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

- **Gordon Lightfoot**
  - **Gord's Gold**
  - Includes the hits: Sundown, Carefree Highway, Looking For People If You Could Read My Mind
  - Reprise 2RS 2237

- **History – America's Greatest Hits**
  - Includes the hits: Tin Man, A Horse With No Name, Ventura Highway, Sister Golden Hair
  - Warner Bros. BS 2894

- **The Allman Brothers Band**
  - **The Road Goes On Forever: A Collection of Their Greatest Recordings**
  - Includes Ramblin' Man, Jessica, Whipping Post, Midnight Rider
  - Capricorn 2CP 0164

- **Seals & Crofts**
  - **Greatest Hits**
  - Includes the hits: Summer Breeze, Soldiers, Elephant Girl, Keepin' On (I'll Buy For You)
  - Warner Bros. BS 2886

- **Alice Cooper's Greatest Hits**
  - Includes the hits: School's Out, Elected, No More Mr Nice Guy, I'm Eighteen, Boredom Babes
  - Warner Bros. W 2803

- **M.U. – The Best of Jethro Tull**
  - **M.U. - The Best Of Jethro Tull**
  - Includes Aqualung, Living In The Past, Locomotive Breath, Bungle In The Jungle
  - Chrysalis CHR 1078

- **Jimi Hendrix**
  - **Smash Hits**
  - Includes the hits: Purple Haze, Hey Joe, Like A Rolling Stone, All Along The Watchtower
  - 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 meetings, said that the new structure will provide clearer definitions of artists and their categories.

RCA Records Profits Over 100% Over '74

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 1976 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 first 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 $334.4 million or 43 cents a share compared to $166.8 million or 21 cents in the same period in 1974. Sales and revenues rose by 9.83 percent to $3.4 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 $4.3 billion in 1974.

Glancy's comments included praise for new talent acquisition on its own labels and another distribution label 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 emergence of Jefferson Airplane/Starship, David Bowie (four gold LPs), Charley Pride (two gold LPs) and the release of "Let It Be", Gold Note label and the release of the Beatles. 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.

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 area 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-Bobbs.

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 will be 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.

Attention 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 #2 vice presidents will be in attendance.

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 "Dimensions" at #1, "Chicago's Greatest Hits" #2, Paul Simon's "Still Crazy After All These Years" #3 and "Soul Sister" #4.

Newly released on the chart is "Still Crazy" by Paul Simon, who has been on the chart for 15 weeks, in the top ten for 13 of these, with a recent resurgence coinciding with the sale of the single "Gratitude" at #1 for three weeks, and the single "50 Ways To Leave Your Lover," #14 on the pop singles chart. The "Chicago's Greatest Hits" package has been on the chart for 13 weeks, and only this week went to #2 after holding the #1 spot for seven consecutive weeks. "Soul Sister" by EWF has been charted for 9 weeks, and this is its first time in the top spot. The group also has the #9 bulbled pop single, "Sing A Song," and 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
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 that it was time that the company received some recognition for the large number of albums they were selling. The album image campaign was in full swing. Bell suddenly was in the unique position of having the number one, number two, and number 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 Dick 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 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 promote the material. This is the policy he more or less followed at Bell, along with not shipping quantities of albums where there wasn’t sufficient demand. However, two of the upcoming album releases will be out before a single. While Uttal declines to name the artists, there is an established personality new to recording and the other is a group made up of three singers and guitarists from three rock groups currently available.

Uttal says "artists with likes this, we can't miss. We follow him as a standard artist in 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 album potential of both Private Stock golds is that it does not conform to standard a&r procedure. Uttal says that he was going to be in LA for a weekend and called Bob Crewe, whom he had known for some time with Crewe was producing Mitch Ryder and his own earlier records. Uttal called Crewe, and Crewe said he had a good band, and he was going to be in LA. Crewe wanted two things. "One, I told him that I wanted a 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 album was released in October and was number one in March. Uttal subsequently acquired the Four Seasons catalog and the services of Valli’s "for about four more weeks.

When Uttal left Bell to form Private Stock, he made no attempt to take any Bell artist with him. He says that the only attorneys that had signed a Bell artist whose contract was up at the same time as Uttal’s Bell contract were the attorneys 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 I 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 "Rocks," 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 sure we could've done as well as 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."

As 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.

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 Olovations, to be released 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 GRP for "a million dollars," said Barbara Baker, vice president and general manager of All Platinum. "With guarantees, it made the overall purchase price around $2 million." she added. "I believe that GRP paid around $8 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 label 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," said 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 Chess — long a mainstay in the Robinson camp — Etta James, the Olovations 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 hopes to release two between 30 and 50 double album sets by established and unknown Chess artists. The label is bringing in personnel from Europe on a shot basis mostly, to work in the Chess archives and suggest suitable reissues.

"Everyone will still be under contract," says Ms. Baker. "For instance we have acquired some solo material from GRP that they did with Minnie Riperton that will mix and match with Minnie’s work with Rotary Connection — to appear as a double package. We have discovered a solo LP that we never issued, also material from Bo Diddley — a lot of unissued versions in the archives that we are certain will become collectors' items."

New material from Chess artists via All Platinum includes a new album by Chess — "Bad News for Black 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 Olovations lead singer songwriter, Lewis Williams is also reading his first solo album.

According to Ms. Baker the policy at Chess is to "try 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."

Mising from the Chess-All Platinum alliance is blues artist Muddy Waters who announced last week that he was signing other label pastures. Said Ms. Baker: "Other companies wanted to give the man the opportunities; we were interested in retaining our Chess contract — and we were not in the position to give him the kind of front money he wanted. It was an amicable settlement to wish him the best of luck in the future."

With regard to overseas, All Platinum, says Ms. Baker, will deal with the licensees that had contracts with GRP. We are honoring those, although, of course

**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 in local and national advertising and promotion in 1974, according to a recently published study in Advertising Age.

The advertiser list, compiled from various sources, included: department stores, general retailers and supermarkets. The top 25 general retailers spent an estimated $1.33 billion in promotions in 1974, up from $1.6 billion spent in 1973. The leading 25 lead by the nation’s largest department stores in sales spent $64 million in advertising and promotion on $48 billion in sales, an increase from $44 million in sales and promotion 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 consideration to support to records and record departments.

The largest retail advertiser, according to the survey, was Sears, who spent $47 million in advertising and promotion on $4.6 billion in sales, followed by J.C. Penney, who spent $156 million on $6.9 billion in sales, and Kresge, who spent $137 million on $5.5 billion in sales.

Retailers and their advertising expenditures and sales include: Woolworth’s, $90 million on $4.1 billion; Federated Department Stores, $115 million on $8.2 billion; W.T. Grant, $62 million on $1.3 billion; Macy’s, $57 million on $1.6 billion; Allied Stores, $47 million on $1.5 billion; Gamble-Scott, $35 million on $14 billion; Dayton-Hudson, $32 million on $1.4 billion; Associated Dry Goods, $42 million on $1.9 billion; Remington, $1 million on $1 billion; Vornado, $27 million on $893 million; and Cook United, $15 million on sales of $440 million.

continued on pg 90
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.

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 lug- gage, blankets, cameras and, in one instance, a trash compactor to various people including radio station employees in New York and New Jersey. Records, he stated that he had obtained product from the Brunswick organization at $1.50 per record, much lower than usual, he testified.

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

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

Cooper said that he had, naming Avco and Warner and, later admitted cash deals with Gemini One Stop and Perception Records. Total cash deals that Cooper admitted to with Gemini amount- ed to $100,000, 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 New York and New Jersey. Cohen stated that he became acquainted with Hurley when Hurley was employed making survey calls for Brunswick.

Another government witness, testifying to the 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.

Then 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, which, he alleged, 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, one of the most important ingredients is a 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.”

First Day is, according to the label, a reaction to the singer’s desire for instant recognition. Why should Courtney merit an above average effort? For one thing, his voice is a sensational talent, and his debut album is a special treatment. It doesn’t fit neatly into the established categories of classifications and thus doesn’t lend itself to promotion libraries. Courtney has entrenched himself as a tastemaker in Britain and is consequently part of that country’s ultrapop scene. The UA brassroom feels, however, that his apparent FM appeal in this country can easily be converted to wholesome pop success on an AM level. Hence is soaring 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 involved the studio of his choosing for a world preview for selected press at UA’s Los Angeles headquarters. Speaking in unadulterated superlatives, Teller told Cash Box:

“David Courtney’s reputation as a brilliant innovative writer and producer is well known. I am not the first to say that 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 am confident that David Courtney will emerge as a major artist. He is definitely an original.”

It’s the originality that UA is stressing and the label feels that an all-out commitment is necessary. In May, UA will release the album, and a fast track is in order to achieve maximum exposure necessary. The excitement is not one-sided. However. Dan Teller, head of UA’s promotion department, pointed out that 95,000 tapes and albums were ordered in advance and indicates that the company has done “everything” in the promotion department to make sure the album is a success. “We created a fast track through the label until in-store display, a poster, a circular mobile display, a window display. We’ve done everything necessary to make this great new artist.”

In an interview e.g. Stewart Sank, told CB that his department is carrying out a three-phase operation including an advance mailing of 150 postcards to key radio personnel, a follow-up mailing (a total of 2000 copies to AM, progressive and college jocks) including biographical sketches and a radio interview, and a promotional blitz and an in-person promo tour in which Courtney will visit the northeast and the Midwest.

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

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

ROCK RECORDINGS

October 29, 1976

AFM, NEC Resolve Rider Conflict

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

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

According to Thomas Matthews, chairman of NEC, in New York, concerning the agreement: exten- sive rider concerned “things such as no shows and late arrivals, which occur on the rock concert scene of the late 1970s and early 1980s. We feel that the rider was the right thing at the right time.”

The AFM found that this rider created, according to a spokesman, a “widespread 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 performers 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 petitioned as to whether the matter might be settled out of court.

A series of "unofficial meetings of top officials" of both organizations began two years ago at the AFM headquarters in New York. 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 toward to a cordial and mutually beneficial relationship. Communication between the AFM and the NEC is expected to increase in the future.”

On Jan. 16, Davis and other AFM of- ficials joined Matthews for a video-taping of AFM’s "Recorded in History" program in an effort to explain 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 released his tenth album for the label, "Station To Station," as well as a single, "Golden Years." He will play a 33-city tour Feb. 2 in Van- couver 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, president of Music House, music production company with a single by singer-writer Neal Rosen- garden, "Hold On." as the first project under the deal.
When you combine the amazing talent and charisma of Major Harris with the best of Philadelphia's songwriters, arrangers, producers and musicians, "Jealousy" is something everyone will want to have.

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

On Atlantic Records & Tapes.
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 as general manager, his most notable credit being producing Carol Douglas' "Doctor's Orders." Previously, he was general manager of the Buddah Publishing 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 that Stan Layton, vice president and chairman of the board Mo Ostin. "In the past year, the company's general managers have become increasingly important," Ostin said. Johnson has been with his experience in Warner's artist and repertoire and creative services departments. "Warner's 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 McCarrel has been appointed to the position of director of product management and Dick Wingate has been appointed associate product manager. McCarrel recently joined Columbia as a writer in the publicity department and moved to the position of manager of college promotion in July of 1972. Wingate is the 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 become involved in record production, talent acquisition and overall promotion of Warner Bros. recording activity in Nashville. Wilson will be working closely with Warner's current country team which includes Burbank-based artists, as well as Wilson, and country sales head Lou Dennis, as well as Nashville general manager Jonathan Fricke. Prior to his Warner Bros appointment, Wilson was president of Gold 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 synthesizing 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.


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

Eight record companies have been awarded a quarter of a million dollars in a court judgment rendered in an antipiracy action brought against Eastern Tape Company, Super Hits, Inc., Sound Distributor Service, Inc., Jerrold H. Pettus, the principal of the Eastern Tape Company, and several other corporate entities under his control. All the defendants were alleged to have distributed and sold pirated versions of plaintiffs' sound recordings. The judgment culminated several years of investigation 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, Tamla Records and Johnny Cash in a final court judgment in their action against MVC Distributing Corp. and Showcase Electronics, pirate tape operations that had been doing business in the state. In Michigan, damages in the sum of $120,000 have been awarded to A&M Records, CBS, Tamla Records and Johnny Cash in a final court judgment in their action against MVC Distributing Corp. and Showcase Electronics, pirate tape operations that had been doing business in the state.

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. 9-11, giving all exhibits, functions and participants a complete floor area for operation. 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 concept" convention hall atmosphere has changed at the Fairmont where Musexpo will take place in a "more intimate, plush carpeted balcony area." Furniture, notice booths, on several floors, soundproofed, will be available, hotel listings will be made available from the event, and a nightly function. There will be a "hotel" atmosphere, rather than 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, tolu- ling hostess and secretarial pool, and press facilities, an "exhibitor services booth for last minute changes, 24 hour security, technical assistance services," telers, postal boxes for attendees, air- line group bookings, bank of financial facilities, tape duplication facilities and VIP clubhouse lounge area.

Labor contract regulations for Musexpo '76 for $400 but send as many personnel as they like. The Las Vegas Musexpo was a "high concept" convention hall atmosphere; the Fairmont's atmosphere is more intimate and plush carpeted balcony area. A "hotel" atmosphere will be available, hotel listings will be made available from the event, and a nightly function. There will be a "hotel" atmosphere, rather than being scattered around the general Musexpo area. Reservations, said Shashous, are "well ahead of where they were last year at this time."

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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 defec- ted product of the Buddah group.

Buddah product will be re-packaged 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.

Newmark Bows Ed II

NEW YORK — Ed II Productions, Inc., a record production company, and Live Broadcasting, Inc., have been formed by Ed Newmark. Newmark in- dicated that he is currently in production and is scouting 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 "The Midnight Special" NBC-TV show on Dec. 31, 1973. The two albums were "Helen Reddy's Greatest Hits" LP which received gold record certification on Dec. 7, 1973, and her "No Way I'll Treat A Lady" album, which received gold record certification on Dec. 31, 1973.
Garcia.
"Reflections"

A unique work by the virtuoso of the rock guitar, "Reflections" features Jerry Garcia with The Grateful Dead and Jerry Garcia with other greats, like Ron Tutt, Larry Knechtel, John Kahn, and Nicky Hopkins. Great Garcia. Greater than ever.

Need For Modern Copyright Brings Royalty Into Focus

by Rebecca Moore

WASHINGTON, D.C. — Politicians make strange bedfellows, the saying goes, and that proved true last week in the debate over a copyright revision bill in the Senate. Passage of S.22 within the next two or three weeks seems to be a fait accompli, 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 to the Senate Judiciary Committee, bubble several conflicts which will undoubtedly boil over into House consideration of the bill.

The conflicts within the music industry center on the overall increase in royalties. These increases will be effectuated primarily by two provisions:

- Revoking the jukebox royalty pay-em-exemption and putting the $8 per box royalty in force.
- Providing copyright liability to commercial establishments that transmit broadcasts of copyrighted works.

Establishing a copyright royalty tribunal with the power to review and raise royalties on jukeboxes.

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 operators and piano players 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 $1 per box which would have cost $8 per box.

The figure was cut to $8 by jukebox operators, the Copyright Royalty Tribunal representatives, and senators 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 independent operators, could, by some quirk of fate, be hit by the $8 fee. Owners have argued that they already pay royalties when they buy the records for the machines. They point to the 1974 demise of a bill that would have indicated a declination of a trade. With discs, muzaks, tapes and radio transmissions on the rise, they may be right.

Another provision in the bill which will make changes no one can yet predict — although presumably it is to aid record labels in their exempt role — is the raised mechanical royalties. The bill originally funded by Senator McGovern in January included a 30% raise, as passed by the Senate the preceding year.

While music publishers argued that $4 per box was the current market price, and 2.8 percent in 1975, music industry spokespersons and consumers claimed losses from 2 to 34% of the current rate to the industry.

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 1.66. Record industry people, on the other hand, pointed to the number of payments that had been in fact, with an additional 10 percent being over 26 for songs longer than two minutes.

Both sides presented a mountain of statistics to support their divergent viewpoints. Senator Tunney proposed a compromise: 2% increase over the present rate, but a reduction from the proposal.

As 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 present marketplace, we are content with.

This statement, however, is consistent of pressure in Congressional hearings.

If the raise in the mechanical royalty 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 the Aiken Attorneys, the record owner, who claimed he need not pay royalties for amplifying radio broadcasts for his customers.

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

WASHINGTON, D.C. — One issue the Senate will not debate when it considers the copyright revision bill is the troublesome case of the second or third year performance royalties. Every one, from the senators and their aides, to the broadcasters and their chief an- dazis, is looking to the House and waiting for its verdict on the question of royalties for the artists and performers who recorded albums.

"It depends on the House," said Ralph Ullman, legislative aide for Senator Hugh Scott (R-Pa), Senate sponsor of the bill and a strong supporter of the " exempt" refusal to include in the copyright revision package.

"We shouldn’t expend the wear and tear of proceeding until the Senate acts," he commented.

Ten percent royalty allowed in the current law.

One of the copyright piracy laws gives records partial copyright protection by making it illegal to duplicate sound recordings without authorization from the copyright owners. The law does not apply to the record publisher, not the performing artists or the record company, are eligible for the present or the additional compulsory license under the current law.

It passed, the measure would affect about 7,500 radio stations. It is projected that about $4 to 5 million in royalties annually.

In House and Senate hearings last year, copyright owners and broadcasters opposed the provision. The生素 companies, claimed the extra royalties will cost them their profits. The broadcasters argued, further that raising the rate, the bill will curtail their work.

"This is a compromise," one of the senators said. "The bill will not go to the Senate.

"It's just for the House," he agreed. "We need this for public relations. It is a compromise. "

Coco Label Heads Expand Operation

LOS ANGELES — When Coco Records’ principals, Harvey Averne and Sam Goff, attended this week’s MIDEM conference in Cannes, France, they wound up new signings and production programs which will expand their Latin music company in a competitive position in the Latin field.

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

The partnership has formed in the music industry. The label 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 Records up market areas for itself and its licensees in the international field which were closed to them in the past.

"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 sales market which is just starting to open up," says Goff.

Averne, a former musician and band-leader, has a varied background in Latin music business. He is currently the registrar and attorney of the memo- ry-dated about House action. Galnder pointed out that H.R. 5345, the performance rights bill introduced by Rep. George Danforth (D-Ca), already has 20 co-sponsors.

But other signs are not so favorable. Danforth did not appear at the hearing when the company was formed, and subsequently was named president of the Fair Trade Court, which is responsible for the enforcement of the performances.

Additionally, the performance rights bill 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 Goff, "although it is uncertain how much union strength he can muster. He indicated the unions were working as a single unit on the provision on the House side.

The unions may not get a great show of support, however, with the question of broadcasters is overstated," as one RIAA representative feels. The court decision would not jeopardize their copyright protection from cable TV to fight against this one amendment. They talk very tough about Cable TV, but it’s not all that important. They get so much out of it.

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Queen
Invites you to
A Night At The Opera

World Tour '76

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, N.Y. 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 of Groups patterns, concert, club attendance, personal appearances of recording artists will be examined.

Over 70 NARM member companies are currently cooperating in person to person interviews which will be followed by an in-depth telephone survey of "Midtowtown 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 putting 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 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 thirtee ecstatic shots back in 1968. Hit-making didn't seem to be in his cards those days, however, as witnessed by four years of pointless 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 name 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 least once, they went through the comedians' humor and thought little more about it. They set it aside but, as it turned out, that separation, an idea gestated — for twelve years.

By 1972, Holcott was co-owner of his own company. The R.E. Records in Glen-wood Springs, Colorado, distributed various music recordings as performed by swing artists and others. Although the R.E. line mainly had country music Holcott prepared Garabedian and his Laurel & Hardy recordings. He phoned his old friend and asked whether he had a distribu- tor and if not, was he interested in one. Garabedian's answer was "no and yet... 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 the millions upwards of 400 copyrights.

With a handshake, the two began the Laurel & Hardy friendship; a partnership with a very personal feel and a simple formula: Garabedian produces and Holcott distributes.

When Garabedian says he's been blessed with class material, he isn't kidding. As he puts it, he can't say that no other company has such a vast or varied number of artists to dazzle the listener. In addition to numerous radio broadcasts ranging from "Sgt. Preston Of The Yukon" and "Little Orphan Annie" to "An Evening With Rudy Valve" and "Don Winslow Of The Navy," Garabedian com- mands 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 conversa- tion 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. "If 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 George Martinelli, from 1888; releases of "electrifying quality," according to Garabe- dian who takes 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 Edisonologists who consider us ex- pert sources..."

Back in 1973, seven records (LPs) marked the first release by Mark 56, a schedule which promoted an initial pre- ssing of 15,000 copies. Last year — only two years henceforth — 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 longest concert tour to date, begin- ning 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, "The Gift"...The Gift...The Gift...The Gift...The Gift...The Gift...The Gift...The Gift...

Sedaka, who wrote all the tunes for his upcoming album with Howard Green- field or Phil Cody, will also tape the American Music Awards Show Jan. 31 and the Grammy Awards telecast, Feb. 28. He'll also tape the "Sonny And Cher Show" Feb. 5-6 and tape the "Diahann" program that will air Feb. 27. On March 1-3, Sedaka will co-host "The Sonny & Cher Show" in Philadelphia.

Sedaka's tour begins at Harrah's Lake Tahoe, Feb. 22-23, then moves to Broom County Memorial Arena, Bowling Green, Ky., Lake Charles, La., and the Mid-South Coliseum, Memphis (27); Louisana Technical University, Ruston (28); Chat- tanooga Civic Center, Covington (30) and Knoxville Aud. Theatre (31).

Also, Grand Ole Opy, Nashville, April 1-2; Indianapolis, April 3-4; Chicago, April 7-9; Philadelphia, April 19-21, Atlanta Civic Center (3); Charleston Municipal Auditorium (4); Paris, France (12); Frankurt (13); Amsterdam (14); United Kingdom, April 15-May 5; Har- rah's Reno, May 13-19; Las Vegas Riveria Hotel, June 3-16; Denver Red Rocks Park, June 18-21; and the London Palladium, June 25-26; Westminster Music Fair, July 5-11; Wallingford, CT. (12-17); Warwick, R.I. (19-24); Merriweather Post Pavilion (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 contract- ual differences, was made on an amic- able basis. He will continue a production relationship with MGM on an independ- ent basis.

Glasser leaves his post after a span of fifteen months which has seen some of the biggest country/rock programs in the country and western and crossover fields.

Glasser will be replaced by Jim Dion- neau who formerly headed Nashville operations for Twentieth Century rec- ordings.

GARNER & CURTOM IN NEW ARRANGE- MENT — Emmet Garner, who recently left Curtom as national promotion direc- tor, will remain with Curtom as an in- dependent consultant, and will continue in sales, artist management, independent produc- tion and his own publishing outfit, Trins Music. Priced above are 11 (t) r; Mary Stuart, Curtom co-president, Garner, and Curtis Mayfield.
Boy, have we got a trade ad this week.

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<th>Artist</th>
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<th>Billboard</th>
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<td>Earth, Wind &amp; Fire, &quot;Gratitude&quot;</td>
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<td>Bob Dylan, &quot;Desire&quot;</td>
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<td>Paul Simon, &quot;Still Crazy After All These Years&quot;</td>
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<td>Chicago, &quot;Greatest Hits&quot;</td>
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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:
Silver Conversion To Make NY Stage Debut

NEW YORK — On Feb. 28, Silver Conversion, comprised of Linda Thompson, Ramona Wolf and Penny McLean, will make its American stage debut at NY's Felt Forum, 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 10 TV appearances 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 Conversion'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.

“Mark 56 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 run, as long for the clerks to check in the run.”

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, Heilisher and others.

“The record of two promotions—one at Mac’s in New York, another at the Em- porium in San Francisco— the Mark 56 put through a bottom line of no reorders 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 every- thing short of placement. His involve- ment extends through legal negotia- tions, management, processing, mastering and artwork.

I’ve had every major label contact me about some sort of label deal, I don’t know after the best available. Believe it or not, the money is secondary.”

We believe it.

Between March and Garabedian will make available to the public twenty-four first releases from the late Nat Cole, twelve instrumental and vocal records. As far as “current” product is concerned, Holcott ponders, “We aren’t out to de- velop 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 two months, and the time of last year’s MIDEM meet, independent publisher Artie Wayne claims he did a lot of busi- ness 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 Reiner, and in addition to the suc- cess 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 Sim- ple Publisher,” to introduce his wares, in- cluding six of the ten songs of last year’s new venture, 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 interna- tional basis face to face. Besides, everyone I want to deal with will be there.”

The tour of Wayne will be offering on a territory to territory basis include The Bottom Line, with a finished album, Love- quake. The third and the last three singles. The Bottom Line, a base-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 of four new covers, which combines classical, jazz and disco roots will be complete upon Wayne’s re- turn.

Wayne currently has a top ten record in Australia, “From The Inside,” a local version by Marais Hines, and is also involved with Lou Reiner for publishing of two new acts, Richard Cocconette from Ita- ly and Johnny Rocco from Australia.

For Mido and Sons Of Scorpions re- leased 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 slits 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 ex- pand into production because these are the things you need to shoot 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 had a year ago has finally come out. The Temptations album went gold, but a year after I was asked if I was in- terested in producing the four or five 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.

ASl 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 O’Toole. Kevin Odegard’s “Silver Lining” is a collection of original country-rock tunes. John Volinkat’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 includes Texas John Boscoe. The LP by Cain is being released nationally after its regional release. Lonnie Knight’s new album is called “Son of A Coy 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 con- cert series Texas John Boscoe. The trio is recording to Joel Cohen of Kudo III Managemnt, the trio will make nine ap- ppearances along the east coast, on the same bill as Johnny Mathis, Hamilton, Joe Frank and Reynolds is 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.

Cash Box News

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; Bobbi Sills and An- dre Kostelanetz in a selection of French songs and arias; and the “Record-of-the- Month” for Feb., Leonard B男女en in the New York Philharmonic in a perfor- mance 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 Tonia 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, of Carmen Suites Nos. 1 & 2; and Bruno Walter and the Columbia Symphony Orchestra performing Beethoven’s Sym- phonies Nos. 5 & 6.

I don’t understand it. I really felt we were going to make it with this group. I mean, we shipped 500,000 straight off.

Yeah, but we like it. We got 750,000 returns straight back. A stiiII! • JAN DAVE

Well, there’s a bright side. the PRATES love them!
Retail Store Opening Explosion Puts Pressure On Rack Jobbers

by Gary Cohen

NEW YORK — The country rack jobbers are troubled by two things — the steady growth of retail record stores, that brought increasing pressure on the jobbers in the areas of selection and price competition, and the recent phenomena of record mail-order outlets, geared primarily to the mail-order business. A third factor that may have the same effect, least mass merchandisers drop their records, according to 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 an answer to the question of the 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 1,600 record stores, with 2,000 projected before the end of 1976. In this state, an approximate 50 percent of the stores are being conducted by Wherehouse, Tower and Licorice Pizza among others (with more stores to come) has made California the most populous in the world. Records are expanding nation-wide, while local and regional chains like King Karo, 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 according to MCA's records, the number of record stores has increased by 25 percent in the past year, which has increased the price of store records in list prices and inflation, and no real growth in unit sales. Much of the newly generated retail business has, then, 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. Then there are at least $400,000 worth of new business. Maybe they're creating $50,000 worth of new business and they're really making $550,000, from the other stores in town. The bulk of that $550,000 probably came from racked accounts. Of course, it may be slightly ahead. But the business is being done by someone else."

How severe a problem are the rack jobbers facing? David Lieberman believes (Cash Box, Jan. 17) there is something going on in the marketplace, that other mass merchandiser pays $4.25 for their records from a rack jobber and then sees them advertised at $6.99 in newspaper ads, which is more than a dollar less than what they paid for them. Some independent 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 Kahn Records. "The tonnage is still being done by the rack jobber. We reach the rack store by going through the department store or discount center for her shopping, who is browsing through the store, who may pick up a record. That buyer doesn't go into record stores. Jacobs too warns manufacturers to be careful of rack jobbers because Pennies and Sears will say we don't want records anymore. What will the manufacturer then do?"

Retail Side

On the other side is Russ Solomon, president of Tower Records, and champion of the retail boom, who says, "Let the Pennies 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 concurred that "on a smash hit, they can move some records. The hit will add something enormous that amount of record business. But who needs them?" Solomon also disputes, and there are those at the main, while lovers of a discount kind, that 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 failed to recognize the pace of retail store openings. Jacobs counters by noting that Disc Records sold out their California stores to Whereshow, Tower and Licorice Pizza among others with more stores to come) has made California the most populous in the world. Records are expanding nation-wide, while local and regional chains like King Karo, National Record Mart, Sam Goody, Camelot, Listening Booth, Brass Ear, D.J.'s and many others continue their unabated store opening pace too.

LOS ANGELES — The amazing recent growth of the record industry in recent years has led to the inevitable ap-

pearance 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 retailer who is unable to compete with the ever-expanding commercial giants.

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

Dealer A told CB, "I've been in busi-

ness in this location for over 17 years and I don't feel threatened by the chains. Who's the first retailer who goes out of a television set — records were a side-

line. Well, this industry runs in cycles, so now it seems a good旗下的 store.

Dealer A further contended that "there is no story, that's the way it's always been in every industry. The independent has to be a fighter to survive."

According to Dealer B, his alleged advantages impose hardships on the independent retailers, particularly those new to the business, that are difficult to overcome. "It's a matter of whether they can afford to compete. It's a labor of love."

Deal B sees this type of response as a reflection of intense personal pride; an inability to admit defeat. "Sometimes 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 independent has a license to operate. 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. "Somewhere the chain outlets are able to market product at a lower price than I can buy it from the suppliers."

MCA Readies Price Categories

7 staff meetings all last week, informed Cash Box that "we will be explaining in more detail the provisions of our pricing meeting that is now expected this week."

The new account categories and pro-

ected prices, an outline of which appeared exclusively in Cash Box (January 17), will be covered in CMA's monthly scrutiny and discussion throughout all levels of the industry. While press spokesmen, in response to MCAC refrained from commenting on MCA's proposal or their own plans, behind the scenes discussion of the changes are known to have been about the nature of 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.

Independent Retailers

The future of the rack jobber is at stake, along with the future shape of 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 con-

venient approach, however, would be to accommodate the jobbers. There are other views and solutions to this highly com-

plicated issue, which will be unfolding throughout the next few weeks.

Frio In Atlanta

MCA's firm stance on 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" contact, executives from the Universal City home office have had an opportunity to meet individual record store representatives 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 complaint" from the numerous accounts who had seen the outline in Cash Box and discussed the program with their MCA salesmen. "And we don't expect to get any major complaints either," he added.

Reaction

A check of various retailers and rack jobbers for reaction brought little de-

finitive comment. At press time, no official notification had gone out to the retailers or their accounts: "There's been a lot of dis-

cussion but nothing else," reported one major integrated retailer/record store. Although there has been a general overall reaction, it appears the program is about to be put into effect with a minimum (so far of negative reaction).

Mrs. Sanders Dies

Mrs. Walter R. Sanders, who had been head of the copyright depart-

mental of the Universal City Music Service since 1946, died January 21 following a heart attack. Funeral was held on Sunday.
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

"SECOND STEP"

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

Management: Harris-Feigin Assoc. Inc. RCA Records
Back on the wild side in clear and simple rock and roll.

Superstar and super-seller, in his most advanced, broadest appeal.

The country and pop sensation with a new album timed to a coast-to-coast tour.

Vol. 2 follows the gold Vol. 1 with previously unreleased or long unavailable hits.

He whips the best of rock and jazz instrumentalists into a band that swings like a mother.

Classic Silver Fox in a new collection that includes his latest hit, "Now Everybody Knows."

One of the highest energy acts in country music. Includes "Flat Natural Born Good-Timin' Man."

The exciting German group that hit N.Y. and L.A. is ready to take on the entire U.S.A.

Standards and originals, and a new single (title song) and a poster.

Four desperados, out to break laws and other records.
The Tymes
"TYMES UP"
APL1/APS1-1272
For discos and living rooms, their sextet harmony blends with strings and horns.

Tomita
"FIREBIRD"
ARD/AR/L/RDL/ARNY-1212
A new one by the electronic wiz who jumps from classical to pop charts.

Cleo Laine
"BORN ON A FRIDAY"
UP/UP1/UP1-5113
The TV and concert star teams with George Martin, who produced classics for the Beatles.

Cy Coleman
"THE PARTY'S ON ME"
APL1/APS1-1252
The songwriter's songwriter, on piano (and vocals). Repertoire includes disco hit, "Chloe."

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
"BORN ON A FRIDAY"
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/BR1-1125
The new Aspen-based country-rock group with fresh material and a tight sound.

January is Jumping.
RCA Records
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 price on purchase and purchasing power." He noted, "If they're in the same neighborhood, 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-in-Los-Angeles" monument, dealer B said, "If the manufacturers don't 'play ball' with the chains, they don't get their product."

The exception to the rule is provided for by section 17041 which authorizes locality discrimination that makes allowances for quantity—other words, volume discounts. Manufacturers may also discriminate in price 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 to contend with, the manufacturers will be creating their own monster."

Shunning those businessmen who choose to see the chains in such negative terms, Dealer A said, "Sure, there's a problem. But if you're not in the game, why should you worry?"

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 to do it 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 dealer.' Just as easily, they could say, 'When you buy the chains now, 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 TV and print and on nearly every corner of the block. I believe that the record companies are paying to 30% of this advertising. The independent who competes with the 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, and that gives the 'freelies' and cooperate with them on promotional campaigns."

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

"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' scenario of business. He said, "To set up a successful chain operation," he said, "a businessman must have access to unlimited capital. If he spends two hundred and three grand on advertising, he can then approach the record companies and say, in effect, 'This is what I can do for your product. Pay me to do this.'"

"If the chain establishes direct accounts with the manufacturers, the typical small independent doesn't have near the working capital necessary to accommodate. With the chains, so the scenario is merely the logical extension of the successful independent."

He continued, "Or a large chain is established and can afford to take a temporary loss on one or two stores in order to lower its prices long enough to run a repeat, 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., retaliation is protected from such localization discrimination by sections 17031 and 17040 of the California Unfair Trade Practices Act. Section 17031 defines local discrimination as providing an advantage in furnishing an article or product at a lower price in one section of a community or city than 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 area of strength—challenging the chains. He must also provide service that might manifest itself in the form of a ticket agency, side-line products, etc. Dealers who reiterated these feelings and added, "Independent retailers can and will survive, but to do so they must be innovative and competitive and work at it. They must be willing to diversify. If they can't compete with the chains on a price basis, they must compete on service and price."

"I'm confident that the indepen-dent is safe. There will always be small independents, but they will have to learn to compete with the 'big boys' in different ways. Competition is a part of the business and I feel that there is room for everyone in this industry."

"Is it a chains really a significant threat to the independent business? Perhaps not, but it might be wise for the industry to re-evaluate the role of the independent retailer as it is today."

Avco Pub. Sets French Rights

NEW YORK — Hubert Terheggen, group director of Radio Magic 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. (AEP), Avco Music, Inc. (AMI) for France and French territories.

RTL's associate for France is international music publisher Karel Miel, who will also sub-publishing with Radio Magic Int'l on these catalogs. Mogull also represents Avco's publishing in various territories, including 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, N.Y., the 3510 seat venue was completely sold out for all 10 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 perform at the Los Angeles 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, Raheem Roland Kirk, David "Fathead" Newman, David Sanborn, The Stylers, and Tony White, with a number of additional stars to be announced.

Although many of the artists hail from localities 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.

Producers "California Soul" is being produced by Bob Regehr, Warner vice president in charge of artist development, and Carl Scott. The project, in conjunction with Tom Draper, vice president, black music marketing, and Benito Brazier, director of black artist development, the man responsible for coordinating the jazz portion of the four-day event for Warner Bros. Michael Shrieve from the band "Santana," for whom Ron Delsener will promote the event, will coordinate the project. Semi-annual promotions and relations department will coordinate logistics for the artists in New York. Bob Merlis, Warner Bros. publicity director, will supervise all advertising and supervising music coverage of the event.

The first three nights will be devoted to the "Art of the Sax." The "Head Room" and "Don't Hang Up" will comprise the bulk of 10cc's appearance on the nationally syndicated TV show, "Rock & Roll Report," which will be aired in mid-February. A film of the performance has already been used by the Phonomag sales force, led by Harry Lando, national accounts director, in presenting the album to distributors and key retailers. The promotion department under the guidance of Mike Bone will also assist in national promotion/albums is securing outlets such as clubs and theaters, in order use the film in addition to venue regular activities.

"How Dare You" is produced by the four members of 10cc and contains all the group's current chart hits. 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.

10cc Comprises Mercury January LP Release

LOS ANGELES — 10cc's new album, "How Dare You," is being rushed-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 & Roll Report," which will be aired in mid-February. A film of the performance has already been used by the Phonomag sales force, led by Harry Lando, national accounts director, in presenting the album to distributors and key retailers. The promotion department under the guidance of Mike Bone will also assist in national promotion/albums is securing outlets such as clubs and theaters, in order use the film in addition to venue regular activities.

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January 31, 1976
TROOPER

On Tour With Bachman-Turner Overdrive

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

Debut album MCA-214
Produced by Randy Bachman
EDGAR WINTER GROUP WITH RICK DERRINGER (Blue Sky ZS 8-2763)

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

For the 11th time this year, Derringer has contributed to this year’s album by these two giant forces in rock ‘n roll. It’s a beautiful ballad, complete with faletto backings and jazz chordings. This must be added to progressive playlists. Flip: No info available.

ABBA (Atantic 45-3310)

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

Richly textured vocals give the listless 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 / ABOC (Dot 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. Countrymen Allman Brothers Gang and Leon Russell have been all over the Top 10 recently. As the backup vocals are exquisite. Inspired arr work here. Fender’s country reputation will take this to the charts, and maybe some r&b play. (I know it sounds funny, but listen.) Flip: No info available.

JONI MITCHELL / (Asylum E45292A)

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 achews with rock ‘n roll longing for love. He matches Joni, emotion for emotion. Flip: No info available.

THE FOUR TOPS / (ABC 12155)


Steve must be proud. The Four Tops have adapted his arranged style to their own music, and the result is a rich, smooth, and sweetly arranged song. The backing vocals are exquisite. The tune 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 B 9190)

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 gentleness, holds 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 9 051A8)

Lovin’ As You Wanna Be (3:30) (Ackee/Uncle Donis — 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 00360)

Sit & Ride (5:55) (Keevers/Trebilcock — ASCAP) (Dave Peverett)

An infectious hard rocker, with the drum track swerving mysteriously 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)

Mr Leans On My Arm (2:36) (Foot’s Gold — ASCAP) (R. Young)

This single from the “Head Over Heels” LP is powered by the bass, underlying every word, a foundation for the syncopated rock vocals. The band understands harmony here, and uses that concept in creating a number of irresistible hooks that people 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) (Deveryr — PRS) (R. Davies)

The Kinks play a musical trick on this single from their “Schoolboys In Disgrace” LP. The tune starts out gently, then hits her phenomenal five-octave range! Sung by Dave Peverett. It’s a nice tune, 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) (Atalux — ASCAP) (J. Fred Cooks, S. M. Lewis)

This record has turned into a little gem. She has turned out a very musical instrumental line, with just the right amount of subtle jazz phrasing. The band is well written, and the vocals produce a perfect backdrop 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)

Ferri, playing with the London Symphonette, has turned out a very musical instrumental line, with just the right amount of subtle jazz phrasing. The band is well written, and the vocals produce a perfect backdrop 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.

!!!!!! 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 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!!!
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 listeners include "Word On A Wing", "Wild Is The Wind" and a spacious odyssey on "Station To Station".

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 instruments come through clear as a bell. Top choice on FM and AM outlets.

"Look Into The Future" is a 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."

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 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 listeners include "Just Knowing You Is A Pleasure", "Lil Boogie In The Afternoon" and a different cover of A Hard Day's Night."

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 listener. Instruments 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 listeners include "Let's Do The Latin Hustle", "Do It Nice And Easy", "Do What You Gotta Do" and "Get Down, Do The Latin Hustle.”

THE 20TH ANNIVERSARY OF ROCK 'N' ROLL — Bo Diddley — RCA APL 11129 — Producer: Ron Terry — List: 6.98
Bo Diddley and a host of talented musicians who teethed at his musical heritage team up for a bone jarring excursion into rock and blues at its most primal. The resultant mix is a roughewn ode to the basic precepts of the genre. Vocals and instruments 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."

FROM EVERY STAGE — Joan Baez — A&M SP 3704 — Producer: David Kershbaum
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 electric Baez and performer and audience shining through. Vocals and instruments 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."

HOW DARE YOU! — 10cc — Mercury SPM 11061 — Producer: 10cc — List: 6.98
The fun adventure 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."

"If The Shoe Fits" highlights a more subdued nature of Pure Prairie League. The contrived-rock rock format at smooth classical music counterpoint to emotionally tuneful 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 listeners include "Gimme Another Chance", "You Are So Near To Me" and a rocky rendition of "That'll Be The Day."

"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 clean vocals and ballads 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."

"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 instruments prove powerful by their spaciousness. 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."

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 listeners 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", "Lot's Love" and an instant get up off your seat on "Gemini Flyin' High." With this record you gotta move.
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.
PAULEY PAVILION, L.A. — "But I've got to get backstage. My old man? No, that's something I do alone. I'm a singer. 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. Friends are destroyed as new ones are made. Boogie gets people crazy, and there was no one to blame but itself. And it was obvious that Geils band hit the stage at UCLA Party. The J. Geils Band (an Atlantic lease breaker) has surfaced as rock and roll 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 wry wit and he carries black and red stone-age monuments to say influences as each song sliced deeper and deeper into known trends. The one part of the Geils that remains constant is the electrically charged organ of the electric rhythm playing that long and involved passages need not be bore glossy groove 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 worked with the vibe at their dancing shoes. The rock/boogie augur of the band by virtue of some in recent 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 Brunis built. Said fem (1) didn't think the Thump and took me to some guy I came with and (3) hopefully made it back to the suburbs before morn.

Rock and roll at PAULEY Pavilion. Happily ever after.

Further support came from Magic Dick and Seth Justman as a constant barrage of mouth organ and keyboard runs formed the bluesy counterpart to Wolf's powerful voice. Second billed Gary Wright (Warner Bros. on keyboards) turned in a genuine— funky set of space-age rock and blues. This kind of material that long and involved passages need not be boring was brought movingly into the light as strong blues flavors were enhanced 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.

THE STARRY, 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 albums, but last Friday night she cut some two million records herself, with her "The Clean Up Woman." Still, it was a sell-out night at the L.A. Forum, with Florida-based label going to the expense of backing Betty with a ten-piece group, "The Clean Up Men," 3,000 miles away.

Good for everybody, however, if T.K. can afford it. Good for the band, good for T.K., good for this audience. Good music. Good audience. Good music almost overnight, although this Friday the crowd wasn't too well informed. As a matter of fact, it was a pretty good sign for a few people clapping to the music here and there, the spectators weren't overwhelmed or motivated to dance (and it 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 raps by the house announcer, there was no additional musical potential. This could be overcome by a smoother choreographed appearance which Betty would have no trouble with. Considering the audience was hardly feeling their oats, the band was especially tight, and like the best of R&B reviews, the small stage lightly vibrated with the excitement of Betty and her men reaching out to shake up the onlookers.

Betty bounced, bumped and brought every inch of her petite frame to the stage, opening, 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 nub audience, the band went more for a bluesy R&B rather than blues this evening. We feel sure that Betty ordinarily would balance this out more dynamically, with some ballads interpolated, 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 apoplectic group which has beautiful pitch and disciplined ears at its disposal, but needs to stock its repertoire with more music. "We get paid for our wit and seem to have a knack for cover versions of fifties R&B being to wear thin.

— R.D. —

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 nearer than East L.A. — the audience that turned out for Del Shannon tonight would have driven, no questions asked, to the Forum. The crowd in particular J. Geils Band's.

They'd all come to hear the rock and roll that saw them through their Wonder years and into the swing of the Sixties. Del launched into a medley of complete and faithful-to-the-original versions of all those hits. "Hats Off To L.A." "Manhattan Saturday Night," "Little Town Flirt," and more.

What Shannon demonstrated was a powerful vocal knock 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 sing. Then 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 overtones. One was his television theme for "Rufus" the comic strip, and the other was his theme for the NBC game show "Do You Think You Can Do It?" which is a The Drifters hit song. However, Del's version of the oldie "Save The Last Dance" which is a The Drifters hit song, was matched with Stephen Sondheim throughout the multi-faceted evening.

It is the kind of sophisticated material that gives a whole new meaning and heroism and Miss Sondheim throughout the multi-faceted evening.

Betty Wright, Streetcorner Symphony

THE PALOMINO, L.A. — The tools of the country music trade are many and varied. The music has to be there. So do the words. "The meaning of the song is the most important thing," said the Palomino's owner. At The Palomino proved object lesson number one of what a strong voice can do.

Paycheck (Ecopic country) showed early that his set would be a vocal one as truly emotional lyrical interpretations high-powered solid. "My only problem with Paycheck, a more than able hand with the guitar," famed equally well instrumentally as tight in the action 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 business. He could and did bring these songs his phrasing alternated between moments of upswing and just another part of the very same song.

It remained, however, for more mellow spots to showcase Paycheck at his singing best. At andard interleeds his voice rose in pitch without a falter. "This is a smooth run of momentary reflection, followed by an upper register plea," Paycheck would say. "I'm using all the tricks of his musical emotion of the moment."

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

Johnny Paycheck

ART LABOE'S, L.A. — 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 and scored. It was easy. The 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 50's Drifters were in top form with songs like "Save The Last Dance." The Drifters 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. Dressed in blue tuxedos with purple borders, the group moved from the old-style 50's "Save The Last Dance" to a modern example funny beat of the same song, and showed the versatility of this group from performing to a 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. When it was not 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 man") shared the mike on such cuts as "I'll Give The People What They Want." With a little get-down soul feel and then from there to "Lookin' For A Good Time." with not 70's vocals but 70's choreography. A soul version of "Never My Love" was the group's finale — it took a long time and a lot of effort and cooperation to get right. 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 "Help Me" and received a standing ovation to show that for this club and this group had really "got it together."

— J.B.C. —

Johnny Paycheck
On behalf of our artists and staff worldwide we at A&M Records welcome you to MIDEM with a warm and hearty "Bienvenue!"

A&M RECORDS
Hollywood · New York · Toronto · Montreal · London · Paris
Cut-outs — Low Price Image?

LOS ANGELES — With record prices rising this year, retailers must look for ways to head off increased prices 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 originally sold at a higher price be sold at a cut-out price and still make a profit?

Some retailers think so. Dick Janzen, vice-president of sales at the 29,492-bracket Budget Music, says that if a record company is willing to sell their product at a cut-out price, he will buy 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 Albert. With higher prices, instead of two records and one cut-out, people buy one record and one and only one at the regular price." Dirty Janzen refuses to carry the budget lines, because the 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 prefer the radio." Janzen adds that "discount stores" are not interested in purchasing cut-outs at the present time.

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 99-cent bracket. Budget Music carries cut-out albums for a large percentage of the records. Records made by companies that later fold often show up in the cut-out bins. Last, and certainly least known, are the fake albums. They have the same covers, printed with noticeably less care, and the music itself is found under other names. "Let It Be (BP showed up in cut-out bins recently in a counterfeit reincarnation.)"

Springboard Records is a budget line distributed by Tree, where the vice-president of sales, had this to say: "One price catalog enhances the other. What about advertising? Our catalogues do very little advertising," said Demain. "Although we've been getting into it a little more, it's more an advertising in itself. We do have some in-store displays, and concentrate on the college market."

Springboard Records in Madison, Wisconsin, is located in the heart of a large college community. They sell a lot of cut-out albums. Ken Bales, the manager says, "You have to remember the psychology of the situation," said Discount Salesman from Wisconsin. "We're not going out to buy an Isaac Hayes album at a cut-out price. They remember when their friends bought it for $5.98. What about cut-outs that you see on front line and then have to buy new 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 it, ship it, and distribute them, so the retailer doesn't have to go through all the lists to pick it up. They do. "We don't do any special advertising," said John Salas of Apex. "Sometimes the retailer will put the cut-out next to the front line. We think maybe in a front aisle, but it's usually an in-and-out promotion, for ten or fifteen days. I think the items increase the cut-out sales, not much."

Nadine Birch is director of operations for Airmar Music Merchandisers of Colorado in St. Louis and Kansas City. "We could do a lot more business in cut-outs if we had them," Birch said. "You know, 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

Video-disc — LP Takeover?

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

MCA and N.V. Philip's 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 is needed to do is to use simple terminal hookup. The disc 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 styli.

For sound, the possibilities are staggering. The video-disc not only generates stereo and quadruple 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 video-disc. 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 a whole lot more." Music has always been a business. It's time to start thinking about the future. For example, there will be many records that couple the two perfectly. An album record, perhaps, with pictures to go with it, could have the same effect. John "Sergeant Pepper's" Fimmaker

Technician removes a videodisc replica from replicating machine.

Retail Run-Ons

Music Million, an independent retailer in Portland, Oregon, recently conducted a highly successful Jimi Hendrix promotion with Warner Brothers' cooperation. The store put up the whole Hendrix catalog on sale, reducing the $6.98 list prices that normally sell for $4.75 to $4.25 a disk. There was also a Hendrix contest during the 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 over 200 entries and the winner became the proud owner of the entire Warner Bros. Hendrix catalog, plus about fifteen Hendrix imports that Music Million keeps in stock. The store sold 225 Hendrix records during the sale, mostly the "Midnight Lightning." Bruce Sorensen, graphic designer and manager of this Portland shop, came up with a Pink Floyd fiasco 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 ordered 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 Cavaliero, helps Capitol executives select a collection 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., Cavaliero, and Don Grenier, Capitol's national merchandising manager.
Spinners

20th Anniversary
In Show Business
A CASH BOX SPECIAL
These are the good times for the Spinners. Four consecutive gold records and a fifth, live and a double LP, coming strongly up the pipeline, heading surely for the same status.

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.
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)

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)"
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..."

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..."

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 as a personal pleasure. He said, "I never met anybody..."
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 discs 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 kids, 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 how 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 president) two albums in April, and start rehearsing the Spinners for these LPs in February. I never let the company look back and say 'Where's our product? Where's Thom Bell?' I'll work with you, not against you.

You have to give a record company and a management team 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 the 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 hooch 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 made me remember the sound of the Spinners and made me want to produce them.

The first 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 clarinet behind the Spinners' vocals. "I was using it completely backwards from the way most people use a clarinet. 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."

The Spinners and Bell in the Studio Rehearsing

(continued on page 5-32)
Buddy Allen Management, Inc.
65 West 55th Street
Suite 6C
New York, N. Y. 10019

STEVE ALLEN

DEAR BILLY, BOBBY, HENRY, PERVIS AND PHILIPPE:

WE ARE PROUD TO MANAGE ONE OF THE TRULY GREAT ACTS IN SHOW BUSINESS AND FIVE OF THE MOST BEAUTIFUL PEOPLE WE HAVE EVER KNOWN.

WITH LOVE AND RESPECT.

Buddy

Steve

P.S. Me too,

Connie

Member of Conference of Personal Managers, Inc.
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 me 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 We-fan 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, 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 you 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, we...

continued on pg. S-71

Congratulation To The

"SPINNERS"

Thanks for giving me the opportunity to help make you "THE PICK OF THE LITTER."

choully

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January 31 1976
THE SPINNERS
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ON YOUR 21st ANNIVERSARY

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<table>
<thead>
<tr>
<th>SPINNERS * The Spinners * Atlantic * SD7256 — Released 4/4/73</th>
<th>Certified Gold 7/10/73</th>
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<tbody>
<tr>
<td>JUST CAN'T GET YOU OUT OF MY MIND * Vinnie Barrett .</td>
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<td>JUST YOU AND ME BABY * Yvette Davis</td>
<td>2:56</td>
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<td>DON'T LET THE GREEN GRASS FOOL YOU * Akinse-Belmont-Drayton-Turner</td>
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<td>I COULD NEVER (REPAY YOUR LOVE) * Bruce Hawes</td>
<td>6:56</td>
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<tr>
<td>I'LL BE AROUND * Thom Bell-Phil Hunt</td>
<td>3:10</td>
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<tr>
<td>ONE OF A KIND (LOVE AFFAIR) * Joseph B. Jefferson</td>
<td>3:31</td>
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<td>WE BELONG TOGETHER * Yvette Davis</td>
<td>4:12</td>
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<tr>
<td>GHETTO CHILD * Linda Creed-Thom Bell</td>
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<tr>
<td>HOW COULD I LET YOU GET AWAY * Yvette Davis</td>
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<tr>
<td>COULD IT BE I'M FALLING IN LOVE * Mystro-Lyric</td>
<td>4:13</td>
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<tr>
<td>Side 1</td>
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<table>
<thead>
<tr>
<th>NEW AND IMPROVED * The Spinners * Atlantic * SD18118 — Rel.11/74 Certified Gold 12/13/74</th>
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<tbody>
<tr>
<td>SITTING ON TOP OF THE WORLD * Jefferson-Hawes-Simmons .</td>
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<tr>
<td>SMILE, WE HAVE EACH OTHER * Simmons-Hawes-Jefferson</td>
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<tr>
<td>DIONNE WARWICK AND SPINNERS THEN CAME YOU</td>
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<tr>
<td>THERE'S NO ONE LIKE YOU * C. Simmons-B. Hawes</td>
</tr>
<tr>
<td>LIVING A LITTLE, LAUGHING A LITTLE * T. Bell-L. Creed</td>
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<tr>
<td>SADIE * Jefferson-Hawes-Simmons</td>
</tr>
<tr>
<td>LAZY SUSAN * L. Creed-T. Bell</td>
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<tr>
<td>I'VE GOT TO MAKE IT ON MY OWN * C. Simmons-B. Hawes</td>
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<tr>
<th>MIGHTY LOVE * The Spinners * Atlantic * SD7296 — Released 2/74 Certified Gold 5/17/74</th>
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<tr>
<td>SINCE I'VE BEEN GONE * Simmons-Jefferson-Hawes</td>
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<tr>
<td>AIN'T NO PRICE ON HAPPINESS * Simmons-Jefferson-Hawes</td>
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<tr>
<td>I'M GLAD YOU WALKED INTO MY LIFE * Simmons-Jefferson-Hawes-Barrett</td>
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<td>I'M COMING HOME * T. Bell-L. Creed</td>
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<tr>
<td>HE'LL NEVER LOVE YOU LIKE I DO * B. Sigler-J. Sigler-M. Bailey</td>
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<td>LOVE HAS GONE AWAY * Simmons-Jefferson</td>
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<td>LOVE DON'T LOVE NOBODY * C. Simmons-J. Jefferson</td>
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<tr>
<td>MIGHTY LOVE * Simmons-Jefferson-Hawes</td>
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<tr>
<th>PICK OF THE LITTER *The Spinners * Atlantic * SD18141 — Released 7/75 Certified Gold 9/17/75</th>
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<tr>
<td>HONEST I DO * Marshall-Pugh-Bell</td>
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<tr>
<td>I DON'T WANT TO loose YOU * L. Creed-T. Bell</td>
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<tr>
<td>LOVE OR LEAVE * Simmons-Hawes-Jefferson</td>
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<tr>
<td>SWEET LOVE OF MINE * V. Barrett-B. Ei</td>
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<tr>
<td>ALL THAT GLITTERS AIN'T GOLD * Terry-Life-Conway</td>
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<tr>
<td>YOU MADE A PROMISE TO ME * Simmons-Hawes-Jefferson</td>
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<tr>
<td>THEY JUST CAN'T STOP IT THE (GAMES PEOPLE PLAY) *</td>
</tr>
<tr>
<td>JUST AS LONG AS WE HAVE LOVE * V. Barrett-B. Hawes</td>
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<tr>
<th>SPINNERS LIVE * The Spinners * Atlantic * SD2-910 — Released 11/75</th>
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<tr>
<td>FASCINATING RHYTHM * George Gershwin-Ira Gershwin</td>
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<tr>
<td>I'VE GOT TO MAKE IT ON MY OWN * Bruce Hawes</td>
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<tr>
<td>LIVING A LITTLE, LAUGHING A LITTLE * Thom Bell-L. Creed</td>
</tr>
<tr>
<td>ONE OF A KIND (LOVE AFFAIR) * Joseph B. Jefferson</td>
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<tr>
<td>THEN CAME YOU * Phillip Pugh-Sherman Marshall</td>
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<tr>
<td>SADIE * Jefferson-Hawes-Simmons</td>
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<tr>
<td>HOW COULD I LET YOU GET AWAY * Yvette Davis</td>
</tr>
<tr>
<td>COULD IT BE I'M FALLING IN LOVE * Mervin Steals-Mervin Steals</td>
</tr>
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<td>Side 1</td>
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</table>

**SUPERSTAR MEDLEY**

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
h. LOVE DON'T LOVE NOBODY (PART 1) * Joseph B. Jefferson-Charles Simmons

| Side 3                                                                                      | Total Time 11:31       |

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

| MIGHTY LOVE * Jefferson-Hawes-Simmons                                                   | 8:02                   |
Mighty Three Music wants to thank the Spinners: Henry Fambrough, Billy Henderson, Pee Wee 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 Garrett, Sherman "Mr. Slim" Marshall, Phil Kerr, Theodore Life, Jalmadge Conway, Yvette Davis, Phill Kurtz 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.

an innovation of Gamble/Huff/Bell

MIGHTY THREE MUSIC
309 South Broad Street, Philadelphia, Pennsylvania 19107
(215) 985-0900
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 hoofer and toured the world with a girl partner. We were billed as Buddy and Judy Allen.

"The first thing 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, Alizì 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 they didn't have a first 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 Alizì 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 marvellous. 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 5-73
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
<table>
<thead>
<tr>
<th>Date</th>
<th>Number</th>
<th>Title</th>
<th>Artist</th>
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<tr>
<td>7/17/72</td>
<td>2904</td>
<td>How Could I Let You Get Away</td>
<td>Yvette Davis</td>
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<td></td>
<td>I'll Be Around</td>
<td>Thom Bell-Phil Hurt</td>
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<td>12/8/72</td>
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<td>Could It Be I'm Falling In Love</td>
<td>Mystro-Lyric</td>
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<td>Just You And Me Baby</td>
<td>Yvette Davis</td>
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<td>4/6/73</td>
<td>2962</td>
<td>One Of A Kind Love Affair</td>
<td>Joseph B. Jefferson</td>
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<td>Don't Let The Green Grass Fool You</td>
<td>Akines-Bellmon-Drayton-Turner</td>
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<td>Ghetto Child</td>
<td>Linda Creed-Thom Bell</td>
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<td>We Belong Together</td>
<td>Yvette Davis</td>
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<td>12/28/73</td>
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<td>Simmons-Jefferson-Hawes</td>
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<td>Mighty Love (Part II)</td>
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<td>I'm Coming Home</td>
<td>T. Bell-L. Creed</td>
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<td>He'll Never Love You Like I Do</td>
<td>B. Sigler-J. Sigler-M. Bailey</td>
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<td>3202</td>
<td>Then Came You (Dionne Warwickie &amp; Spinners)</td>
<td>P. Pugh-S. Marshall</td>
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<td>Just As Long As We Have Love</td>
<td>V. Barrett-B. Hawes</td>
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<td>Living A Little, Laughing A Little</td>
<td>Thom Bell-Linda Creed</td>
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<td>Sadie</td>
<td>Jefferson-Hawes-Simmons</td>
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<td>Lazy Susan</td>
<td>L. Creed-T. Bell</td>
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<td>Games People Play</td>
<td>Jefferson-Hawes-Simmons</td>
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<td>I Don't Wanna Lose You</td>
<td>L. Creed-T. Bell</td>
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<td>You Made A Promise To Me</td>
<td>Simmons-Hawes-Jefferson</td>
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ATLANTIC/ATCO RECORDS THANKS
BUDDY ALLEN,
CONNIE ALLEN
AND STEVE ALLEN
FOR THEIR
CONTINUING COOPERATION
AND WARM FRIENDSHIP.

We salute one of the best
management teams in the business.
Philippe Soul Wynn

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, travelling 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 1966 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 our 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 Spinners

continued on pg. 5-64

CONGRATULATIONS to the SPINNERS

ON THEIR OUTSTANDING PERFORMANCE and BEST WISHES FOR CONTINUED SUCCESS.

Presswell Records MANUFACTURING CO., INC.
Atlantic/Atco salutes THOM BELL for the production of the Spinners 9 gold records:

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

- Singles
  - 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

© 1976 Atlantic Recording Corp.  Warner Communications Co.
Henry Fambrough

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 Littlefield 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 captures 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
WILLIAM MORRIS AGENCY
IS PROUD TO REPRESENT
THE SPINNERS
EXCLUSELY WORLDWIDE
Pervis Jackson br. 5-37

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 Templations worked there with me, only at that
time they were known as Otis Williams and the Dis-
tants. 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 re-
cord.

"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 Den-
nis 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 con-
tract 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.""
Congratulations to the Spinners...

Bobbie Smith
Pervis Jackson
Philippe Soul Wynne
Billy Henderson
Henry Fambrough

And congratulations on your current hit album... "Spinners Live" recorded live at the Latin!

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

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 professional. 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 a 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 Tn-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-54

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Bobbie Smith by S-35

successful. 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, doing everything 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, placed major emphasis on the development of the performer in all aspects of his act and thus looked 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 Furgus 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 duties 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 Dina 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 years.

continued on pg. S-67

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Producer Thom Bell
On The Spinners

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-58
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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services for the performing arts
Billy Henderson  tr S-58

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  tr 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. I'm musical expression is just beginning."

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

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.

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  tr 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 — 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 overindulgance 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 related 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.

A Toast To You
on your 20th Anniversary

from the 4 Tops
on their 21st Anniversary

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SOULFUL SOIREE — 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 (I to ri) Bobbie Smith, Pervis Jackson, Ms. Giovanni, Henry Fambrough and Billy Henderson.

January 31, 1976
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 did with 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. I 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 its 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.’

S-68

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January 31, 1976
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.

Special Thanks to Photographer KWAME BRATHWAITE For His SPINNERS Photographs

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January 31, 1976
Dialogue On Spinners With Atlantic's Jerry

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 side other 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 gotten 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's 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.

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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 Spinners 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 said 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 dozens of times I never get tired of watching them. They are so polished and smooth that it makes me work 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 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 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. It’s 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 p. S-44

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 Conne 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 get 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.
Pervis Jackson

"I also enjoy doing things with my kids. I've got four kids: Cindy, she's my chief, is 16; 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 Dominoes 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 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' "

Bachelors III loves you

Congratulations On Your 20th Anniversary

BOBBY VAN/JOE NAMATH/RAY ABRUZZESE
Congratulations To The Spinners
We've Always Felt You Were #1

SPINNERS
DEVOTED
WIVES

Claudreen Jackson / Barbara Henderson / Norma Fambrough / Yvonne (Baby Jane) Johnson
We, the Spinners proudly announce the formation of The Spinners' Scholarship Fund.

Through this Fund we are committed to sending one underprivileged youngster through four years of college on an annual basis.

This is our way of saying THANK YOU to all the people who have helped us through the years.

Henry Zambrano
Billy Henderson

Belle Smith
Philippe Soul Wynn
The station's philosophy is to present a wide variety of music, including hit songs from the 1960s, 1970s, and 1980s, as well as more contemporary music. The station's playlist is updated regularly to keep up with the latest trends in music. The station's focus is on playing songs that people request, which helps to keep the station relevant and appealing to its audience.

The station also maintains a strong sense of community, sponsoring events and participating in local activities. The station's commitment to the community is evident in its support of local charities and its dedication to keeping its listeners informed about local news and events.

In conclusion, the station's philosophy is to provide a diverse and engaging musical experience for its listeners, while also maintaining a strong sense of community. The station's commitment to these goals has helped it to remain a popular and respected voice in the local community for many years.

Marshall Rowland, pioneer broadcaster of country music at WOK, made a comeback, 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 sold country hits with an occasional taste of bluegrass, gospel or a humorous hit. The station will be known as "The New Home of Country Music".
<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
</tr>
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<tbody>
<tr>
<td>1. Lonely Night (Angel Face)</td>
<td>Captain &amp; Tennille</td>
<td>A&amp;M</td>
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<tr>
<td>2. Grow Some Funk/I Feel Like A Bullet</td>
<td>Elton John</td>
<td>MCA/Rocket</td>
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<tr>
<td>3. Dream Weaver</td>
<td>Gary Wright</td>
<td>W.B.</td>
</tr>
<tr>
<td>4. Fanny</td>
<td>Bee Gees</td>
<td>RSO</td>
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<tr>
<td>5. Dec. 1963 (Oh What A Night)</td>
<td>Four Seasons</td>
<td>W.B.</td>
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<tr>
<td>6. Junk Food Junkie</td>
<td>Larry Groce</td>
<td>W.B.</td>
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<tr>
<td>7. Theme From SWAT</td>
<td>Rhythm Heritage</td>
<td>ABC</td>
</tr>
<tr>
<td>8. Somewhere In The Night</td>
<td>Helen Reddy</td>
<td>Capitol</td>
</tr>
<tr>
<td>9. Golden Years</td>
<td>David Bowie</td>
<td>RCA</td>
</tr>
<tr>
<td>10. Squeeze Box</td>
<td>The Who</td>
<td>MCA</td>
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<tr>
<td>11. Sweet Thing</td>
<td>Rufus</td>
<td>ABC</td>
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<tr>
<td>12. Renegade</td>
<td>Micheal Murphey</td>
<td>Epic</td>
</tr>
<tr>
<td>13. All By Myself</td>
<td>Eric Carmen</td>
<td>Aristra</td>
</tr>
<tr>
<td>14. Only Sixteen</td>
<td>Dr. Hook</td>
<td>Capitol</td>
</tr>
<tr>
<td>15. Dream On</td>
<td>Aerosmith</td>
<td>Col.</td>
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<td>16. The White Knight</td>
<td>Cledus Maggard</td>
<td>Mercury</td>
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<td>17. Money Honey</td>
<td>Bay City Rollers</td>
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<td>18. Love Hurts</td>
<td>Nazareth</td>
<td>A&amp;M</td>
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<td>19. Sweet Love</td>
<td>Commodores</td>
<td>Motown</td>
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<td>20. Take It To The Limit</td>
<td>Eagles</td>
<td>Asylum</td>
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**vital statistics**

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<tr>
<th>TITLE</th>
<th>WRITER</th>
<th>PUB</th>
<th>FLIP</th>
<th>TITLES</th>
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<th>PROG.</th>
<th>TOTAL TIME</th>
<th>WEEK</th>
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<tr>
<td>#81 Take It Like A Man (3:14)</td>
<td>Bachman-Turner Overdrive</td>
<td>73766 One ISB Plaza, Chicago, Ill</td>
<td>Publishing Rights - BMI</td>
<td>28%</td>
<td>64%</td>
<td>10%</td>
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<td>7%</td>
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<td>#84 Tangerine</td>
<td>Sal Soul Orchestra</td>
<td>79 Madison Ave., New York, N.Y.</td>
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<td>15%</td>
<td>41%</td>
<td>20%</td>
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<tr>
<td>#92 Close To You (3:00)</td>
<td>Three Degrees</td>
<td>B.T. Express</td>
<td>Roadshow RD 7005</td>
<td>10%</td>
<td>31%</td>
<td>20%</td>
<td>13%</td>
<td>12%</td>
<td>53%</td>
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<tr>
<td>#95 What's The Name Of This Funk (Spaiderman) (3:25)</td>
<td>Ramsey Lewis</td>
<td>51 West 52nd St., New York, N.Y.</td>
<td>Publishing Rights - BMI</td>
<td>10%</td>
<td>68%</td>
<td>19%</td>
<td>12%</td>
<td>7%</td>
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<tr>
<td>#96 Hard Times (3:50)</td>
<td>Peter Skellern</td>
<td>Peter Skellern</td>
<td>Private Stock PS 45,054</td>
<td>10%</td>
<td>76%</td>
<td>19%</td>
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<td>7%</td>
<td>19%</td>
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<tr>
<td>#97 Boogie Fever (3:25)</td>
<td>Sly &amp; the Family Stone</td>
<td>1750 N. Vine St., Hollywood, Ca.</td>
<td>Publishing Rights - BMI</td>
<td>10%</td>
<td>73%</td>
<td>19%</td>
<td>12%</td>
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<td>19%</td>
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<td>#98 Nursery Rhymes (Part I) (3:30)</td>
<td>People's Choice</td>
<td>51 W. 52nd St., New York, N.Y.</td>
<td>Publishing Rights - BMI</td>
<td>10%</td>
<td>41%</td>
<td>19%</td>
<td>12%</td>
<td>7%</td>
<td>19%</td>
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<tr>
<td>#99 Grown Up</td>
<td>Dan Hill</td>
<td>8544 Sunset Blvd., Los Angeles, Ca.</td>
<td>Publishing Rights - BMI</td>
<td>10%</td>
<td>94%</td>
<td>19%</td>
<td>12%</td>
<td>7%</td>
<td>19%</td>
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<tr>
<td>#100 Bad Luck (4:02)</td>
<td>The Atlanta Disco Band</td>
<td>1790 No. Vine St., Hollywood, Ca.</td>
<td>Publishing Rights - BMI</td>
<td>7%</td>
<td>94%</td>
<td>19%</td>
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<td>7%</td>
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**looking ahead**

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<tr>
<th>TITLE</th>
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<tr>
<td>101 A FOOL IN LOVE</td>
<td>Carole Bayer Sager</td>
<td>MCA 1760</td>
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<td>102 STRONG ENOUGH TO BE GENTLE</td>
<td>Elton John</td>
<td>BMG 7700</td>
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<tr>
<td>103 SARA SMILE</td>
<td>Michael Masser</td>
<td>BMG 7700</td>
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<tr>
<td>104 JUST YOUR FOOL</td>
<td>Gladys Knight</td>
<td>BMG 7700</td>
</tr>
<tr>
<td>105 MAMA COCO</td>
<td>Michael Masser</td>
<td>BMG 7700</td>
</tr>
<tr>
<td>106 TEXAS</td>
<td>Kama Sutra</td>
<td>BMG 7700</td>
</tr>
</tbody>
</table>
Randy Richards
The Songwriter!!

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

"Richards' tunes stretch from the universality of Three Dog Night typed TOP 40 to extremely personal and unique songs"

... RECORD WORLD

About "If I Could Put You In My Song"
CASHBOX says "An all too rare love song that sparkles with seldom achieved musical elegance."

Contact:
APRIL/BLACKWOOD MUSIC
NYC. 212/765-4321 — Larry Fogal — Bob Esposito
LA. 213/466-1626 — Glen Friedman — Marv Mattis — John Mayhan — Steve Goldman

Tell them you want to hear more from THE SONGWRITER.
### The big three

1. **Lonely Night (Angel Face)** - Captain & Tennille - A&M
2. **Grow Some Funk/I Feel Like a Bullet** - Elton John - RCA
3. **Dream Weaver** - Gary Wright - B.W.

### profile of the giants

<table>
<thead>
<tr>
<th>Track</th>
<th>Artist</th>
<th>Label</th>
<th>Week</th>
<th>Peak</th>
<th>Notes</th>
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<tbody>
<tr>
<td>1.00</td>
<td>MINNEAPOLIS</td>
<td>You Satisfy Thing - Hot Chocolate</td>
<td>Big Breakaway - Art Garfunkel</td>
<td>Columbia</td>
<td>12 to 10</td>
</tr>
<tr>
<td>1.10</td>
<td>MINNEAPOLIS</td>
<td>Squeeze A Song - Earth &amp; Fire</td>
<td>Wind City</td>
<td>Columbia</td>
<td>26 to 16</td>
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<td>1.20</td>
<td>MINNEAPOLIS</td>
<td>Leave Some Things To Leve - Paul Simon</td>
<td>Dream Weaver - Gary Wright</td>
<td>WB</td>
<td>15 to 7</td>
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<tr>
<td>1.30</td>
<td>MINNEAPOLIS</td>
<td>You Satisfy Thing - Hot Chocolate</td>
<td>Big Breakaway - Art Garfunkel</td>
<td>Columbia</td>
<td>10 to 5</td>
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<tr>
<td>1.40</td>
<td>MINNEAPOLIS</td>
<td>Leave Some Things To Leve - Paul Simon</td>
<td>Dream Weaver - Gary Wright</td>
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<td>12 to 8</td>
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<td>Dream Weaver - Gary Wright</td>
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<td>1.60</td>
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<td>Dream Weaver - Gary Wright</td>
<td>WB</td>
<td>8 to 4</td>
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<td>1.70</td>
<td>MINNEAPOLIS</td>
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<td>1.80</td>
<td>MINNEAPOLIS</td>
<td>Leave Some Things To Leve - Paul Simon</td>
<td>Dream Weaver - Gary Wright</td>
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### cash box: additions to radio playlists

<table>
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<tr>
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<td>KC &amp; THE SUNSHINE BAND</td>
<td>Leave Some Things To Leve - Paul Simon</td>
<td>Dream Weaver - Gary Wright</td>
<td>WB</td>
<td>5 to 2</td>
</tr>
<tr>
<td>12.30</td>
<td>KC &amp; THE SUNSHINE BAND</td>
<td>Leave Some Things To Leve - Paul Simon</td>
<td>Dream Weaver - Gary Wright</td>
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cash box/news

Need For Modern Copyright Bill Explored b 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. A right under existing copyright laws for sound shudderers throughout the music industry, as well as CATV operators and others the bill affects. The reason for the annex is that 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 vote against the bill by three members selected by the American Arbitration Association could, therefore raise or lower rates after contest review.

It may be too late for jukebox and cab operators to muster enough. Senate support to maintain their annex under the tribunal provision. Music publishers, on the other hand, will 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 antagonist view, the tribunal will fully be a blower. 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, D-Pa., who has been in the minority every session of Congress since 1941. He and McClellan, sponsor of the copyright revision bill, have expressed no 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 NIAA person.

Neither proposition is likely, however. Both the unions and the broadcasters realize there is not a chance of the bill’s passage. The copyright provisions protecting broadcasters from cable TV infringement are, especially favorable to KGB, no doubt.

Throughout all the debate between senators from special interests it may sound as if the 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 duplication will remain.

Another provision which will probably pass over the objections of the music publishers, is the Mathis amendment. This requires the Federal Communications Commission to issue a compulsory license to public broadcasting services to use copyrighted material. This is a major change from the set by the copyright royalty tribunal.

What will happen exactly on the Senate floor is anyone’s guess. A composite 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 original appearance in the S. 1250, or “Music,” 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 Chairman Millard Tydings and chairman Tydings and chairman have not firmed up an agenda, 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.

All Platinum course we have a personal rapport with Phonogram in Britain who distribute All Platinum also.

Chips is distributed by Musics in France, Cetra in Germany, Sugar in Japan, and Nippon Victor in Japan.

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 is the most important market because it gives us the largest of all our markets, 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 Chip’s albums circulate in Europe. Great Britain did a marvelous job of re-packaging and I think that Belaphon has sold more copies of the albums albums in Germany.”

Upcoming product from All Platinum includes albums by Sylvia Robinson, Brook Benton, the Montreals, Shirley and Chuck Jackon, Brother to Brother and the first single act on the label, Good Rats personly signed by Mrs. Robinson.

The acquisition of Chess by All Platinum has also created a shift in philosophy within the Robinson fold.

Exclaimed Mrs. Robinson: “We may have been too much family in the past. Now we don’t open the door to more writers and producers and artists. We want to be more open in the future. The buying power in the Chess label has enabled us to be more confident along these lines—or has made us a fuller 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’s American Broadcasting Corp. and American Music Inc., for the territories of South and Central America and Mexico.

Kirshner’s 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.

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 (i) and Eula Harris (r) are RinLew’s signing the contractual details. This calls for RinLew to deliver two LP’s a year on “El Coco.” RinLew also produces the French Canadian group, “Pample-mousse” and Tullos-Williams Orchestra.

Gallagher Joins Audiofidelity; Expansion Planned

NEW YORK — Bill Gallagher has joined Audiofidelity Enterprises, Inc. in a consulting capacity. In addition to the company’s staff comes as a result of a ‘detailed appraisal of the various componets’ of the Audiofidelity catalog of the late John Chiaroscuro, according to president Herman Gimbel. Audiofidelity has set 1976 as the year to “actively and aggressively” pursue its vintage material as well as to “reorient and expand” efforts in the jazz market.

Last year, the company acquired Chiaroscuro jazz label, and has already released the Down Town Sound recording studio built by Hank O’Neal for the label. Gallagher has been involved 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 U.S. distributor of the catalog of the BASF label in the U.S. whose artists include keyboard man George Duke.

Billy Goldilocks is there in a consulting company several years ago, and has been associated with music publishing and record companies with an investment banking firms interested in music acquisitions. He has also been a consultant and director of Byronic Pictures, Inc.

NLRB Dismisses Buckley Suit

NEW YORK — The National Labor Relations Board yesterday dismissed a petition filed by Federation of the Broadcasters of Television and Radio Artists by William F. Buckley Jr., and Mt. 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 recognized as representatives of Audiofidelity’s Chicago and Midwest recording company signatory to the codes without interference or objection by AFTRA. 3) Requesting AFTRA to accept membership; and 3) Ordering AFTRA to give notice of this order to all signatory networks and broadcasting companies, and to members, and to employes in the collective bargaining unit on whose behalf it bargains.

“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.

Dave TV’er Set For Second Year

NEW YORK — “Sanny & Company,” the 90 minute weekly variety-talk show hosted by Sandy Ross and Ray Harris, has been renewed for a third 26 week cycle. The show is currently seen in 72 markets.


Roulette Re-Issues Birdland

NEW YORK — Roulette Records is reissuing a select group of albums that were recorded on the Birdland label. The label was founded by Joe E. Lewis in the early 1940’s, and produced the music of the publisher of Kander and Ebbe. Creach Back Into Studio LOS ANGELES — Kessler-Grass Records has returned to the studio with Hank B. Crouch and his group. Midnight Sun, will go into the studio this week to record his second album for Buddha Records tentatively titled “Rock Father.”
Flora Purim

Flora Purim

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 solo in heavy demand at both. "I've never been more happy musical," he told Cash Box recently. "I feel I'm giving people an alternative." A product of New York and London, Rankin has been active professionally and living on the road, at home, in his Los Angeles apartment, with a car on parking cars. In 1967, he recorded his first album for Mercury, "Mindstuffers," which was followed in due course by "Family." Both albums are now sought-after, because they are long-out-of-print, 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 is currently repeating company, still friends), and his much acclaimed versions of other writers' material, as in the Beatles' "Blackbird" and Jami Hendrix's "Up From The Skies." In the latter case, he has no system for choosing the material he will do, 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 virtually unknown in others. Progressive stations in some markets have added his popularity to their regulars, which has grown with very little traditional hype or 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 mid-March, and then I'll do a comprehensive plans work out, and I hope to complete my next album with his "idol" Don Costa (of Frank Sinatra and other fame) — a "very special project" complete with orchestra. At his recent Bottom Line appearance, Rankin had the crowd enchanted by his understated virtuosity, producing a "unique" evening. 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 ready? Eddie Van Halen has 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 Zeppelin album will be called "Presence," and is due out May 2, with the material of which the best track is "Over the Hills." that's all....

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 trans-

...enough, their first disk may lose its original cover, which features a nude
...the female persuasion in spread-eagled position with a boxing-gloved fist thrust strategically — What, the tricks 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 out two tracks at NYC's Record Plant...Jimi Hendrix 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 Nichols, to L.A., and Steve Khub's band, which airs 1/30 has the 5th Dimension, Janis Ian, Queen T. Hall, and Tim Thomson.
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-

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.

Choc Doherty, chairman of the country music promotion committee, announced plans to develop new audiovisual presentations geared to inform record merchants 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 presenta-

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 giant country music show in New York; and a country music festival in Nice, France this July. Various CMA committees will be in-

Clower Inducted Into Sports Hall Of Fame

NASHVILLE — Jerry Clower, former Mississippi State football star, will be in-

Clower, now a television personality and award winning comic, played col-

He soon found out and went immediately into a studio and recorded what eventual-

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 b.c. radio to see if there were any poten-

tial 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 b.c.’s were using.

He found out and went immediately into a studio and recorded what eventual-

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 Gantry producing the session for Sky-Lite Records. Gentry (left) is seen here going over the production material with authors Barbara & Edie Miller, who are staff writers for Tree Inter-

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 (left): Frank Mooney, CBS branch sales manager; David Wills; Dan Walker, Epic’s local promotion man, Charlie Rich; and Carson Schriber; KLAC program director.
When you’re HOT...
...You’re on ABC/DOT...

Randy Cornor
"SOMETIMES I TALK IN MY SLEEP"

Amazing Rhythm Aces
"AMAZING GRACE"

Eddy Raven
"FREE TO BE"

Donna Fargo
"WHAT WILL THE NEW YEAR BRING"

Leroy Van Dyke
"WHO’S GONNA RUN THE TRUCK STOP IN TUBA CITY WHEN I’M GONE?"

Joe Stampley
"YOU MAKE LIFE EASY"

Sue Richards
"SWEET SENSUOUS FEELINGS"

Barbara Mandrell
"STANDING ROOM ONLY"

Johnny Lee
"SOMETIMES"

Don Williams
"TILL THE RIVERS ALL RUN DRY"

Plus, watch for new singles soon from:
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Billy "Crash" Craddock
Brian Collins
Freddy Fender
Delbert McClinton
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Ray Price
Jeris Ross
Hank Thompson

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Country Singer's Prayer  Stony Mountain West Virginia  Meanwhile Back at The Ranch
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 programmer, but certainly not from the point of view of the songwriter, of the producer, of the artist. The composer is the one who is seeing the biggest changes in country music.

Porter Wagoner has been a consistent seller, but the hottest song he has had in some time is the duet he does with Mary Lou Turner now. “Something New” is typical of songs written with the intent of selling a song with an artist like Mary Lou Turner is not new. Bill Dillion worked with Jan Howard many years and they had many songs that worked well with them. But the point is that he knew how well that vocal relationship worked and he knew exactly how much work even with an artist who has not yet achieved national prominence, Mary Lou. And the song has a fine melody that has a strong beat, a bullet in this week’s Cash Box country singles chart. This song reflects a different Bill Anderson sound than the Bill Anderson sound with which we are all familiar.

“Give ‘em variety in programming... you can’t let the Ernest Tubb and the Kilty Westons keep on programming the same songs all the time. It’s a matter of programming hard country in at the right time and the right place. If it’s a limitation of programming the same songs all the time, then I’d like to play. We played the Eagles, ‘Lynyrd Skynyrd’ We looked at the content of the song and the performance of the song. But we didn’t play the follow-up — ‘Take It To The Limit.’ We feel that if we play a song by an artist who is not really considered country that they don’t have necessarily play their next song if it doesn’t meet our programming standards.”

Wagoner said that what it takes for country artists to really succeed these days, he said. “A lot of artists are coming out with the same storieslines... it’s all ballad material... there’s no change in tempo and we don’t need this... we need material that artists need to recognize this.” He went on to say, “the meat of country music is still booze and love and life. If this is what the guy’s in his 30s now as it was to him when he may have been into rock at 20. You also have to make songs that show you how program music in your market and on your station. Religious and bar songs naturally don’t go together. It’s a matter of making sure that something between... interwining something that will smooth out the transition. Some slots do go in programming, but some slots don’t even give transition much thought in the first place, which is wrong.

Don Rhea, music director of Kansas City’s KCKN talked about programming too. “I think the audience is changing, it’s a combination of responsible programming and realizing that some people listening to country music nationally that they want a little slipping around but don’t want the physical act described and don’t want it to be a hard-core country market. 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 Shepard’s, ‘Another Night In The Rain’ where it’s walking up to a stranger in bed... it’s a little different than a guy doing likewise. Women your audience didn’t relate to that all. We also do recognize for us at KCKN, people don’t want a musical newcast, they want a happy sound... and I think that’s why a song like ‘I Like It’ even though not basically country is working for us... it’s happy, it’s entertaining.

“I think you have a different make up in your market and you have to make sure they have remained on the charts all the year and at year-end. ‘That tells me something... a lot 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 are what make up the sound of the change of country music from the hard-core country sound that we were in the 60s to what we are now, the George Joneses, the Tammy Wynettes, the Dolly Partons, etc. are not the last four years or five years. At these new new artists are new artists saying something to me as a programmer and unless I examine the music very carefully, I can’t make the music carefully and make the right decisions, we are in trouble.

This country music is changing. These two markets are totally different, programming wise and people wise. You may not be able to play the same stations in Kansas City that you would play in Los Angeles, it’s a vice-versa. You may not even be able to play things in the same given order. Markets vary as it as, as it has been said so many times, depends on the individual programmer in the market to determine what they think, what they’ll reject, and how and when and what to play to keep the ‘majority happy and entertained for the most time.”

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 Monday, February 29, at the MCA offices here, where Stuckey is recording his first album for MCA. The album is produced by Conway Twitty for Conway Twitty Twitighb Productions.

With this album, Nat commented that he was “very pleased with the songs and emotion with no restrictions on performance or musical direction.” According to Stuckey, it will be directed by MCA’s Don Seiber, who directed 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, “Waltzin’ In Your supper Truck.” In 1968, he became releasing as Styles Records. He has been working with Conway Smith to record “Whispering Hope.” He received a Grammy nomination. Nat’s second album will include such hits as “She Makes Me With A Kiss Every Morning,” “Don’t Pay The Ransom,” “Take Time To Love Her,” and “Get Yourself Some Time,” and “Boom Boom Barman.”

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 Wagonmaster Band and company Sneak Rhodes. Wagoner will remain active in the music business.

Among those activities Wagoner will concentrate on are his syndicated radio show, “The Porter Wagoner Show” and the writing and producing of himself and other artists such as Dolly Parton. Wagoner will continue to make appearances on The Grand Ole Opry.
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HARD TO PLEASE
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BLUE MOON OF KENTUCKY
GREAT SPECKLED BIRD
CLOSER WALK WITH THEE
I DON'T CARE IF THE SUN DON'T SHINE

Including His Next #1 Hit!

'THE PRISONER'S SONG'

COLUMBIA 3-10276
FREDDY FENDER (ABC/Dot 127607)
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 boopper beat. Freddy sings this one soulfully and with a blue-sky feel. Produced by Huey Me P. Meaux, look for swift charting. Flp: No info available.

LYNN ANDERSON (Columbia 3-10260)
All The King's Horses (2:43) (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". Can't beat that! By Glenn Sutton, it's another giant step forward for Lynn Anderson. Flp: No info available.

GEORGE JONES (Epic 5-80187)
The Battle (2:44) (Al Gallico — BMI) (L. Kimball, N. Wilson, G. Richey)
From the LP, "The Battle," love wins out and surrender is soon complete. 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. Flp: No info available.

JERRY LEE LEWIS (Mercury 73763)
Don't Boogie Woogie (2:34) (Aah — BMI) (L. Martin, J. Rick)
From the album, "Odd Man In." Jerry Lee lets go on another boogle and ... who can stand still when the "killer" is doing his thing. Produced by Jerry Kennedy, it'll move fast over the charts. Flp: No info available.

BRENDA LEE (MCA 40511)
Find Yourself Another Puppet (2:27) (Goldline — ASCAP) (Jimbeau Hinson)
The incomparable Brenda Lee expresses "no more strings attached" in an 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 huge chart action. Flp: No info available.

DAVID HOUSTON (Epic 5-80186)
What A Night (2:28) (Algege/AI Gallico — BMI) (J. 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 comment such as, "What a song!" Flp: No info available.

MEL STREET (GRT 043)
The Devil In Your Kisses (And The Angel In Your Eyes) (2:41) (Aah — BMI) (Layng Martin, J. Rick)
Strong bo over chart and play action is predicted for this one. Mel sings about the temptation of these devilish kisses. Produced by Dick Heard, looks like another good one for Mel. Flp: No info available.

MUNDO EARWOOD (Epic 5-80185)
I Can't Quit Cheatin' On You (2:44) (Double R — ASCAP) (H. Strzelecki/J. W. Barnes)
This one is ripe for bo over. 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 over the charts. Flp: No info available.

PRICE MITCHELL (GRT 037)
Seems Like I Can't Live Without You, But I Can't Live Without You (3:52) (Cirrus/Septima — BMI) (Cummings, Trosano)
The title talks 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. Flp: No info available.

Rex Allen, Jr. (Warner Bros. WBS 8171)
Play Me No Sad Songs (2:59) (Uharc/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 Butler. "No Sad Songs" could make for "happy" charting.

WYNN STEWART (Playboy P-6060A)
I'm Gonna Kill You (2:30) (Sound Banner/After Dark — BMI) (Wynn Stewart, Jimmy Velvat)
Wynn sings another cheatin' song that the barroom boors 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. Flp: No info available.

VERN GOSDIN (Prodyg PDY 4501)
The Chains Of Yesterday (3:03) (Par-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. Flp: 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 Steelgers' quarterback called a good "pay" on his debut record. No "off sides" on this one, both are "e"-cellent. With line harmonica to fit the mood, this one should reach touchdown territory.

RUBY FALLS (50 States FS 39A)
Show Me Where (2:44) (Bellamy Bros. — 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. Flp: No info available.

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. 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 Prisoner 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," "Wasting 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

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 Colter handles it. It is 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)," "I'm The One," "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 sound of Ray Griff Selections: "You Ring My Bell," "I Love The Way That You Love Me," "Runnin'" Help Me Down From Heaven," "I'll 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, producing Jim Shaver Selections: "Something To Forgive Him For," "I Love How You Love Me," "Only A Good Love Lasts Forever," "When Will I Be Loved," "I 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 Already Gone," "Honey Toast And Sunshine.

COWBOYS — The Wright Bros. Overland Stage Co. — Wright & Perry WP 666
Whatever your musical tastes, bluegrass, country or progressive country, it's all included in this package. This group is exeedingly talented with their musical instruments and with their vocalizing. A fantastic album from start to finish! Selections: "Wid Wicked Woman Of The West," "Only Time For Love," "A Woman montage 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

Show Biz Music, Inc.
WRITTEN AND PRODUCED BY RAY PENNINGTON
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 so hard that success is inevitable.

The Beverly Hills-Hollywood Chapter of the NACCP has announced the finalists for the annual National Award which will be held on Feb. 7 at the Hollywood Palladium. Nominees are: Isaac Hayes,落实到后面，Spinners, Santos and Harold Melvin and the Blue Notes. 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, Pheobe 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 Ever Lose This Heaven," Chuck Jackson and M. Yarbrough, "Incredible," Stevie Wonder, "All In Love Is Fair," Elton John, "Philadelphia Freedom," M. Masser and G. Goffin, "Do You Know Where You're Going To?"

Nominations for Producer/Recording include: Thom Bell, Gamble and Huff, Johnny Bristol, Cannonball Adderley, Quincy Jones and Maurice White. Artist nominees include: Andre Crouch, James Cleveland, Redona Preston, Kenneth Glover and Casatta George. Blues artists include: Bobby Bland, B.B. King, Jimmy Witherspoon, Taj Mahal and Esther Phillips. Jazz artists include: Grover Washington, Jr., Herbie Hancock, Al McLean, T. Russell, and Stanley Turrentine. Executive nominees include: Tom Draper (Warner Bros.); George Butler (Blue Note); Weldon McDougall III (Philadelphia International); Brenda Andrews (A&M); Jerry Moss (A&M); and Effie Smith (Casablanca). nominees include: Jim Croce, Jim Dozy, John Denver and Denny Grindstaff.

The Year's Best are: Thicke, Summer, Jackson, Drifters, Brenda, Al Green, McFadden & Whitehead, Nipsey, Christmas, Shalamar, Minnie Riperton, Menahan Street Band, Wilson, Massar and Goffin, "Do You Know Where You're Going To?"

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, "I'll Never Come Together." Patrick doesn't like to sit around so he jumped back into 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 studio to record an LP for Atlantic with Bette Bly producing... Joe Jefferson, the dy-no-mite songwriter is getting married. Joe insisted that all five Spinners be his best man, so he will become Wedding Coordinator. The Spinners have also been booked by James Nelderander into the Greek Theatre in LA for an outdoor appearance July 20. 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's Cress" latest is entitled "Warm And Soulful.

Two of the hottest LPs out now are both from the same label, United Artists, "Beast From The East," 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 go on through to pure gold and maybe even platinum.

ABC Records has released the soundtrack of the Paramount Pictures production entitled "Lebedauly." The picture is based on the life of blues immortal Huddie Ledbetter a.k.a. Leadbelly. The soundtrack features the folk artist Leadbeauty as adapted by Fred Karlin, with Leadbelly's vocals sung by HT 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 "This Is Your Life." Chaka was born in Philadelphia in 1950 and moved to Los Angeles in 1964. 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. Carter is the Astradome 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," and The Calendar's 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 discs 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."... From a reliable source that the next Blue Magic LP will be entitled "Grateful." No release date has been set. Currently the new Blue Magic and Margie Joseph LP is expected at any time... Bumps Doogain, the L.A. dancing machine, called to say that he loves Joe Thomas' new single on Groove Merchant, "Massada." "The more I hear it, the more I want to hear it," 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 Wynne 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 Philadelphia, has signed LA's newest group, the Neptunes, to record a 12" single on the 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 Marilyn. "It's a really, rhythmic tune," said Gary... The Mighty Clouds of Joy have another hit out on their hands with the release of a single off their "Kickin'" LP. ... "All Right," by the MTY is a song that will live forever. It's got everything... The group is on Capitol and the single will be released soon. ... The recent death of Al Green has been revered in the music community. Al Green has been a part of the music industry for over 20 years and has been a mentor to many young artists.

HONEY IT'S PLATINUM — The Ohio Players scored another huge success with their latest LP, "Honey." Shown above is Denny Rongrancen, Mertorty west air present- ing the Ohio Players with their platinum LP on Don Kirshner's Rock concert. The show will be seen nationwide in February.

Mandrill RIGHT ON! — New team work and a new LP are on tap for Mandrill. The record will be called "Right On!" and the group has the following new lineup: Mervyn Cox, Mandrill, Homegrown. The group has 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 Rich Wilson, md.

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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 Bouveder and a tall cool Junior 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 everywhere 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 storyteller. I guess what it is I deal with is a sort of mundane kind of vernacular traveler."

"But let’s get back to this thing about being a poet of the damned. That is what we were talking about."

"Yeah. 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 virgin Waits draws a pint of Liquid Wrench.

As the conversation continued they had haphazard 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 Conso. 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.

"What’s 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: traveling in strange towns, doing strange clubs and using words on stage.

To use the term poetry to describe something 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 the 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 a 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

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 separate 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 returned 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 her ear.

"Is there something you have to know?"

Marc Shapiro

January 24, 1976
Big 3 Stations On Playlists

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 April playing Denver, Albuquerque. In Chicago, it’s not so prevalent. The minds behind these radio stations give many reasons why these stations are leaders in their respective markets. Of course the music, the personalities, the format, the program. The Number One Top-40 shows the way. The question is, can you take over the physical framework, but the intelligent approach to making all of those entities fit together in just the right order and put them on. The 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 band’s “America” 76 tour is receiving a major promotional push from the label according to a new vice president in charge of marketing.

In addition to print ads appearing in trade and consumer publications, radio spots are being run in key market areas. Other special promotional items have been prepared including in-store and window displays for the Skynyrd, who was on a national tour.

Lynyrd Skynyrd began their tour in January with concerts throughout the southern states. In February they will continue through March and April playing Denver, Albuquerque, Tucson, San Francisco, Sacramento, Fresno, Las Vegas, Los Angeles, San Diego, 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 in February playing the 79-seat New York City’s The West Side. The two artists will share the stage in a ninety-minute show entitled “One Night Only.” This is the first time the pair will be playing their classic songs in a variety of locations.

The tour will be a joint venture between Hayes’ own record label, which has been established as a major player in the market and Warwick’s label, which is a major force in the market. The tour will be a major event for both artists and will help to promote their new records.

Rubenstein

ABC Records. The company did not release the terms of the contract.

Rubenstein, who assumed the post at ABC in January, 1975 told CB recently that the company would be looking to develop artists as well as hits. He feels that ABC is coming into its own as a major force in the music industry.
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 a result of a 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 city’s chief of police who strongly recommended its rejection by the city council.

Pinball machines have been outlawed in Rock Island for many years following an Illinois Supreme Court ruling.

Kaye ‘Hurricane’ Tour. On Long Island Jan. 11

BROOKLYN, N.Y. — On Sunday January 11, The Irving Kaye Co. will host 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 $150.00, divided among the top six teams and open doubles was the only category of play. Tournament play took place on seven Hurricatv (left) and one Hurricatv II, provided by Betson Enterprises was 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 Drakopolous and Chris Vicatos of Levitown, first place; Pete Marzo and Robert Turnito of Hempstead, second place; and Jeff Bruchko and Gus Larramendi of Astoria and Jamaica Hills, third place.

The next Irving Kaye Hurricane Tournament is slated for Jan 31 and Feb 1st at the New York State Fairgrounds in Syracuse, with a prize purse of $1000 being offered.

Earnings Report

CHICAGO — Interstate United Corpora-
tion 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 area.

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

eliminating some gambling devices and the area police chief cited this ruling in his opposing arguments. Ms. Mohr, on the other hand, pointed out that pinball play, much like pool and football, is a game of skill not to be in any way con-

sideparable. 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 gambling 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 reg-

istered 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.

By mid-January the Rock Island city council had voted to eliminate the ban on pinball machines and provide for the licensing that their installation would create gambling spots for troublesome youths.

Ironically enough, Orma Johnson Mohr actually became a working member of the coin machine industry in 1955, 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 determined to continue the business 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 portion of total business, the operation is a music and games route as well. With the lifting of the ban, Ms. Mohr has already brought in big budget machines and has expressed her intention of increasing present stock.

In her eighteen years as a 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 (CMOA) trade associations. She is presently married to Leo Mohr, proprietor of the Bring Er In Restaurant, which also located just out of Rock Island. The couple will celebrate their ninth wedding anniversary on July 7 of this year.

New Products From Meadows

SUNNYVALE, CAL. — Along with the in-

troduction of its new product line, Meadows announced the continuation of its highly successful ‘Flim-Flam’ video cocktail, which has reportedly been in extensive demand since it was initially released by the firm. As Meadows noted, ‘Flim-Flam’ is the longest lived of its type and its reliability is well known through the industry.”

The unit is a two and four player model equipped with joystick controls that allow players to cover every inch of the play field. Speed buttons are featured to alter color and speed of ball and also confuse opponents for more exciting play. As players develop skill they are able to qualify for ‘e-zertor’ or ‘pro’ pad-

cials, which prolongs interest and stimulates repeat play.

Model’s features include eleven or fif-

teen point play adjustability, green tinted plastic cases, working pinball and flipper, as well as a new pinball, which is actually a high speed card feeder, 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 big-

gest 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 substan-

tially higher than at this time last year.

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.

GTB & Foosball Mfg. Meet In Atlanta, Ga.

SYRACUSE, NY. — The game tourna-

ment convenes its first official business meeting on Friday and Sat-

day, Jan. 9 and 10, at the Omni Interna-

tional Hotel in Atlanta, Georgia, focusing the discussion on football. Present were the GTB principals headed by co-

ordinator Millie McCarthy, and represen-

tatives of the football manufacturers.

The meeting was very productive, as Millie McCarthy pointed out. It seemed that talk about a possible event was lacking, the more there was to talk about, she said. “Since this was the first formal meeting of our group, we decided to conduct a basic format which would provide a com-

mon ground for the other segments of the meetings.”

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 banquet 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 football people will also meet at that time to finalize plans for the Atlanta meeting. Millie indicated her in-

ention to remain in Chicago for a few days to meet with the pinball manufac-

turers out there.

‘Bombs Away’

SUNNYVALE, CA. — Another very cur-

rent new release in production at the Meadows factory is a single player up-

right game called “Bombs Away” which, as the name implies, provides the re-

lism and excitement of ouursuing and hitting marching targets.

The plane’s ‘bomb’ bay is loaded with 15 high explosive bombs for each 254 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, the option for the more difficult, “0” 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 the bombs sink into the sea amid simulated ex-

plosion 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 ex-

plosion display, large readout 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.

Jan. 31, 1976
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 Alco Electronics Ltd. and Mar-Matic Sales Ltd. displays... On the home front, Williams engineer Leonard Natale 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 Amusement Equipment.

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 Village. Everything will be moved from its former location in two phases in the next two months. Wick tells us that an extensive promotional program is on the drawing board. Fascination will be represented at ATE.

BALLY MANUFACTURING CORP.'s director of marketing Ross Scheer was at all of the new Rock-Ola HANDicaps video tape is doing just beautifully and that several interesting new projects are on the drawing board. Fascination will be represented at ATE.

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 consumer demand for this model. He said that Rock-Ola distributors are doing an outstanding job of promoting the various individual showings hosted by Rock-Ola distrbs 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 LEVISON 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 Coin!

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. Briefly:

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, in an effort to provide 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 that he is looking forward to very big 1976 for Bally!

HOUmON HAPPENINGS

Early this year Kenny Jones was appointed sales representative for LE Corporation (Rock-Ola), 2700 Milam St. Harry is widely known and extremely well liked within local coin-op circles. We've known him since the late forties, and over the past fifteen years and wish him heaps and heaps of success in his new position.

On 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. Mention to Merle Albertson, LE's branch manager in Houston, and Don Paterson, Williams Harris electronics sales rep., who is on call.
**COIN MACHINES WANTED**

We are always interested in used and brand new phonographs, wall boxes, ms machines, trade for 50 cent, 25 cent and 15 cent machines. See the latest on the market.

**WANTED** - all new and used phonographs, wall boxes, gramophone records, sheet music, records, etc. for sale.

**CLASSIFIED AD RATE 25 CENTS PER WORD**

Count every word including all words in firm name. Numbers in address count as one word. Minimum ad accepted 50 cents. Rate for CLASSIFIED ADVERTISING. If cash-on-check is not enclosed with your classified ad, we will hold for following issue. Prepayment of 100% of price due in full. (Max. $100.00 USD allowable per issue; USA only) To order, please provide your full address, phone number, and your credit card details. We accept Mastercard, Visa, American Express, and Discover.

**FOR SALE** - Super Scepter $75, Gold Record $725, Riffe Drum $175, Grand National 9615, Monarch $535, Air Attack $535, Gang Busters Gun $755, Street Burners $695, Gun Shot $175, German Electronic Gun $825, Pursuit 1955 Robson $235, Sportmaster $250. Used and new, we have a large selection of used machines. For fast service, call 814-211-5151.

**FOR SALE** - Used, for all collectors, a large selection of used machines. For fast service, call 814-211-5151.

**FOR SALE** - Used, for all collectors, a large selection of used machines. For fast service, call 814-211-5151.

**CONVERSION CARTRIDGES** - Play stereo records on Seeburg Monaural Phonographs by thru - 201. No play, no pay. Warranty. Suggestions and conditions for SALE - Over 3,000 different Machines. For fast service, call 814-211-5151.

**WANTED** - Bally Multipliers with Hopper 5, 6, 8, and 10-cent machines considered. Also wanted Williams and Gottlieb 6-cent machines (3 3/4 years old). Prona MA201 AUTOMATIC AB. Box 3041, 5-40-43 Goldstein, Sweden.

**SERVICES COIN MACHINE**

**ACCE LOCKS KEYED ALIKE SEND LOCKS AND THE key you want them mastered to $1.00 each. BY RANDEL, LOB EQUIPMENT. 61 Rockaway Avenue, Valley Stream, NY. 11580. Tel: (516) 30-6216. Our 35th year in vending.**

**HUMOR**

DEJAYS New, surefire comedy, 11:00am classified and 5:00pm classified, $100.00. Designed to keep you on the right line for the right occasion! Every send for our comedy catalog at $5.00. Edmund Orr, 296-6 West Robert, Fresno, Cal 93711.

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**January 31, 1976**

**CLASSIFIED POWER!**

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Artists of America, Decca Firm Worldwide Distribution Deal

Hatcher, Lewis Confirm Split Label Pact

LOS ANGELES — Artists of America Records has confirmed its finalization of a worldwide recording licensing agreement with Decca Records. According to representatives of AOA Records as well as Songwriters of America, the publishing wing of AOA, the agreement will have AOA, the licensing agent of Decca, on the finalization of the AOA licensing agreement. Weiss is now working out the worldwide publishing deals for AOA, to be firmly shorted. Featuring the production of Harley Hatcher, Decca and AOA logos, 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, Brain Ball. The Mulegists, etc. AOA features product in all categories of popular music including rock, MOR, pop, country, etc. AOA is planning to issue the initial AOA masters prior to the end of January or by early February according to plans. Present distribution product by Bruce Roberts, recording agreements for the remaining territories of Australia, New Zealand and the Philippines 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 confirmed a distribution-manufacturing deal with WEA. The announcement was made by Joe Smith, chairman of Elektra/Asylum and Nesuhi Ertugan, president of WEA International, and will go into effect Feb. 1. Commenting 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 all for what they have done to strengthen Elektra/Asylum in the UK. I now look forward to re-establishing our ties with WEA and feel sure that we will have a long and self-satisfied relationship." EMI Records will have a six-month sell-off period on existing product while WEA prepares its first releases next month. All of WEA's marketing, manufacturing, marketing and 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, Rouse's "Suite in F Major," and Berlioz' "Chasse Et Oreg Los Trophees" were performed.

Caution, Optimism Key To Japanese Disk Year, 1976

TOKYO — Takanii Shibouchi, president of the Japan Phonogram Record Association (JPPA), has disclosed his views on the prospects of 1976, pointing out that preparations should be made for another year of severe conditions similar to last year. Shibouchi expressed himself at a New Year's party held at Tokyo's Koyasan Han on Jan. 9 in conjunction with the JPPA, attended by the executive core of the Japanese music industry. According to Shibouchi, 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 past year we have experienced how bad the industry "make up its mind to find ways out of the difficulties," as the Japanese industry is in the process of doing, and during 1975 was almost the same as 1974.

Canada

Toronto — The Canadian Record Industry Association co-ordinated a Canadian booth at MIDEM in Cannes, France, Jan. 23-27.

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.

Capitol-OE-M of Canada Ltd. has appointed Peter Smith manager of the company's new 4,000 sq. ft. branch store/warehouse in Montreal. Smith has been in charge of installation and eventual operation of the company's multimillion dollar disk plant presently under construction on the site of the label's headquarters in Toronto.

Concert Productions International promoted two Country Blues Band tours in the Toronto, Jan. 9; Dionne Warwick at the National Arts Centre, Ottawa, (8); Mavis Hinch at 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 are acts such as the J. League, T'Pau, Slade, and Light Orchestra, Blood, Sweat & Tears and John Mayall.

The National (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 with its first public offering to buy 400,000 common shares at $5. At present 3,500,000 shares are owned by four executives, Philip Kives and other related individuals.

Quality Concludes Four Distribution Agreements

TORONTO — Quality Records Ltd. have recently concluded four distribution agreements. 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 short- ly. Jointly agreeing the deal were Anne Murray, Robert F. Rambau, president of Balmur Ltd.

Interdisk of Quebec bowls with two re- leases earlier in the year; "Chasse Et Orreg Los Trophees" and "Suites in F Major," and Berlioz' "Chasse Et Orreg Los Trophees" were performed.

Belgium

French singer Joe Dassin will perform in Gent and Antwerp sometime next month. Joe had an enormous summer hit with "Lette Indien" (Indian Summer). CBS has just released Dassin's new album, from which the new single, "Et Si Tu Avais..." is taken. Joe plans to conclude his tour in March.

Kayak, one of Holland's best progressive bands, has signed a recording contract with Polydor.

After being in the British top 30 for several weeks, "Let's Twist Again" has been released in Belgium and immediately chosen as record of the week on several radio stations in Belgium and Holland. A cover-veried by John Asher doesn't beat Chubby Checker's original, though - Twain-mania is coming back again, and is still going strong.

Tammy Wynette and Freddy Fender mark the return of country music to the charts here. Dutch country bands like Lost Soul and Scratch are building up popularity. A new compilation album of twenty-two country songs is being released over television, as released by the Arcade label.
The Commodores - On Motown Records and Tapes

Are MOVIN' ON
Up The Charts and Across The Nation

MOVIN' ON
Their Newest Album, Is Their Most Explosive and Fastest Selling Album Yet.

SWEET LOVE
Has Burst From The Album As Their Hottest Single To Date.

February 1st Starts The Biggest Tour In The History of The Commodores:
* 42 Concerts in 60 Days
* To Be Seen By Upwards of 400,000 People

COMMODORES TOUR ITINERARY
Feb. 1 Buffalo/War Memorial 2 Canton/Municipal Aud. 3 St. Louis/Keil Aud. 4 Kansas City, Kansas/Kemper Arena 5 Nashville/Municipal Aud. 6 Cincinnati/Riverfront Coliseum 7 Columbus, Ohio/Vets Memorial Aud 8 Saginaw, Michigan/IMA Auditorium 9 Pittsburgh/Civic Arena 10 Detroit/Cobo Arena 11 Toledo, Ohio/Sports Arena 12 Milwaukee/Convention Center 13 Chicago 14 Chicago/Auditorium Theatre 15 Indianapolis/Civic Center 16 Louisville/Louisville Gardens 17 Little Rock/Bartol Coliseum 18 Dallas/Moody Coliseum 19 San Antonio/Civic Auditorium 20 Shreveport, La./Hersch Memorial 21 Houston/Hofheniz Pavilion
March 2 Birmingham/Memorial Aud. 3 Memphis/Mid-South Coliseum 4 Knoxville/Civic Center 5 Columbia, S.C./Carolina Coliseum 6 Greensboro/Coliseum 7 Columbus/Memorial 8 Dalton, Ala./Civic Center 9 Huntsville/Von Braun 10 New Orleans/Municipal Aud. 11 Macon/Civic Center 12 Savannah 13 Hampton Roads, Va./Scope 14 Richmond, Va./Richmond Coliseum 15 Roanoke, Va./Civic Center 16 Rochester, N.Y./War Memorial 17 Syracuse, N.Y./War Memorial
April 3 Baltimore/Civic Center 4 Philadelphia/Spectrum
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<td>Desire</td>
<td>Bob Dylan</td>
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<td>Capitol</td>
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<td>Warner Bros</td>
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<td>Kiss (Casablanca)</td>
<td>CBS</td>
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<td>Elton John</td>
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<td>Asylum</td>
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<td>Original Soundtrack Featuring</td>
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<td>Pink Floyd</td>
<td>Columbia</td>
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</tr>
</tbody>
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the Bicentennial.
The Most Dynamic Young Group You're Ever Gonna Hear!

The Sylvers

Their new album SHOWCASE includes their hit, "Boogie Fever"!

Grab your share of The Sylvers...

On Capitol Records and Tapes

Produced by Freddie Perren