditions to participate in the event.

Total prize purse was \$150, divided among the top six teams and open doubles was the only category of play. Tournament play took place on seven Hurricane tables and Mel Kaufman of Betson Enterprises was present to lend assistance throughout play and take charge of the tables at tournament's end.

In addition to cash awards, prizes of Hurricane t-shirts and trophies were awarded to the winners. Tournament champions were: Steve Drakopoulos and Chris Vicatos of Levittown, first place; Pete Marzo and Robert Turrito of Hempstead, second place; and Jeff Brutshce and Gus Larramendi of Astoria and Jamaica Hills, third place.

The next Irving Kaye Hurricane Tournament is slated for Jan. 31 and Feb. 1 at the New York State Fairgrounds in Syracuse, with a prize purse of \$1000 being offered.

Earnings Report

CHICAGO — Interstate United Corporation today reported that despite continuing large scale unemployment, net earnings for the second fiscal quarter improved due to continued new business activity in the school and concession food service areas.

It was noted that the company's profitability continues to be affected by industrial unemployment, particularly in the automotive and steel industries, which affects many of Interstate's industrial clients. However, the expansion of the company's business in food service management for elementary and secondary schools and continued diversification providing catering at major sports arenas, stadiums, and convention

ing terming them gambling devices and the area police chief cited this ruling in his opposing arguments. Ms. Mohr, on the other hand, contended that pinball play, much like pool and foosball, is a game of skill not to be in any way construed as gambling. One of the machines was actually brought to the council chambers for demonstration.

Media support began to materialize in Ms. Mohr's favor with newspapers editorializing on the amusement aspects of the machines and disputing the contention that their installation would create gathering spots for troublesome youths.

In the ensuing period of debate, it became apparent that the city council did lean toward lifting the ban with the provision that the machines be registered and licensed on a similar scale as pool tables and jukeboxes. Ms. Mohr stated that she had no objection to the city charging a license fee for pinball machines, declaring that other cities permitting the machines were realizing significant revenue increases as a result.

By mid-January the Rock Island city council had voted to eliminate the ban on pinball machines and provide for the licensing of all flipper games.

Ironically enough, Orma Johnson Mohr actually became a working member of the coin machine industry in

1958, just about the time pinball machines were banned in the city. She had, at first hesitatingly, taken over the business upon the death of her husband, Harold. Her previous experience as an operator was just about nil, since the operation of the business had always been Harold's department, as she said, but with the encouragement of Johnson Vending's loyal staff of employees she decided to take over the company and has subsequently maintained a lucrative and well organized business.

Johnson Vending, at its origin, was predominantly a cigarette vending route. Today, although cigarette and candy machines account for a major percentage of total business, the operation is a music and games route as well. With the lifting of the ban, Ms. Mohr has already begun putting out pinball machines and has expressed her intention of increasing present stock.

During her eighteen years as an operator, Ms. Mohr has been a very active member of the industry and has served in various capacities in both the national (MOA) and local (ICMOA) trade associations. She is presently married to Leo Mohr, proprietor of the Bring 'Er In restaurant and nightclub located just outside of Rock Island. The couple will celebrate their ninth wedding anniversary on July 7 of this year.

GTB & Foosball Mfg. Meet In Atlanta, Ga.

SYRACUSE, NY — The games tournament board convened its first official business meeting on Friday and Saturday, Jan. 9 and 10, at the Omni International Hotel in Atlanta, Georgia, focusing the discussion on foosball. Present were the GTB principals headed by coordinator Millie McCarthy, and representatives of the foosball manufacturers.

The meeting was very productive, as Millie McCarthy pointed out. "It seemed the more we talked, the more there was to talk about," she said. "Since this was the first formal meeting of our group, we tried to concentrate on developing a basic format which would provide a common ground for the other segments of the industry."

She said a suggestion was made to hold a three-day tournament convention in the spring of 1977. The proposed site for the finals was Atlanta, to possibly tie in with the World of Sid & Marty Kroft amusement center which is located in that area. Its main attraction is a huge, 3-story pinball machine structure. Millie also mentioned the possibility of winding up a national championship event with a black-tie dinner and inviting sports celebrities to present the awards.

The GTB's next meeting is scheduled for February in Chicago, primarily for the pool manufacturers. The foosball people will also meet at that time to finalize some of the plans conceived at the Atlanta meeting. Millie indicated her intention to remain in Chicago for a few days to meet with the pingame manufacturers out there.

New Products From Meadows

'Flim-Flam'

SUNNYVALE, CA. — Along with the introduction of its new product line, Meadows announced the continuation of its highly successful "Flim-Flam" video cocktail table which has reportedly been in extensive demand since it was initially released by the firm. As Meadows noted, "Flim-Flam" is the longest lived game of its type and its reliability is well known throughout the industry."

The unit is a two and four player model equipped with joystick controls which allow players to cover every inch of the play field. Speed buttons are featured to alter course and speed of ball and also confuse opponents for more exciting play. As players develop skill they are



able to qualify for "expert" or "pro" paddle size, which prolongs interest and stimulates repeat play.

Model's features include eleven or fifteen point play adjustability, green tinted field borders, easy accessibility for fast servicing, separate locking cash drawer and padded vinyl base with wood grain, leak proof top.

centers have been responsible for the improvement in the second quarter.

According to IUC the company's biggest opportunities are in the educational market which is relatively untapped by food service management companies. At present the number of school district contract proposals pending, based on bid invitations, is reported to be substantially higher than at this time last year.

'CKIDZO'

SUNNYVALE, CA. — "CKIDZO," pronounced 'skid-zo,' is the latest unit in release from Meadows Games, Inc. It is built for two and four player action and designed for ease of operation. The factory describes it as a "hocker-soccey" game, geared to bogle the mind with its innovative new concepts.

Along with the highly reliable joystick controls, the multi-directional paddles



have a built-in inertia factor which, coupled with Meadows' famous speed buttons, generates frenzied player action. Visible on the monitor is an innovative attract mode, with visual indicator, which constantly changes from dark to light. The game operates on an operator adjustable timer, running two, four and eight minutes, which has a visual shading effect on the monitor throughout play to alert players to the fact that the game's end is approaching and thus stimulate play action to its peak.

Model's features also include a 19" monitor, swing away top for quick serviceability to all controls and components, separate locking cash drawer and simulated leather base with scratch resistant spill proof formica top.

Meadows reports excellent test results on the new model and very significant advance orders.

CORRECTION

We would like to correct a mistake made in last week's California Clippings. Jack Rooklyn is with Bally Manufacturing, not Valley as printed last week.

'Bombs Away'

SUNNYVALE, CA. — Another very current new release in production at the Meadows factory is a single player upright game called "Bombs Away" which, as the name implies, provides the realism and excitement of pursuing and hitting moving ships.

The plane's "bomb bay" is loaded with 15 high explosive bombs for each 25¢ play, allowing the player the option of scoring 40 points to earn a non-repeating free game or, if the first bomb is a miss, trying for the more difficult "O" score for the free game.

The bombs are dropped by pressing the bomb release button on the top panel. When the target ships are hit, they sink into the sea amid simulated explosion sound effects. If the bomb is a



miss, however, the sound effect is a splash into the ocean.

Bombs Away has a 19" monitor with multi-colored overlays, scratch resistant air-sea combat graphics with flashing explosion displays on each side of the screen, and a mar resistant wooden cabinet. Other features include swing-up top for easy access to all components and adjustments, hinged coin door, and a single key to operate the entire machine. Meadows indicated that the game does not require any adjustments in the field.

CHICAGO CHATTER

Williams Electronics Inc. executives **Sam Stern**, **Gary Stern**, **Steve Kaufman** and chief engineer **Frank Murphy** departed for London late last week to participate in the big ATE convention at Alexandria Palace, Jan. 27-29. Group will be headquartered at the Hilton out there, and arriving a few days prior to the show's opening in order to meet with overseas distributors and customers. Quite an elaborate lineup of Williams equipment — including the premier of a brand new model — will be shown in both the Alca-Electronics Ltd. and Mar-Matic Sales Ltd. displays. . . . On the home front, Williams' engineer **Leonard Nakielny** is making preparations for an upcoming two-day service school to be held during the week of Feb. 23 at the Albert Simon, Inc. premises in New York City. The sessions will be split between the products of Williams and Atari.

LEARNED FROM BOB WICK of Fascination Ltd. that the firm has just about completed its move into more spacious quarters — about three times its present size — in suburban Elk Grove. Entire operation is now housed under one roof, after occupying two locations for the past three and a half years. Bob tells us the firm's current "600 Handicap" video table is doing just beautifully and that several interesting new projects are on the drawing board. Fascination will be represented at the ATE.

BALLY MANUFACTURING CORP.'S director of marketing **Ross Scheer** was all set for his London departure last week, to attend the ATE. In our brief telephone chat he mentioned how well the factory is doing with its best selling "Bow And Arrow" 4-player and that he is looking forward to a very big 1976 for Bally!

NEW ROCK-OLA 464 MODEL PHONO — A SENSATION! **Ed Doris**, executive veepee of Rock-Ola Mfg. Corp., said the factory's been maintaining full production schedules in an effort to meet the "unprecedented demand" resulting from the various individual showings hosted by Rock-Ola distribs over the past couple of weeks. Operator response has been widespread, as Doris pointed out, prompting him to anticipate a banner year for music — and for the Rock-Ola distributor organization!

MORT LEVINSON OF National Coin returned to the frigid temperatures of Chicago this morning (26) following a nine day visit to sunny California. He'll be concentrating, for the next few days, on getting caught up with work and attending to the very big demand for games at National!

THE CHICAGO DAILY NEWS ran an excellent feature article recently on pinball machines, spotlighting their growth and popularity over the years and focusing special attention on the rapidly increasing home market for the units.

DATELINE HIALEAH: "Dyn-O-Mite," the new solid state two player pingame from Allied Leisure Ind., is presently in production at the factory, according to the firm's sales manager **Jack Pearson**. Unit is the first such model produced by Allied, as Jack said, and because it is solid state the factory tested it very extensively before scheduling shipments. "We are taking care of our distributors one at a time," Jack added, "instructing them to call us as soon as a shipment is received so that, even before a unit is uncrated, we can be on hand to conduct a service school and brief operators on the complete make-up of the machine prior to its installation on location." Jack said Dyn-O-Mite has tested out very well in such markets as Texas and Florida — and the feedback has been very encouraging!

EASTERN FLASHES

Robert Jones International (Syracuse) hosted a luncheon open house showing of the Rock-Ola 464 phonograph on Wednesday, Jan. 21 at both the Syracuse and Dedham branches. Ops attended in full force and were much impressed with the new unit, which was prominently on display along with the Rock-Ola 461 and 456 models. Reaction prompted RJ's **Jack Shawcross** to predict that 1976 would be a very good year for phono sales! The remainder of this month, and next, will be an especially busy period for the distrib, as Jack pointed out, with the upcoming Irving Kaye 'Hurricane' foosball tournament FJI is co-sponsoring all set for Jan. 31-Feb. 1 at the New York state fairgrounds in Syracuse, and the finalizing of arrangements for the February 16-17 Atari service school to be hosted by Robert Jones International and Rowe International at a yet to be designated site in Syracuse. All this plus generally brisk business activity is certainly keeping 'em all busy out there! . . . Understand that veteran operator **Jack Wilson** is retiring from coinbiz after all these years. We wish him well. . . . **Frank Ash** of Active Amusement in Philly planned a gala cocktail party, with all the trimmings, to herald the official showing of the Rock-Ola 464 phonograph. Big event was held on Jan. 14 and a huge gathering of customers and friends joined in the festivities! Active also displayed the 456 and 461 models, as well. In addition to expressing enthusiasm over the new phono, Frank made some excellent comments about Gottlieb's new "Spirit Of 76" pinball machine as being a "sensational" seller! . . . With the holiday season safely tucked away, the Westchester Operators Guild resumed its normal schedule of monthly meetings on Tuesday (13) at Pastor's in White Plains. . . . And speaking of the Guild, its veepee **Al Kress** is looking forward to an excellent business year at his Coin Machine Dist. Inc. He said he's moving a lot of games equipment and, with the kind of start he's had in '76, he expects to chalk up a banner sales year by the time the firm celebrates its first birthday this summer!

SEE
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EVERYWHERE

HOUSTON HAPPENINGS

Early this year **Harry Jones** was appointed sales representative for LE Corporation (Rock-Ola), 2700 Milam St. Harry is widely known and extremely well liked within local coin circles. We've personally dealt with him often during the past umpteen years and wish him heaps and heaps of success in his new position. . . . Since about Jan. 15, the new Rock-Ola model 464 phonograph has been on display in the salesroom of LE Corporation (Houston). No decision yet, however, about a formal preview showing for Houston area trade. . . . Nice that newlywed **Mrs. Pamela Gaenslen** has seen fit to resume her duties as receptionist at Gulf Coast Distributing Co. Would be a sizeable chore getting about in that gigantic organization without directions from Pam. Her father, **L.C. Butler**, is owner of the outfit. . . . Humorist Mark Twain said there were three kinds of liars, liars — damn liars — and statistics. Believe him. Never mess with them. One man's opinion is that **J.R. (Russ) Reeder** is doing a good job building his One Stop Record Service up to a second to none bracket. . . . **Hans Von Reydt**, of the H.A. Franz & Co. sales department, frankly admits he is well past retirement age but apparently does not plan doing so in the immediate future. Looks about same as he did 20 years ago. Hans is well known locally as well as in other southwestern states. . . . **Henry Patrick** (Vendomation Corp.) indicated that business was better than good for that rull line vending firm. . . . **Billy Rider**, owner, South Texas Music Co., is one of the hardest physical workers in these here diggings. . . . Truly a versatile fellow is **Ed Ainsworth**, owner of Ainsworth Distributing Co., 809 Stuart St., Houston. He knows the coin machine business from stem to stern, is well informed on real estate, has a memory like an elephant and is now picking up a bit of clear profit selling used records. . . . At a recent coin machine shindig conversed briefly with old time distributor **Andy Sage**, who's overall appearance belies any reference to the term "old time". . . . Also saw **Bob Davenport**, head salesman at the Houston branch of Towe International, whose asjolly and talkative as ever.

MILWAUKEE MENTIONS

Two very cold months behind us and hopefully only two more to go until the weather offers some relief. During the winter months, weather can seriously affect operators and their collections, as pointed out to us by **Jim Stansfield, Jr.** of Stansfield Vending, Inc. in LaCrosse. Jim, Jr. told us that not only do snow and ice make it more difficult to reach locations to service machines, but the ones that must be brought in for repairs have to be returned to the locations on trucks exposed to very cold temperatures. When the machines arrive at the locations it takes them quite a while to warm up — which means wasted time (and money) while the players wait for the games to warm sufficiently before play can begin. . . . Collections have remained steady at Stansfield Vending, and Jim tells us that pinball games remain one of the most dependable money makers in the business.

SPOKE WITH **Marie Pierce** of Pierce Music in Brodhead this week. Marie was somewhat under the weather when we spoke — recovering from a bout with the flu. In discussing jukebox operation, Marie said she feels it is important to know what songs are being programmed in your own specific area of the country. Not only do certain locations require special programming, but each area across the country reflects different musical tastes, and requires specific programming to suite it. A programmer must pay close attention to this, or suffer a loss on the machines.

KEEP IN MIND those gift memberships in WMMA, and if you know someone who could benefit from one — don't hesitate. Contact the WMMA office so they can present the person of your choice with one today!

DATE: LANSING, Mich. — **Ed Schultz** of E.L. Schultz Enterprises in Lansing informed us that the American Pinball Association will hold a pinball/foosball tournament on March 19-20, at Weber's Inn in Ann Arbor. This is also the site of the MOM annual conv., which will be held the same weekend. The tournament should boost attendance even higher, since those attending will receive the benefit of two attractions.

STATE ASSOCIATION CALENDAR 1976

- | | |
|--|--|
| February 6-8; South Carolina Coin Ops. Assn., annual conv., Carolina Inn, Columbia | May 7-8; Ohio Music & Amusement Assn., annual conv., Carrousel Inn, Columbus |
| February 29; No. Carolina Coin Ops. Assn. Inc., spring conv., Hyatt House, Winston-Salem | May 14-15-16; Music and Amusement Assn. (New York), annual conv., Stevensville Country Club, Swan Lake |
| March 19-20-21; Music Operators of Michigan, annual conv., Weber's Inn, Ann Arbor | July 23-24-25; Montana Coin Mach. Ops. Assn., annual conv., West Yellowstone |
| April 9-10-11; Wisconsin Music Merch. Assn., spring conv., Scotsland Resort, Oconomowoc | August 27-28-29; No. Carolina Coin Ops. Assn., annual conv., Sheraton Motel, Charlotte |

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COIN MACHINES WANTED

WE ARE ALWAYS INTERESTED IN USED AND BRAND new phonographs, pinballs, bingos, guns, arcade, kiddie rides, slot machines, etc., all makes all models. QUOTE FOB SEA VESSEL TO HOLLAND BELGIE EUROPE, SPRL, 276 AVENUE, LOIS, BRUSSELS

"WANT — all makes new and used Phonographs, Wall Boxes, T.V. Games, Air Hockey, Pool Tables, Bumper Pool Tables, Electronic Baseball games, Electronic Games, Kee Games, floor models, St. Thomas Coin Sales Inc., 669 Talbot St., St. Thomas, Ontario, Canada N5P 1C9 Canada's Oldest Established Distributor since 1927. Phone Vince Barrie, (519) 631-9550. Mail current price list if equipment now available."

WANTED — Will pay cash \$\$ for all models of new and used Bally bingo machines. Please phone Collect with prices, conditions and quantities. FOR SALE — Over 3,000 Bally slot machines, also Mills and Jennings. Bally Distributing Company, Box 6418, Reno, Nevada 89503. 323-6156.

WANTED — BALLY MULTIPLIERS WITH HOPPER, all 3-, 5-, and 65-coin models considered. Also wanted: Williams and Gottlieb 4-plr pinballs max. 3 years old HANSA MYNTAUTOMATER AB, Box 300 41, S-400 43 Gothenburg, Sweden

COIN MACHINES FOR SALE

FOR SALE, Approx. 20,000 45's from 1966 through 1975. Take all 5¢ each plus postage. Charles Zierer, P.O. Box 482, Tarpon Springs, Fla. 33589

CONVERSION CARTRIDGES — Play stereo records on Seeburg Monaural Phonos B thru 201 — No adjustments required — just plug in — eliminate sound distortion, needle skipping, excessive record wear. \$24.95 postpaid. Satisfaction guaranteed. Quantity discounts. C.A. THORP SERVI, 1520 Missouri, Oceanside, Ca. 92054.

FOR SALE: Bingos for export only. County Fairs \$800, Roller Derby \$800, Silver Sails \$800, Border Beautys \$800, Can Can \$800, Big Wheels \$700, Magic Rings \$900, Sega Grand National \$600, Chicago Rifle Gallery \$750, Super Shifters \$700, Gran Trak 10s \$900, Sega Moto Champ \$700, Key Twin Racers \$1250, TV Basketball \$700, D&P Music, 1237 Mt. Rose Ave., P.O. Box 243, York, PA 17403. Phone (717) 848-1846

100 ANTIQUE COIN MACHINES, Mills Roulette and Dice Payout machines, Old Slots, Bakers Pacers, Evans Races etc. 40 Old Counter Games, Keeney Twin Dragons, Bally Slot machines, Fantastic Hot New Counter Game. Want to buy Horoscope Ticket and Bead Vending Machines. Canadian Dist. & Mfg. Co. 1025-104 Street, North Battleford, Saskatchewan, Canada. Phone (306) 445-2989

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Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted \$6.25 CASH OR CHECK MUST ACCOMPANY ALL ORDERS FOR CLASSIFIED ADVERTISING. If cash or check is NOT enclosed with order your classified ad will be held for following issue pending receipt of your check or cash. NOTICE — \$128 Classified Advertisers (Outside USA add \$78 to your present subscription price). You are entitled to a classified ad of 40 words in each week's issue for a period of One Full Year, 52 consecutive weeks. You are allowed to change your Classified Ad each week if you so desire. All words over 40 will be billed at the rate of 25¢ per word. Please count words carefully. Be sure your Classified Ad is sent to reach New York publication office by Wednesday, 12 noon, of preceding week to appear in the following week's issue.

Classified Ads Close WEDNESDAY

Send all copy to: CASH BOX, 6565 Sunset Blvd., Hollywood, Ca. 90028

50 SEEBURG 100 selection wall boxes \$5.00 each. 50 Seeburg 160 selection wall boxes \$37.50 each. 10,000 used 45 rpm records 15¢ each. CENTRAL MUSIC CO., P.O. Box 284, 407 E. Ave., D. Killeen, Texas 76541

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Make sure your check is enclosed

Artists Of America, Decca Firm World Distribution Deal Hatcher, Lewis Confirm Split Label Pact

LOS ANGELES — Artists of America Records has taken a step forward in its finalization of a worldwide recording licensing agreement with Decca Records (England). The deal was confirmed by Sir Edward Lewis, chairman of Decca Records, Ltd., and AOA president Harley Hatcher.

Based in Los Angeles, California with branch offices in New York and Florida, AOA entered the U.S. record scene last August, with a Paul Delicato "Ice Cream Sodas, Lollipops and a Red Hot Spinning Top" single which attracted a nationwide tieup with Farrell's Ice Cream Parlour Restaurants. With former Capitol and MGM executive Gordon "Bud" Fraser heading the management of the new AOA company as executive VP, the label is distributed independently in the USA.

Decca-England will control AOA product worldwide, excluding Australia, New Zealand and the Phillipines, and will issue recordings on a split label arrangement featuring the London and AOA logos, it was confirmed by Fraser. Arrangements are now being worked out with Decca-England for the coordinated release of AOA masters on a day-and-date basis in England and other key international markets.

Following a personal meeting with companies in England, Bobby Weiss and his One World of Music Agency, global representatives of AOA Records as well as Songwriters of America, the publishing wing of AOA, negotiated with Sir Edward Lewis and W.W. Townsley of Decca, on the finalization of the AOA licensing agreement. Weiss is now working out the worldwide subpublishing deals for AOA, to be firmed shortly.

Featuring the production of Harley Hatcher plus Mike Curb (also a shareholder in AOA), and various indie producers the current talent lineup includes Paul Delicato, Robert Goulet, Sean Morton Downey, Richard Roundtree (of "Shaft" fame), Loveland, Stefan, Patrice Hart, Bluewater, Gabriel, David Allan, Brian Bal, The Muglestons, etc. AOA features product in all categories of popular music including rock, MOR, pop, c&w, soul, etc.

Decca is planning to issue the initial AOA masters prior to the end of January or by early February according to present projections. Meanwhile, the record licensing agreements for the remaining territories of Australia, New Zealand and the Phillipines will be announced shortly, following finalization by Weiss.

Elektra/Asylum Resumes Dist./Manufacturing Pact With WEA International

LONDON — Two-and-a-half years after leaving WEA, the Elektra/Asylum record label has reaffirmed a distribution/manufacturing deal with WEA. The announcement was made by Joe Smith, chairman of Elektra/Asylum and Nesuhi Ertegun, president of WEA International, and will go into effect Feb. 1. Comment-

ing on the change, Smith said: "We have had a very happy and successful working relationship with EMI Records over the past two and a half years and I would like to thank them for all they have done to strengthen Elektra/Asylum in the UK. I now look forward to re-establishing my ties with WEA and feel sure we will have a long and harmonious relationship." EMI Records will have a six-month self-off period on existing product while WEA prepares its first releases next month. WEA will handle all aspects of manufacturing, marketing, promotion and advertising, and Elektra/Asylum will be headquartered in the WEA offices on London's Oxford Street.

Aaron Copeland, Toronto Symphony

TORONTO — The Toronto Symphony Orchestra paid tribute to America's bicentennial, January 6, 7 and 9, with Aaron Copeland debuting with the TSO at Massey Hall as conductor to a program that was largely his own.

The Brooklyn born composer-conductor, now 75 years of age, led the TSO through a performance of three dances from the ballet "Rodeo" and his own third symphony; in addition, Rousset's "Suite in F Major," and Berlioz' "Chasse et Orage Les Troyens" were performed.

Opening night was taped for later broadcast by the Canadian Broadcasting Corporation.

London

Speaking at the company's end-of-year get together, Phonogram managing director Tony Morris told the staff that the company had just experienced its most successful year ever in the UK with an increase in turnover of 70%, including TV-promoted albums. "Our success has been staggering and we are right up among the leaders now. What makes it all the more rewarding is the fact that we have sacrificed nothing to achieve this success." Talking about 1976, Morris warned the staff that he expected a tough year ahead, "a lot is expected from us now, we will have to try all the harder to keep our place at the top. We must not become self-satisfied or over-confident, although we have the tools and the talent to succeed."

Fred Marks has joined Pye Records as international director, taking the place of Nick Hampton who has left to join DJM Records as business coordinator. Commenting on the move, Pye marketing director Louis Benjamin stated "naturally, we are sorry to see Nicholas go, but we will still retain links with him at his new job at DJM. We are happy to welcome Fred, who I have a personal association with over the last 15 years, since the days of Festival Records which he set up in the UK." Hampton's responsibilities at DJM will include international distribution. He takes the place of Geoff Ellis.

Canada

TORONTO — The Canadian Record Industry Association coordinated a Canadian booth at MIDEM in Cannes, France, Jan. 23-29.

Participants in the CRIA booth this year included GRT, AX, Boot, Gamma, MWC and Attic Records; in addition, Sounds Write Prod., B.C. Music of Montreal, Quality Music, Royalty Records, Franco-disque and Musique Fleur.

Columbia's Michel Pagliaro completed production on his first English language album for the label in Toronto at Phase One Studios. Commuting between his home in Montreal and Phase One, Pagliaro has produced five albums, three on spec, over three months. Band member Walter Rossi was among spec album production chores.

Capitol-EMI of Canada Ltd. has appointed Hans Klopfer to the newly created position of manufacturing manager. Previously plant manager for Columbia, Klopfer's move to Capitol assumes responsibility for installation and eventual operation of the company's multi-million dollar disk plant presently under construction on the site of the label's headquarters in Toronto.

Concert Productions International promoted ZZ Top/Downchild Blues Band in Toronto, Jan. 9; Dionne Warwick at the National Arts Centre, Ottawa, (8); Massey Hall-Toronto (9); Hamilton Place-Hamilton (17). Labelle is set for a Massey Hall date Feb. 16, and David Bowie for a one-stop in Toronto's Maple Leaf Gardens, (26).

Concept 376 is planning a number of national tours in the new year. Under consideration at present are the Electric Light Orchestra, Blood, Sweat & Tears and John Mayall.

K-Tel International (Winnipeg) has offered an initial dividend of 15 cents, payable Jan. 7 to stockholders of 1975. The announcement made at the company's annual meeting also came with an offer to buy 400,000 common shares at \$5. At present 3,500,000 shares are owned by president Philip Kives and other related individuals.

Quality Concludes Four Distribution Agreements Murray, Proud, Kangi Records, Interdisk

TORONTO — Quality Records Ltd. have recently concluded four distribution pacts in Canada for product by Bruce Murray, David Proud, Kangi Records and Interdisk.

The Murray agreement, announced by Quality president George Struth, calls for exclusive distribution rights in Canada over a three-year period, with initial release on a premiere album for the brother of Anne Murray expected shortly. Jointly approving the deal were George Struth and Leonard T. Rambeau, president of Balmur Ltd.

Interdisk of Quebec bows with two releases immediately by artists Monique Rousseau and Richard Huet, with a third

single by Dianne Marchel expected shortly.

Signing with Quality for Interdisk was Antonio Carlos Ferreira, president of the company.

Hank Kushmier, president of Kangi Records, was present with Bob Morten, Quality president, for the pact between the two companies and initial release calls for an album by Tim Daniels, already a strong artist on the radio front with three recent single successes.

David Proud has signed with Quality for a one-shot single distributed on his own Chariot label. A native of Vancouver, the single title is "Then Morning Came/You Are A Song of Love."

Belgium

French singer Joe Dassin will perform in Gent and Antwerp sometime next month. Joe had an enormous summer hit with "L'ete Indien" (Indian Summer). CBS has just released Dassin's new album, from which the new single, "Et Si Tu N'Existais Pas" is taken. Joe plans to conclude his tour in March.

Kayak, one of Holland's best progressive bands, has signed a recording contract with Phonogram

After being in the British top 30 for several weeks, "Let's Twist Again" has been re-released in Belgium and immediately chosen as record of the week on several radio stations in Belgium and Holland. A cover version by John Asher doesn't beat Chubby Checker's original, though — Twist-mania is coming back and C.C. is still King after 15 years.

Tammy Wynette and Freddy Fender mark the return of country music to the charts here. Dutch country bands Tumbleweeds and Sommerset are picking up popularity. A new compilation album of twenty-two country songs is being promoted over television, as released by the Arcade label.

Caution, Optimism Keys To Japanese Disk Year, 1976



TOKYO — Takami Shobochi, president of the Japan Phonogram Record Association (JPRA), has disclosed his views on the prospects of 1976, pointing out that preparation should be made for another year of severe conditions similar to last year. Shobochi expressed himself at a New Year's party held at Tokyo's Kayikan Hall Jan. 9 in conjunction with the JPRA, attended by the executive core of the Japanese music industry.

According to Shobochi, Japan has not fully recovered from the 1975 economic

recession, however, most economic analysts are optimistic, expecting "return to prosperity after the middle of the year." The Phonogram executive cautioned his peers to "prepare for a bad economic condition," however, "during the months to come," and suggested that the industry "make up its mind to find ways out of the difficulties," as the Japanese output of records and tape during 1975 was almost the same as 1974.

SESAC And SGAE Reach Accord

NEW YORK — SESAC and the Sociedad General de Autores de Espana (SGAE) have reached an accord whereby SESAC will represent selected Spanish copyrights from the SGAE repertory in the US and Canada, and SGAE will continue to represent the entire SESAC repertory in Spain.

Japan

TW	LW	
1	1	Sentimental — Hiromi Iwazaki — Victor — Pub: NTV Music
2	5	Oretachinotabi — Masatoshi Nakamura — Columbia — Pub: NTV Music
3	3	Anohini Kaweritayi — Yumi Arayi — Express/Toshiba — Pub: Alpher Music
4	7	Memayi — Keyi Ogura — Polydor — Pub: Kitty Music
5	4	Katamuyita Michishirube — Akira Fuse — King — Pub: Watanabe Music
6	6	Yureteru Watashi — Junko Sakurada — Victor — Pub: Sun Music
7	2	Ichigohakushowo Mooichido — Banban — CBS-Sony — Pub: JCM
8	—	Shikuramen No Kaori — Akira Fuse — King — Pub: Watanabe Music
9	8	Aozora Hitorikiri — Yoosuyi Inouye — For Life — Pub: Nakayoshi Group
10	20	Nagoriyuki — Iruka — Panamu/Crown — Pub: Crown MP
11	—	Shiroyi Yakusoku — Momoe Yamaguchi — CBS-Sony — Pub: Tokyo Music
12	9	Guzu — Naoko Ken — Canyon — Pub: Nichion
13	11	Nakanoshima Bruce — Cool Five — RCA/Victor — Pub: Uchiyamada Music
14	—	Otootoyo — Yasuko Nayito — Columbia — Pub: JCM
15	—	Bye Bye Baby — Hiromi Goh — CBS-Sony — Pub: Toshiba Music
16	15	Aiga Subete — Stylistics — Abco/Victor — Sub Pub: Victor Music
17	12	Anatani Tsukushimasu — Aki Yashiro — Teichiku — Pub: JCM, Roppongi Music
18	10	Utsukushiya Ai No Kakera — Goro Noguchi — Polydor — Pub: Fuji Music
19	—	Fuyunohino Kawerimichi — Agnes Chan — Warner-Pioneer — Pub: Watanabe Music
20	—	That's The Way — KC & Sunshine Band — RVC — Sub Pub: Victor Music

TOP TEN LPs

- Akira Fuse Best Album** — Katamuyita Michishirube — King
- Hookoo** — Keyi Ogura — Polydor
- Cobalt Hour** — Yumi Arayi — Toshiba
- Yumeobito** — Keyi Ogura — Polydor
- Romantic Concert** — Hiromi Iwazaki — Victor
- Koorino Sekayi** — Yoosuyi Inouye — Polydor
- Good Pages** — Yoosuyi Inouye — Polydor
- Misurimu** — Yumi Arayi — Toshiba
- For Ever** — Kaguya Hime — Crown
- Biba Seventeen** — Junko Sakurada Recital 2 — Victor

FM ANALYSIS fr. 81

KDKB-FM — PHOENIX
Linda Thompson

- Thoroughbred — Carole King — Ode
- Short Cut, Draw Blood — Jim Capaldi — Island
- If The Shoe Fits — Pure Prairie League — RCA
- Outlaws — Jennings/Colter/Nelson/Glazer — RCA
- Release — Henry Gross — Lifesong
- Hurricane — Bob Dylan — Col
- Gloria — Patti Smith — Arista
- Talk To Me, Mendocino — Kate and Anna McGarrigle — WB
- Fooled Around And Fell In Love — Elvin Bishop — Capricorn
- Rhythm Of The Road — Michael Murphey — Epic

WBAB-FM — BABYLON, NEW YORK
Bernie Bernard

- Coney Island Baby — Lou Reed — RCA
- Native Sons — Loggins/Messina — Col.
- Sandman — Nilsson — RCA
- Wailers, Live — Wailers — Island
- Goodbye Pop — National Lampoon — Epic
- Short Cut, Draw Blood — Jim Capaldi — Island
- If The Shoe Fits — Pure Prairie League — RCA
- Look Into The Future — Journey — Elektra
- Best Of — Tom Rush — Col.
- Release — Henry Gross — Lifesong
- G.T. Moore — G.T. Moore — Mercury
- Thoroughbred — Carole King — Ode
- First Day — David Courtney — UA
- Station To Station — David Bowie — RCA
- Buckets Of Rain — Bette Midler — Atlantic
- Wishing You Were Here — Pink Floyd — Col.
- Bohemian Rhapsody — Queen — Elektra
- Hot Jellyroll Blues — Hot Tuna — Grunt
- Frampton Comes Alive (entire LP) — Peter Frampton — A&M
- Ambrosia — Carole King — Ode
- Crazy Feeling — Lou Reed — RCA
- Come On Lady Blue — Michel Polnareff — Atlantic

WMMR-FM — PHILADELPHIA
Paul Fuhr

- Mustard — Roy Wood — UA
- First Day — David Courtney — UA
- Coney Island Baby — Lou Reed — RCA
- Songs For The New Depression — Bette Midler — Atlantic
- Native Sons — Loggins/Messina — Col.
- Thoroughbred — Carole King — Ode
- Mandalaband — Mandalaband — Chrysalis
- Kate And Anna McGarrigle — Kate and Anna McGarrigle — WB
- Desire (entire LP) — Bob Dylan — Col.
- Frampton Comes Alive (entire LP) — Peter Frampton — A&M
- Barry Lyndon Soundtrack (entire LP) — WB
- Teaser (entire LP) — Tommy Bolin — Nipper
- Aftertones (entire LP) — Janis Ian — Col.
- Eric Carmen (entire LP) — Eric Carmen — Arista
- Kayak (entire LP) — Kayak — Janus
- Ego Is Not A Dirty Word (entire LP) — Skyhooks — Mercury
- — (None)

KPFT-FM — HOUSTON
Bruce Litvin

- Music You All — Cannonball Adderley — Capitol
- Mustard — Roy Wood — UA
- There Comes A Time — Gil Evans — RCA
- David Pomeranz — David Pomeranz — Arista
- First Day — David Courtney — UA
- Fly To The Rainbow — Scorpions — RCA
- Goodbye Pop — National Lampoon — Epic
- Promised Love — Bill Labounty — 20th Century
- Sandman — Nilsson — RCA
- Romance Dance — Little Feat — WB
- Work While It's Day — Houston Interdenominational Choir, Rev. Eugene Williams — ABC-Songbird
- I Am The Joker — Randy Pie — Polydor
- Goodbye Love — Jim Capaldi — Island
- Hand That Rocks The Cradle — Jessi Colter — Cap.
- Strangers In The Night — Bette Midler — Atlantic
- Lincoln Road — Henry Gross — Lifesong
- Crazy Feeling — Lou Reed — RCA
- Along For The Ride — Shawne Jackson — RCA
- Handcuffs — Parliaments — Casablanca

WZMF-FM — MILWAUKEE
Jim Roberts

- Frampton Comes Alive — Peter Frampton — A&M
- I Love The Blues — George Duke — BASF
- Thoroughbred — Carole King — Ode
- Sunburst Finish — BeBop Deluxe — Harvest
- Nobody To Dream — Sigmund Snopek III — Couth Youth
- Songs For The New Depression — Bette Midler — Atlantic
- Paris — Capitol
- My Best Friend/Death On Two Legs — Queen — Elektra
- Rock And Roll All Night/Strutter/Hotter Than Hell/Firehouse — Kiss — Casablanca
- Love Is The Drug/Both Ends Burning — Roxy Music — Atlantic
- Slow Ride/Fool For The City — Foghat — Bearsville
- It Takes A Woman's Love — Kansas — Kirshner
- Icarus — Two Cents Worth — Kirshner
- Release — Henry Gross (entire LP) — Lifesong
- My Best Friend — Queen — Elektra

WBX-FM — DETROIT
Bob Burch

- Rainbow Rider — Mike Harrison — Island
- Look Into The Future — Journey — Elektra
- Station To Station — David Bowie — RCA
- Coney Island Baby — Lou Reed — RCA
- Short Cut, Draw Blood — Jim Capaldi — Island
- Release — Henry Gross — Lifesong
- Thoroughbred — Carole King — Ode
- First Day — David Courtney — UA
- Michel Polnareff — Michel Polnareff — Atlantic
- You Know What I Mean — Speedy Keen — Island
- Frampton Comes Alive (entire LP) — Peter Frampton — A&M
- Desire (entire LP) — Bob Dylan — Col.
- A Night At The Opera (entire LP) — Queen — Elektra
- Stranglehold — Ted Nugent — Epic
- Fish Out Of Water (entire LP) — Chris Squire — Atlantic
- Shannon — Henry Gross — Lifesong
- Jesus For Tonight — Michel Polnareff — Atlantic

Great Britain

TW	LW	
1	1	Bohemian Rhapsody — Queen — EMI — Feldman
2	4	Let's Twist Again uThe Twist — Chubby Checker — London — Carlin
3	2	The Trail Of The Lonesome Pine — Laurel & Hardy — UA — F.D.&H.
4	6	I Believe In Father Christmas — Greg Lake — Manticore
5	10	Happy To Be On An Island — Demis Roussos — Philips — EMI
6	11	Golden Years — David Bowie — RCA — EMI
7	3	You Sexy Thing — Hot Chocolate — Rak — Chocolate/Rak
8	14	Can I Take You Home — Drifters — Bell — Cookaway/B. Mason
9	16	It's Gonna Be A Cold Christmas — Dana — GTO — TocToc uCookaway
10	5	Na Na Is The Saddest Word — Stylistics — Avco — Cyril Shane
11	9	Money Honey — Bay City Rollers — Bell — Bay City Music
12	15	Art For Art's Sake — 10 cc — Mercury — St. Anne's
13	8	Show Me You're A Woman — Mud — Private Stock — Utopia/DJM
14	17	Wide Eyed And Legless — Andy Fairweather Low — A&M — Rondor
15	—	Glass Of Champagne — Sailor — CBS — Chappell
16	—	If I Could — David Essex — CBS — April/Rock On
17	7	All Around My Hat — Steeleye Span — Chrysalis — Steeleye
18	—	Mama Mia — Abba — Epic — Bocu
19	—	Do The Bus Stop — Fatback Band — Polydor — Burlington
20	—	King Of The Kops — Billy Howard — Penny Farthing — Burlington

TOP TWENTY LPs

- A Night At The Opera** — Queen — EMI
- Make The Party Last** — James Last — Polydor
- Ommadawn** — Mike Oldfield — Virgin
- 40 Greatest Hits** — Perry Como — K-Tel
- Wouldn't You Like It** — Bay City Rollers — Bell
- Atlantic Crossing** — Rod Stewart — Warner Bros.
- 24 Original Hits** — Drifters — Atlantic
- Peters & Lee Favourites** — Philips
- 40 Golden Greats** — Jim Reeves — Arcade
- All Around My Hat** — Steeleye Span — Chrysalis
- Shaved Fish** — John Lennon — Apple
- Rolled Gold** — Rolling Stones — Decca
- Motown Gold** — Various Artists — Tamla Motown
- All The Fun Of The Fair** — David Essex — CBS
- Get Right Intae Him** — Billy Connolly — Polydor
- Siren** — Roxy Music — Island Music
- Barry White's Greatest Hits** — 20th Century
- The Best Of The Stylistics** — Avco
- Breakaway** — Art Garfunkel — CBS
- Greatest Hits Of Walt Disney** — Various Artists — Ronco

Australia

TW	LW	
1	4	Matter Of Time/Only One You — Sherbert — Razzle — Infinity
2	1	Sailing — Rod Stewart — Islands — Warner Bros.
3	6	Jump In My Car — Ted Mulry — Albert — Albert
4	3	Mama Mia — Abba — Mogull — RCA
5	2	Feelings — Morris Albert — RCA — RCA
6	9	S.O.S. — Abba — Polar Music — RCA
7	5	Paloma Blanca — George Baker Selection — Biem — Reprise
8	—	Million Dollar Riff — Skyhooks — N.S. — Mushroom
9	7	Denim Or Lace — Marty Rhone — Leeds Music — M7
10	8	Island Girl — Elton John — Leeds Music — DJM

TOP FIVE LPs

- Windsong** — John Denver — RCA
- Welcome To My Nightmare** — Alice Cooper — Anchor
- Abba** — Abba — RCA
- Betty Blockbuster Follies** — Reg Livermore — Festival
- Wish You Were Here** — Pink Floyd — CBS

Italy

TW	LW	
1	2	La Tartaruga — B. Lauzi — Numero 1 — Num. 1/Suv. Zerb.
2	1	Profondo Rosso — Goblin — Cinevox — Bixio
3	4	Lilly — A. Venditti — IT — RCA
4	3	The Hustle — Van McCoy — Avco — Ricordi
5	6	Il Maestro Di Violino — D. Modugno — Carosello — Curci
6	10	Pagliaccio — Alunni del sole — P.A. — Edit. Ass.
7	8	Tre Campane — Schola Cantorum
8	9	Foot Stompin' Music — H. Bohannon — CBS — Melodi
9	7	Bella Dentro — P. Frescura — RCA — RCA
10	—	Gamma — E. Simonetti Orchestra

TOP TEN LPs

- Wish You Were Here** — Pink Floyd — EMI
- Lilly** — A. Venditti — IT
- Profondo Rosso** — Goblin — Cinevox
- Rimmel** — F. De Gregori — RCA
- XXI Raccolta** — F. Papetti — Durium
- Disco Baby** — Van McCoy — Avco
- Mina Canta Lucio** — Mina — PDU
- L'Alba** — R. Coccianta — RCA
- Sabato Pomeriggio** — C. Baglioni — RCA
- Chocolate King** — Premiata Forneria Marconi — RCA

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Feb. 1	Buffalo/War Memorial	March 2	Birmingham/Memorial Aud.
2	Canton/Municipal Aud.	3	Memphis/Mid-South Coliseum
5	St. Louis/Keil Aud.	4	Knoxville/Civic Center
6	Kansas City, Kansas/Kemper Arena	5	Columbia, S.C./Carolina Coliseum
7	Nashville/Municipal Aud.	7	Greensboro/Coliseum
8	Cincinnati/Riverfront Coliseum	9	Columbus/Memorial
10	Columbus, Ohio/Vets Memorial Aud.	11	Dalton, Ala./Civic Center
11	Saginaw, Michigan/IMA Auditorium	12	Huntsville/Von Braun
13	Pittsburgh/Civic Arena	13	New Orleans/Municipal Aud.
15	Detroit/Cobol Arena	16	Macon/Civic Center
16	Toledo, Ohio/Sports Arena	17	Savannah
19	Milwaukee/Convention Center	19	Hampton Rhodes, Va./Scope
20	Chicago	21	Richmond, Va./Richmond Coliseum
21	Chicago/Auditorium Theatre	22	Roanoke, Va./Civic Center
22	Indianapolis/Civic Center	26	Rochester, N.Y./War Memorial
23	Louisville/Louisville Gardens	28	Syracuse, N.Y./War Memorial
25	Little Rock/Barton Coliseum	April 3	Baltimore/Civic Center
26	Dallas/Moddy Coliseum	4	Philadelphia/Spectrum
27	San Antonio/Civic Auditorium		
28	Shreveport, La./Hersch Memorial		
29	Houston/Hofheniz Pavilion		



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The Commodores - On Motown Records and Tapes

CASH BOX TOP 100 ALBUMS

	1/24		1/24		1/24
1	GRATITUDE EARTH, WIND & FIRE (Col. PG 33694)	2	34	TIMES OF YOUR LIFE PAUL ANKA (UA LA 569G)	36
2	CHICAGO'S GREATEST HITS (Columbia PC 33900)	1	35	ONE OF THESE NIGHTS EAGLES (Asylum 7E-1039)	29
3	STILL CRAZY AFTER ALL THESE YEARS PAUL SIMON (Columbia PC 33540)	4	36	TOYS IN THE ATTIC AEROSMITH (Columbia PC 33479)	45
4	DESIRE BOB DYLAN (Columbia PC 33893)	27	37	SEALS & CROFTS' GREATEST HITS (Warner Bros. BS 2886)	31
5	HELEN REDDY'S GREATEST HITS (Capitol ST 11467)	6	38	HONEY THE OHIO PLAYERS (Mercury SRM 1-1038)	32
6	HISTORY - AMERICA'S GREATEST HITS AMERICA (Warner Bros. BS 2894)	3	39	CITY OF ANGELS THE MIRACLES (Tamla T6-339S1)	44
7	TRYIN' TO GET THE FEELING BARRY MANILOW (Arista 4060)	9	40	THE HUNGRY YEARS NEIL SEDAKA (MCA/Rocket PIG 2157)	37
8	WINDSONG JOHN DENVER (RCA APL 1-1183)	5	41	ZUMA NEIL YOUNG (Warner Bros. MS 2242)	34
9	ALIVE KISS (Casablanca NBLP 7020)	12	42	SIREN ROXY MUSIC (Atco 36-127)	42
10	ROCK OF THE WESTIES ELTON JOHN (MCA 2163)	7	43	STORY THE FOUR SEASONS (Private Stock PS 7000)	39
11	THE HISSING OF SUMMER LAWNS JONI MITCHELL (Asylum 7E-1051)	8	44	MAIN COURSE BEE GEES (RSO SO 4807)	47
12	KC AND THE SUNSHINE BAND (TK 603)	10	45	AFTERTONES JANIS IAN (Columbia PC 33919)	89
13	RED OCTOPUS JEFFERSON STARSHIP (Grunt BFL 1-099) (Dist. RCA)	11	46	ERIC CARMEN (Arista AL 4057)	53
14	BAY CITY ROLLERS (Arista AL 4049)	15	47	MOVIN' ON COMMODORES (Motown M6-848S1)	48
15	HEAD ON BACHMAN-TURNER OVERDRIVE (Mercury SRM 11067)	17	48	GORD'S GOLD GORDON LIGHTFOOT (Warner Bros. BS 2237)	43
16	BLACK BEAR ROAD C.W. McCall (MGM 5008)	18	49	DESOLATION BLVD. SWEET (Capitol ST 11395)	52
17	THE BEST OF CARLY SIMON (Elektra 7E-1048)	16	50	LOVE WILL KEEP US TOGETHER THE CAPTAIN & TENNILLE (A&M 3505)	49
18	A NIGHT AT THE OPERA QUEEN (Elektra 7E-1053)	23	51	SWANS AGAINST THE SUN MICHAEL MURPHEY (Epic PE 33851)	51
19	FAMILY REUNION THE O'JAYS (Phila. Int'l. PZ 33807)	13	52	LIVE STEPHEN STILLS (Atlantic SD 18156)	57
20	LOVE TO LOVE YOU BABY DONNA SUMMER (Oasis OCLP 500)	20	53	SAVE ME SILVER CONVENTION (Midland Int'l. BKL 11-1129) (Dist. RCA)	41
21	RUFUS FEATURING CHAKA KHAN RUFUS (ABC ABCD 909)	21	54	HOUSE PARTY THE TEMPTATIONS (Gordy G6-973S1)	50
22	FACE THE MUSIC ELECTRIC LIGHT ORCHESTRA (UA LA 546-G)	26	55	JOHN DENVER'S GREATEST HITS (RCA CPL 1-0374)	56
23	BREAKAWAY ART GARFUNKEL (Columbia PC 33700)	14	56	HORSES PATTI SMITH (Arista AL 4060)	61
24	FLEETWOOD MAC (Warner Bros. MS 2225)	25	57	RHINESTONE COWBOY GLEN CAMPBELL (Capitol 11430)	55
25	MAHOGANY ORIGINAL SOUNDTRACK FEATURING DIANA ROSS (Motown M6-858S1)	19	58	BEGINNINGS STEVE HOWE (Atlantic SD 18154)	59
26	THE WHO BY NUMBERS THE WHO (MCA 2161)	22	59	CRISIS? WHAT CRISIS? SUPERTRAMP (A&M 4560)	60
27	WAKE UP EVERYBODY HAROLD MELVIN & THE BLUENOTES (Phila. Int'l. PZ 33808)	28	60	HOT CHOCOLATE (Big Tree BT 89512)	64
28	M.U. THE BEST OF JETHRO TULL (Chrysalis CHR 1074)	46	61	ELTON JOHN'S GREATEST HITS (MCA 2128)	67
29	NORTHERN LIGHTS - SOUTHERN CROSS THE BAND (Capitol ST 11440)	30	62	RATTLESNAKE OHIO PLAYERS (Westbound W211)	69
30	NUMBERS CAT STEVENS (A&M SP 4555)	24	63	BLAST FROM YOUR PAST RINGO STARR (Apple SW 3422)	40
31	SPINNERS LIVE (Atlantic SD 2-910)	35	64	SCHOOL BOYS IN DISGRACE THE KINKS (RCA LPL 15102)	65
32	WHO I AM DAVID RUFFIN (Motown M6-849S1)	38	65	THE ROAD GOES ON FOREVER THE ALLMAN BROTHERS BAND (Capricorn 2CP 0164)	54
33	WISH YOU WERE HERE PINK FLOYD (Columbia PC 33453)	33	66	WHO LOVES YOU THE FOUR SEASONS (Warner Bros./Curb BS 2900)	58
			67	SONGS FOR THE NEW DEPRESSION BETTE MIDLER (Atlantic SD 18155)	
			68	CAPTAIN FANTASTIC AND THE BROWN DIRT COWBOY ELTON JOHN (MCA 2142)	71
			69	NEW YORK CONNECTION TOM SCOTT (Ode SP 77033)	76
			70	PRISONER IN DISGUISE LINDA RONSTADT (Asylum 7E 1045)	72
			71	THE DREAM WEAVER GARY WRIGHT (Warner Bros. BS 2868)	84
			72	NATIVE SONS LOGGINS & MESSINA (Columbia PC 33578)	-
			73	PLACES AND SPACES DONALD BYRD (Blue Note BNLA 549-G) (Dist. U.A.)	75
			74	FOOL FOR THE CITY FOGHAT (Bearsville 6959)	77
			75	FEELS SO GOOD GROVER WASHINGTON, JR. (Kudu KU 24S1)	73
			76	BARRY WHITE'S GREATEST HITS (20th Century 493)	62
			77	BORN TO RUN BRUCE SPRINGSTEEN (Columbia PC 33795)	70
			78	CITY LIFE THE BLACKBYRDS (Fantasy F9490)	80
			79	PHILADELPHIA FREEDOM MFSB (Phila. Int'l. PZ 33845)	74
			80	CLEARLY LOVE OLIVIA NEWTON-JOHN (MCA 2148)	81
			81	FRAMPTON COMES LIVE (A&M SP 3703)	-
			82	MASQUE KANSAS (Kirshner PZ e3806) (Dist. Epic)	90
			83	WIND ON THE WATER DAVID CROSBY/GRAHAM NASH (ABC ABCD 902)	63
			84	SKY HIGH JIGSAW (Chelsea CHL 509)	87
			85	THE FACES I'VE BEEN JIM CROCE (Lifesong LS 900)	82
			86	ELITE HOTEL EMMYLOU HARRIS (Warner Bros. MS 2236)	135
			87	LAZY AFTERNOON BARBRA STREISAND (Columbia PC 33815)	85
			88	INSEPARABLE NATALIE COLE (Capitol 11429)	92
			89	BORN TO DIE GRAND FUNK RAILROAD (Capitol ST 11482)	-
			90	HAIR OF THE DOG NAZARETH (A&M SP 4511)	134
			91	FANDANGO ZZ TOP (London PS 656)	88
			92	AN EVENING WITH WALLY LONDO FEATURING BILL SLASZO GEORGE CARLIN (Little David LD 1008)	68
			93	BEFORE THE NEXT TEARDROP FALLS FREDDY FENDER (ABC/Dot 2020)	98
			94	SIMON & GARFUNKEL'S GREATEST HITS (Col. PC 31350)	83
			95	LET'S DO IT AGAIN THE STAPLE SINGERS (Curton CU 5005)	66
			96	SEDAKA'S BACK NEIL SEDAKA (Rocket 463) (Dist. MCA)	91
			97	PHOTOGRAPHS AND MEMORIES, HIS GREATEST HITS JIM CROCE (ABC ABCD 835)	93
			98	COME TASTE THE BAND DEEP PURPLE (Warner Bros. PR 2995)	78
			99	RED HEADED STRANGER WILLIE NELSON (Columbia KC 33482)	100
			100	DIAMONDS & RUST JOHN CAZZI (A&M SP 4527)	84

Cash Box Top Albums/101 to 200

101	YOU GOTTA WASH YOUR ASS REDD FOX (Atlantic SD 18157)	1/24	135	AN EVENING WITH JOHN DENVER (RCA CPL 2-0764)	1/24	167	BEAST FROM THE EAST MANDRILL (United Artists UA 577-G)	1/24
102	FRANKIE VALLI GOLD (Private Stock PS 2001)	104	136	SEARCHIN' FOR A RAINBOW MARSHALL TUCKER (Capricorn CP 1031)	138	168	MAKING MUSIC BILL WITHERS (Columbia PC 33704)	146
103	TEASER TOMMY BOLIN (Nemperor NE 436)	105	137	FISH OUT OF WATER CHRIS SQUIRE (Atlantic SD 18159)	157	169	SHAME ON THE WORLD THE MAIN INGREDIENT (RCA APL 1-1003)	174
104	YOU ARETHA FRANKLIN (Atlantic SD 18151)	79	138	THAT'S THE WAY OF THE WORLD EARTH, WIND & FIRE (Columbia PC 33280)	139	170	HISTORY OF BRITISH ROCK VOLUME 3 (SIRE Sash 3u12/2)	173
105	DARK SIDE OF THE MOON PINK FLOYD (Capitol 11163)	110	139	BETWEEN THE LINES JANIŞ IAN (Columbia PC 33394)	136	171	BAD LUCK ATLANTA DISCO BAND (Ariola America ST 10004)	184
106	INSIDE KENNY RANKIN (Little David LD 10p9)	113	140	MIDNIGHT LIGHTNING JIMI HENDRIX (Warner Bros. MS 2229)	106	172	THE HOMECOMING HAGOOD HARDY (Capitol ST 11468)	176
107	THE SALSOUL ORCHESTRA (Salsoul SZS 55p1)	115	141	MR. JAWS DICKIE GOODMAN (Cash DR 6000)	116	173	OWL CREEK INCIDENT PRELUDE (Pye 12120)	175
108	BACK HOME AGAIN JOHN DENVER (RCA CPL 1-0548)	101	142	TOGETHER ANNE MURRAY (Capitol ST 11443)	125	174	TRACK OF THE CAT DIONNE WARWICK (Warner Bros. BS 2893)	170
109	OUR DAY WILL COME FRANKIE VALLI (Private Stock PD 2006)	86	143	SOLID SILVER QUICKSILVER MESSENGER SERVICE (Capitol ST 11462)	108	175	PICK OF THE LITTER SPINNERS (Atlantic SD 18141)	166
110	THE HEAT IS ON THE ISLEY BROTHERS (T-Neck PZ 33536)	97	144	PRESSURE SENSITIVE RONNIE LAWS (Blue Note BN-UA 452-G)	112	176	TRIDENT McCOY TYNER (Milestone 9063)	178
111	BELLAVIA CHUCK MANGIONE (A&M SP 4557)	99	145	THE VERY BEST OF RAY STEVENS (Barnaby BR 6018)	147	177	GET YOUR WINGS AEROSMITH (Columbia PC 32847)	—
112	CAT STEVENS' GREATEST HITS (A&M 4519)	117	146	MAN-CHILD HERBIE HANCOCK (Columbia PC 33812)	111	178	MUSIC FROM THE SOUNDTRACK OF BARRY LYNDON (Warner Bros. BS 2903)	—
113	MUSIC MAESTRO PLEASE LOVE UNLIMITED ORCHESTRA (20th Century T480)	126	147	TOUCH JOHN KLEMMER (ABC ABCD 922)	150	179	BRASS CONSTRUCTION (UA LA 545-G)	—
114	ATLANTIC CROSSING ROD STEWART (Warner Bros. BS 2875)	114	148	AROUND THE WORLD LIVE IN CONCERT THE OSMONDS (MGM M3 JB-5012)	149	180	THE BOBBY VINTON SHOW (ABC ABCD 924)	181
115	DAWN'S GREATEST HITS TONY ORLANDO & DAWN (Arista AL 40r5)	123	149	ARE YOU READY FOR FREDDY FREDDY FENDER (ABC/Dot DOSD 2044)	142	181	DARYL HALL & JOHN OATES (RCA APL 1-1144)	183
116	TIME FOR ANOTHER ACE (Anchor ANCL 2013)	118	150	LED ZEPPELIN IV (Atlantic SD 7208)	145	182	THE CHIEFTAINS (Island ILPS 9334)	198
117	EQUINOX STYX (A&M SP 4559)	121	151	WHO'S TO BLESS AND WHO'S TO BLAME KRIS KRISTOFFERSON (Monument PZ 33379)	151	183	ROYAL BED BOUNCER KAYAK (Janus JXS 7023)	185
118	IS IT SOMETHING I SAID RICHARD PRYOR (Warner Bros. MS 2227)	119	152	DANCE YOUR TROUBLES AWAY ARCHIE BELL & THE DRELLS (TSOP PZ 33844)	160	184	DRAMA V THE DRAMATICS (ABC ABCD 916)	197
119	STRUTTIN' MY STUFF ELVIN BISHOP (Capricorn CP 0165)	131	153	DAN HILL (20th Century T500)	154	185	DON CORNELIUS PRESENTS THE SOUL TRAIN GANG (Soul Train Records BVL 1-1287) (Dist: RCA)	187
120	FEELINGS JOHNNY MATHIS (Columbia PC 33887)	122	154	OMMADAWN MIKE OLDFIELD (Virgin PZ 33913)	155	186	I LOVE THE BLUES, SHE HEARD MY CRY GEORGE DUKE (MPS/BASF MC 25671)	190
121	JOURNEY TO LOVE STANLEY CLARKE (Nemperor NE 433)	103	155	FINGER LICKIN' GOOD DENNIS COFFEY (Westbound W212)	161	187	TAPESTRY CAROLE KING (Ode 77099) (Dist: A&M)	189
122	CAPTURED ANGEL DAN FOGELBERG (Full Moon/Epic PE 33499)	124	156	AEROSMITH (Columbia PC 32005)	168	188	RUSTY WIER (20th Century T-495)	194
123	FALLIN' IN LOVE HAMILTON, JOE FRANK & REYNOLDS (Playboy PB 407)	130	157	FUNKY KINGSTON TOOTS AND THE MAYTALS (Island ILPS 9330)	159	189	THAT NIGGER'S CRAZY RICHARD PRYOR (Reprise MS 2241)	191
124	X-RATED BLACK OAK ARKANSAS (MCA 2155)	127	158	THE LAST RECORD ALBUM LITTLE FEAT (Warner Brothers BS 2884)	109	190	BOHANNON (Dakar DK 76917)	192
125	BARRY MANILOW I (Arista 4007)	120	159	IT'S ONLY LOVE RITA COOLIDGE (A&M SP 4531)	137	191	PRESSURE DROP ROBERT PALMER (Island ILPS 9372)	182
126	SHAVED FISH JOHN LENNON (Apple SW 3421)	95	160	WHEN LOVE IS NEW BILLY PAUL (Phila. Int'l. PZ 33843)	158	192	CATE BROTHERS (Asylum 7E 1050)	143
127	DISCO CONNECTION ISAAC HAYES MOVEMENT (Hot Buttered Soul ABCD 923)	140	161	WHY CAN'T WE BE FRIENDS WAR (United Artists LA 441-G)	163	193	MYSTIC VOYAGE ROY AYERS UBIQUITY (Polydor PD 6057)	—
128	VENUS AND MARS WINGS (Capitol SMAS 11419)	129	162	THE CAR OVER THE LAKE ALBUM OZARK MOUNTAIN DAREDEVILS (A&M SP 4549)	162	194	SHOWCASE THE SYLVERS (Capitol ST 11465)	—
129	HE'S A FRIEND EDDIE KENDRICKS (Tamla T6 343S1)	152	163	FLEETWOOD MAC IN CHICAGO (SIRE Sash 3715/2)	164	195	CATCH A FIRE BOB MARLEY & THE WAILERS (Island ILPS 9241)	188
130	ENDLESS SUMMER BEACH BOYS (Capitol ST 11307)	132	164	THE BUTTERFLY BALL & THE GRASSHOPPER FEAST ROGER GLOVER & GUESTS (UK UKL 56100) (Dist: Phonogram)	172	196	RAISING HELL THE FATBACK BAND (Event EV 6905) (Dist: Polydor)	—
131	TED NUGENT (Epic PE 33692)	133	165	2ND ANNIVERSARY GLADYS KNIGHT & THE PIPS (Budjah BDS 5639)	148	197	LIVE MUTHA BLACK OAK ARKANSAS (Atco SD 36-128)	—
132	MORRIS ALBERT (RCA APL 1-1018)	96	166	A QUIET STORM SMOKEY ROBINSON (Tamla T6-33781)	169	198	MOTHERSHIP CONNECTION PARLIAMENT (Casablanca NBLP 7022)	—
133	CRACK THE SKY (Lifesong LS 6000)	156				199	1975 — THE DUETS BRUBECK & DESMOND (Horizon 702) (Dist: A&M)	200
134	SAFETY ZONE BOBBY WOMACK (United Artists LA 544G)	144				200	SECOND CHAPTER DANNY KIRWAN (Amherst DJLPA-1)	—

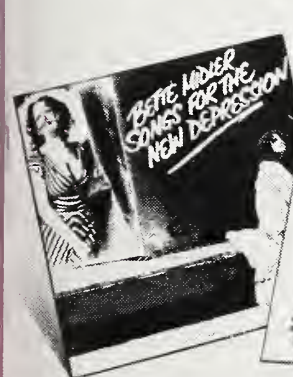
ALPHABETIZED TOP 200 ALBUMS (BY ARTIST)

Ace	116	Coffey, Dennis	155	Lightfoot, Gordon	48	Paul, Billy	160	Stewart, Rod	114	
Aerosmith	36, 156, 177	Cole, Natalie	88	Little Feat	158	Pink Floyd	33, 105	Stills, Stephen	52	
Albert, Morris	132	Commodores	47	Loggins & Messina	72	Prelude	173	Streisand, Barbra	87	
Allman Brothers	65	Coolidge, Rita	159	Love Unlimited Orchestra	113	Pryor, Richard	118, 189	Styx	117	
America	6	Crack The Sky	133	Mandrill	167	Queen	18	Summer, Donna	20	
Anka, Paul	34	Croce, Jim	85, 97	Main Ingredient	169	Quicksilver Messenger	Service	143	Supertramp	59
Atlanta Disco Band	171	Crosby, David/Nash, Graham	83	Mangione, Chuck	111	Sweet	49	Sylvers	194	
Ayers, Roy	193	Denver, John	8, 55, 108, 135	Maniow, Barry	7, 125	Temptations	54	Toots and the Maytals	157	
Bachman-Turner Overdrive	15	Dramatics	184	Marley, Bob	195	Tyner, McCoy	176	U2	102, 109	
Baez, Joan	100	Duke, George	186	Marshall Tucker Band	136	Vallie, Frankie	102, 109	Vinton, Bobby	180	
Band	29	Dylan, Bob	4	Mathis, Johnny	120	War	161	Washington, Jr., Grover	75	
Bay City Rollers	14	Eagles	35	McCall, C.W.	16	White, Barry	76	Who	26	
Beach Boys	130	Earth, Wind & Fire	1, 38	Melvin, Harold/Bluenotes	27	Wings	128	Withers, Bill	168	
Bee Gees	44	Electric Light Orchestra	22	MFSB	79	Womack, Bobby	134	Wright, Gary	71	
Bell, Archie/Drells	152	Fatback Band	196	Midler, Bette	67	Young, Neil	41	ZZ Top	91	
Bishop, Elvin	119	Fender, Freddy	93, 149	Miracles	39					
Blackbyrds	78	Fleetwood Mac	24, 163	Mitchell, Joni	51					
Black Oak Arkansas	124, 197	Foghat	74	Murphy, Michael	11					
Bohannon	190	Four Seasons	43, 66	Murray, Anne	142					
Bolin, Tommy	103	Fox, Redd	101	Nazareth	90					
Brass Construction	179	Franklin, Aretha	104	Nelson, Willie	99					
Brubeck/Desmond	199	Garfunkel, Art	23	Newton-John, Olivia	80					
Byrd, Donald	73	Glover, Roger/Guests	164	Nugent, Ted	131					
Campbell, Glen	57	Goodman, Dickie	141	Ohio Players	38, 62					
Captain & Tennille, The	50	Grand Funk Railroad	89	O'Jays	19					
Carlin, George	92	Hall, Daryl/Oates, John	181	Oldfield, Mike	154					
Carmen, Eric	46	Hamilton, Joe Frank & Reynolds	123	Orlando, Tony & Dawn	115					
Cate Brothers	192			Osmonds	148					
Chicago	2			Ozark Mtn Daredevils	162					
Chieftains	182			Palmer, Robert	191					
Clarke, Stanley	121			Parliament	198					

Soundtracks

Barry Lyndon	178
Mahogany	25

Atlantic/Atco celebrates the Bicentennial.

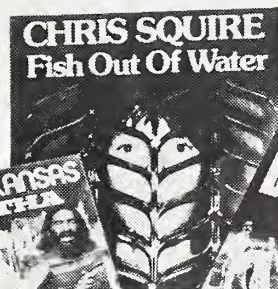


Songs For The New Depression
BETTE MIDLER
Atlantic SD 18155
Produced by Moogy Klingman



MICHEL POLNAREFF
Atlantic SD 18153
Produced by Bill Schnee, Bill Halverson,
Greg Prestopino, Michel Polnareff

Live! Mutha
BLACK OAK ARKANSAS
Atco SD 36-128
Produced by Black Oak Arkansas



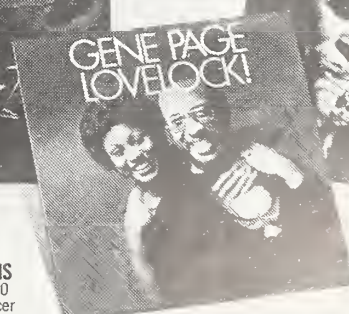
Fish Out Of Water
CHRIS SQUIRE
Atlantic SD 18159
Produced by Chris Squire



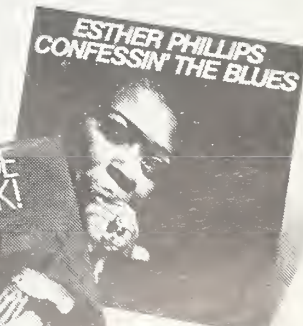
DISCO-TREK
Atlantic SD 18158



Jealousy
MAJOR HARRIS
Atlantic SD 18160
Executive Producer
WMOT Productions



LoveLock!
GENE PAGE
Atlantic SD 18161
Produced by Gene Page and Billy Page



Confessin' The Blues
ESTHER PHILLIPS
Atlantic SD 1680
Produced by Nesuhi Ertegun
and King Curtis



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