AEROSMITH/ALREADY LEGEND

George Harrison To Record For Dark Horse
London Holds 1976 Distributor Meetings
The Better News: Post-Xmas Returns Significantly Lower
Elektra/Asylum Ups Wax To Executive VP Position
$200 Attend MIDEM 10th Anniversary
New FM Action LP Chart — Opening Another Door (Ed)
Columbia is launching a major Country Music Program to bring hit records, hit artists and hit sales to every part of the country.

*It will include:* Advertising: Radio, television and print will all carry the message of this incredible Country Music Sale. *Ad Kits:* Spectacular layouts will be splashed across local newspapers.

*New Releases:* A powerhouse of new releases by the greatest country music stars ships early in February. Some of the super artists are shown on this page.

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

On Columbia Records and Tapes.
New FM Action LP Chart — Opening Another Door

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

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

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

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

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

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

"Banapple Gas"
The new single
from "Numbers"

Everybody's singing it.

"Banapple Gas" has been made into a film which is being shown in theaters throughout the country.
Melissa Manchester, who soared to stardom in 1975 with her brilliant "Midnight Blue" single and her stunning "Melissa" album, emerges in 1976 with music that takes her to new heights. Rich in melodic and lyrical content, brilliant in sound, "BETTER DAYS AND HAPPY ENDINGS" is a new high point for this major star.

Arista Records...
Where Careers Are Launched
George Harrison To Record For Dark Horse; Signs With Own Label Handled By A&M

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

The signing, revealed to Cash Box publisher George Albert, on hand for the MIDEM event, ends an association stretching back 14 years — the start of the Beatles — with Capitol Records. Harrison told Albert that the new contract is effective from January 27 and the last MIDEM that I signed the first deal for Dark Horse with A&M — and I feel very secure creatively. I think that now I will be able to express all of my talents.

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

First singles to be released under the new deal are "From You To Us" by Starsteps, produced by Bob Margouillett, Billy Preston and Starrists, and "I Love Enough" by Attitudes, produced by Lee Keifer and the group.

Harrison, Albert, Clyde, CBs Kim Thorne

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

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

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

INDEX

| Album Chart 1-200 | 45 |
| Record Reviews | 16 |
| Behind The Counter | 23 |
| Coin Machine News | 39 |
| Country Music Section | 31 |
| Country Top 100 Singles | 34 |
| Country Gospel | 32 |
| FM Analysis | 22 |
| For The Record | 29 |
| Int'l Section | 43 |
| London News | 25 |
| New Additions To Playlist | 21 |
| Radio Active Chart | 20 |
| Radio TV Report | 19 |
| R&B Top 100 Singles | 28 |
| Singles Chart Top 100 | 4 |
| Singles Reviews | 15 |
| Vital Statistics | 20 |

London Holds 1976 Distributor Meetings

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

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

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

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

The first complete recording of George Harrison's new album from pianist Ianla Vered, and Mike Pinder's debut solo album, "The Promise," were highlights of the London product presentation which was held during Monday morning of the convention.

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

Terry McKuen followed with a detailed rundown of the London classics line, featuring new releases which include a 3-record set of the first complete recording of Gershwin's "Porgy and Bess" by Lorin Maazel and the Cleveland Symonphy, and the Chicago Symphony conducted by Sir Georg Solti in a new performance of Strauss' "Also Sprach Zarathustra." The latter utilizes a new technique whereby all of the piece is on one side of the album with no loss in quality (it usually occupies an entire LP); the other side features other Strauss tone poems. Also highlighted were pianist Vladimir Ashkenazy with Andre Previn and the London Symphony Orchestra performing Prokofiev piano concertos. McKuen also noted that Rado

Varied Questions For London Panel

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

The panel was moderated by Cash Box executive vice president Marty Ostrow and included Neil McIntyre of WPIX-FM, New York; Brian McIntyre, WCCL, Columbus, Ohio; Sonny Taylor, WWRL, New York and Gary Taylor of the Gavin Report. Representing London Records on the dais were Herb Gordon, national promotion manager; Wendell Bates, r&b promotion manager; Tom Kennedy, London-Philadelphia and Ron Iafarman, London-Cleveland.

Discussion started with the question of how things have changed in the past few years. Ostrow tossed out any new or innovative method of promoting records, asking the group to comment on how they are promoted, and what the best features were in recent or new releases that they are trying to promote.

The panelists agreed that they are("'Ain't No Woman Like My Woman..."); the version of "Married Life..."") is the same as this is the best. Gary Taylor explained that the Mamas & Papas were the only ones who've done "The Best Thing About Love..."") and that people are you're trying to keep is just the right sort of music, on the right sort of station.

The Better News: Post Xmas Returns Significantly Lower

by Gary Cohen

NEW YORK — The recent Christmas season enjoyed a 10-15 percent increase in gross sales over the previous year, according to reports from major retailers and rack jobbers printed in Cash Box's year-end sales analysis report (Jan. 10). These increased sales percentages led many industry executives to believe that the 1975-1976 holiday period may have been the best ever. But now comes the better news: returns from retailers and rack jobbers have been lower — in many cases significantly lower — than last year. And should this early pattern of lower returns remain constant, there is every indication that it will, the carryover from the holiday season will extend well into the first quarter, in terms of record manufacturer and jobber sales and profits.

The significance of the lower return factor is clear. Gross sales were slightly at Christmas time 1974; but January returns were exceedingly heavy, and in some instances staggering.
There is Another Band of the Black Watch Album... But, only this one features their current pop hit single — "Scotch on the Rocks."

The world famous Scottish pipers have turned on the pop power with this unique album for today—and Private Stock Records has it! The Band of the Black Watch is now on National Tour and "Scotch on the Rocks" has proved to be the biggest performance highlight of their show. Radio play and National Sales are building... "Scotch on the Rocks" is definitely the winner!

Private Stock Records, Ltd.
40 West 57th Street, New York, N.Y. 10019
Laser Rock — New Promo Medium In Planetera

NEWARK — Instrumental music, such as Bee Gees’ “Night Fever” and Pink Floyd’s “Echoes,” are getting an unexpected promotion push via Laserium, a weekly laser beam of music and light that draws over 30,000 people — at planetariums over the country.

The president Laserium is performing in New York, Los Angeles, St. Louis, San Francisco, Denver, Seattle and Toronto with more cities opening up to film shows worldwide. The shows have been performed in over 100 cities.

Performed live each evening by a ‘lasermaster’ the technique depends on recorded instrument programs to accompany to holographic visual effects. The music is usually a mix of heavy metal rock and classics by Johann Strauss and Gustav Holst. Introduced two years ago in Los Angeles’ Griffith Observatory, Laserium has since played to 1,700,000 paid admission.

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

One record company apparently seeing the promotional potential is Passport Records which has taken the back page of Laserium programing to get its Wax Nektor’s “Recycled” album and inside took an advertisement for the label’s synergy's “Electronic Realizations For Orchid Records”.

Passport executive Ed Crosse told Cash Box that it was ‘difficult to judge’ the exact responsibility of the advertisements in the program in terms of sales figures but the label had noted mentions of the Laserium concerts in fan mail dealing with the show.

“Passport’s Marty Scott got together with Van Dyner in the very beginning of Laserium, he was very excited about providing music for the experience. In fact Larry Fast of Synergy is at present preparing an album of original material that will form the basis of a new Laserium presentation.”

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

By the end of the year Laserium and its musical program will be unveiled in planetariums in Boston, Salt Lake City, Minneapolis, St. Petersburg, Commack Rocheesse Laserium, through its Laser Images Company is also making available laser hologram t-shirts and 3D hologram pendants.

Music in the current Laserium program includes material from the Synergy album, ‘Tank’ by ELP, Timesteps by Walter Carlos, “Set The Controls To The Heat Of The Sun” by Pink Floyd and “Gimmie Shelter” by The Rolling Stones.

Third Week Of Brunswick Trial; Record Distributors On Stand

NEWARK—Record distributors from around the United States continued to testify at the trial of Nat Tarnopol, president of Brunswick and Dakar Records, and six other defendants at the federal courthouse in Newark, N.J. Five of the other defendants are also employed by Brunswick record company, Peter Garvis of Bayside, N.Y., Brunswick and Dakar sales manager; Lee Shep of Murray Hill, N.J., production manager; John Kope of New York, a director of artists, Melvin Moore of Bronx, N.Y., promotion director, and Irving Weing of Valley Stream, N.Y., bookkeeper for the two labels.

Also on trial is Carmine DeNoia of Manhattan, an independent record distributor who handled Brunswick and Dakar product.

Assistant U.S. attorney Thomas Greelish *told in his opening remarks that the government would substantiate the charges of payola brought against the defendants, however, thus far the government’s witnesses have been concerned with alleged unlawful sales of Brunswick and Dakar records, in addition to allegations of trading said records for merchandise reportedly acquired by the defendants, for themselves and as gifts.

The prosecution stated in court that radio personalities and artists contracted to Brunswick and Dakar were influenced by supposed payola, forthcoming witnesses for the government, but would not reveal their names as the third day of the trial. Joseph Frederick Lacey was not sitting last Thursday and Friday, therefore the trial will not resume until Monday, Feb. 2. The Chi-Lites, a Chicago based singing group and Brunswick recording artists, are expected to testify.

Witnesses giving evidence this week included Seymour Greenspan of the artist summit distributors of Chicago; Henry J. Hildebrand of All-South Distributors in New Orleans; Joseph Vovoy of Bob distributors, in Charlotte, N.C.; Armine Vostanian of Record Distributors in Detroit, John Raku of Columbia Records Productions’ Pitman, N.J., president; and Gerard Schirin of Folcroft Publishing Co., which is a distributor of records in Newark, N.J.

CBS’ 1976 Game Plan Set At San Diego Meetings

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

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

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

Paul Smith, vice president, sales and distribution, CBS Records, co-chairman of the meetings with Jack Craigo, vice president, marketing, CBS Records, delivered the keynote address Thursday morning, Jan. 28 in dynamics of change in the record industry. “Being cognizant of these changes, CBS also has the flexibility to adapt to them is essential, if CBS records is to remain the number one record company,” he said. Smith outlined his game plan for 1976, “Basically there are four plans: 1) new direction in promotion, 2) more innovative merchandising, 3) more emphasis on artist development, and 4) better utilization of time, enabling you to spend more of it on the street where the action is.”

Smith introduced Walter Yetnikoff, president, CBS records group, who spoke briefly to the company, applauding them for their efforts since last July’s convention in Toronto. He declared that he thought they had met the challenges of the past year, which have been tremendous. “CBS Records has become known as the platinum album company,” Irwin Segelstein, president, CBS records division, also praised the spirit of enthusiasm that emerged from Toronto and referred to the CBS Records Group annual meeting held in early January. It emphasized the goals for 1976 as a continued concentration on artist development and undertaking of strong efforts to expand the level of single’s sales.

Bruce Lundvall, vice president and general manager, Columbia Records, spoke Thursday morning of the label’s formula for success: “Name area of music and you find market it for last- ing career success. In 1975, even our classics crossed over! And the product that turned it around was ‘Difficult.’ In 1976 we have the artistry, the chemistry, and the energy to make the product,” he said. “The story of 1976 is ‘Beyond the medium chapter in our history’.” As ingredients for the future success, Lundvall cited the new signings of Burton Cummings, St. Vincent, and Ted Nugent, who you know may,” he added, “be overly optimistic. Jane Oliver, Freddy Weller, and Huey Lewis.

Ron Alexenburg, vice president sales and general manager, Epic and CBS custom labels, spoke at the Friday morning meeting emphasizing his confidence in the on going promotion and field staff and pledged his constant support for their on going efforts and those of the entire Epic staff. After outlining the specific goals for the year, Alexenburg then detailed Epic artists and for the artist on each custom label, Alexenburg stated. “A record company is the sum of its parts, each department, and of those elements, Epic is hit in 1976.”

He closed his remarks with a short film presentation of the Jackson Family, sang a song in rehearsal, and “this is just a warm up” so everyone needs to make a total commitment to attain total results.

Previewed at the meetings was three

continued on pg. 25

Kirshner Sets TV Talent Show

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

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

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

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

On the opening show are singers Lisa Hartman, and country team Busby and Berkely Winners, who are backed by a 15-piece studio band, receive a $1000 check and the winner of Tuesday’s show also receives a week engagement in the Hotel Diplomat cabaret in Los Angeles.
Cash Box NEWS

5,200 Arrive For 10th MIDEM
CANNES, France — Over 5,200 participants representing 45 countries arrived at MIDEM this year — the festival’s 10th anniversary — and were concrete proof of the growth of the affair. For the very first MIDEM in 1967 a total of 900 people from 27 countries attended taking 79 stands. This year 508 stands were taken with latecomers being refused for the first time.

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

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

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

1975 Best Year Ever For CBS International
NEW YORK — Attributing the success of CBS International — 1975 was the best year in the division’s 10-year history — to the continued development of new local recording artists in many countries, Richard Asher, president of CBS Records International, commented that “90 to 95 percent of the division’s sales are by non-U.S. artists.”

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

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

Pink Floyd offered gold returns for international sales in Canada, Japan and Australia.

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

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

Ascher stated that the division had broadened its air and marketing efforts during 1975.


Tammy Wynette’s “Stand By Your Man” single went to No. 1 in England after CBS U.K. released it for the next time and Billy Swan’s “I Can Help” sold over one million copies throughout Europe, breaking sales figures in Sweden where it sold over 100,000.

Johnson Commits $10 Mil to 4-Star Nashville Home
NASHVILLE — 4-Star Publishing president Joe Johnson has revealed his intentions to commit $10,000,000 into his publishing and recording complex in this city.

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

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

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

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

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

Motown Flexes Legal Muscles In CTI, Taylor Suit
LOS ANGELES — Motown Record Corporation has joined 25 additional defendants in its legal suit against CTI and Creed Taylor, seeking damages for interference with contractual rights and copyright violation. Motown alleges that under its written agreements with CTI and Creed Taylor, Motown has the exclusive right to distribute and sell all CTI recordings until July 1, 1979. Motown is also relying upon the exclusive right throughout the United States to exercise its contractual rights under copyright in the record.
Pretty Things, a legendary band who combine raunch and musical sophistication have created their masterpiece in "Savage Eye," a type of rock that you simply don't hear anymore. Produced by Beatles arranger and Pink Floyd producer Norman Smith. Phil May—lead vocals, Peter Tolson—lead guitar, Jack Green—bass and harmonies, Skip Alan—drums, John Povey—keyboards, Gordon Edwards—keyboard and harmonies.
NARM Award Ballots Sent To Racks, Retailers

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

The NARM Awards are the only industry awards which are made on the basis of what actually sells in the nation's retail stores. Awards will be presented in 18 categories. The nominees in the first three categories are selected after a nomination procedure, during which the regular members of NARM submit nominations of product released in 1975, which were the best sellers in the nation's retail outlets. Voters may also insert a write-in vote, if their best seller is not included among the nominees. Write-in votes are also used where there is no clear-cut showing of a selected number of votes in any of the pre-balling nomination process.

Nominees for the 1975 NARM Awards are as follows:

BEST SELLING ALBUM
Captain Fantastic — Elton John
Chicago (Chicago's Greatest Hits) — Chicago
Love Will Keep Us Together — America and Arlo Guthrie
One Of These Nights — Eagles
That's The Way Of The World — Earth, Wind & Fire
Window — John Denver

BEST SELLING MOVIE SOUNDTRACK
Funny Lady — Barry Manilow
Malory — Tommy

BEST SELLING BROADWAY CAST ALBUM
Chicago
Alm End Line

BEST SELLING ALBUM BY A MALE ARTIST
Captain Fantastic — Elton John
Jeremy — Barbra Streisand
Dreaming My Dreams — Wayen Jennings
Redhead Strangler — Willie Nelson
Rhinestone Cowboy — Glen Campbell

BEST SELLING ALBUM BY A FEMALE ARTIST
Between The Sheets — Enya
Diamonds And Rust — Joan Baez
Have You Never Been Lonely — Olivia Newton-John
Propser In Disguise — Linda Ronstadt
The Heart Of Summer — Loretta Lynn and Mickey

BEST SELLING ALBUM BY A MALE COUNTRY ARTIST
Before The Next Teardrop Falls — Freddy Fender
Burlap — Charley Pride
Dreaming My Dreams — Wayen Jennings
Redhead Strangler — Willie Nelson
Rhinestone Cowboy — Glen Campbell

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

BEST SELLING ALBUM BY A MALE SOUL ARTIST
At Green's Greatest Hits — Al Green
Green's Greatest Hits — Al Green
Heart Like A Hand Grenade — J.J. Cale
I'm Jeppie — J.J. Cale

BEST SELLING ALBUM BY A FEMALE SOUL ARTIST
Your Voice — Dionne Warwick
Love To Love You — Dionne Warwick
Save Me — Silver Convention

BEST SELLING COMEDY ALBUM
At Evenings — Flip Wilson
Building Bill斛 — George Carlin
Is Itconcatent? — Richard Pryor

BEST SELLING CLASSICAL ALBUM
Bolting Suite For Flute And Piano — Jean Pierre
Headlines — Beverley Sills
Montgomery Pictures — Isaac Stern
Opera — Monty Python

CBS Music-Big3 Publishing Ties

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

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

Bobby Rydell Signed By Pip

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

Currently on a three-week tour of Australia, Rydell will begin a series of major U.S. club dates when he returns.
THE BLACKBYRDS
HAPPY MUSIC
The most-requested cut from their disco-jazz-soul hit LP
*City Life* is the Blackbyrds' new hit single!
Produced and written by Donald Byrd.

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

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

THE N.E. PHILLY BAND
WHY DON'T WE LIVE TOGETHER
The smash pop version of the Phil Galdston-Peter Thom
song is the N.E. Philly Band's debut single on
Fantasy... and a stronger debut we couldn't ask for!
Produced by Eddie Martinez.

JOHNNY HAMMOND
LOS CONQUISTADORES CHOCOLATES
Johnny Hammond's debut Milestone single (from his Gears LP)
is a Larry and Fonce Mizell-produced disco-rocker that will have them
shaking north and south of the border.
Copyright Register Presses For Revision Bill Passage
by Rebecca Moore
WASHINGTON, D.C. — I'm not interested in anything other than individual creators. My responsibility is to authors, in a broad sense. And not just American authors,” said copyright register Barbara Ringer in an interview with Cash Box last week.

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

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

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

The revision bill's provision for federal preemption of common law would extend this principle to the United States. Currently common law protects unpublished works, while federal statute protects only published works.

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

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

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

Retail Chains Claim Many Advantages Over Indies
by Nick Nichols

The advent of the retail chain and its subsequently successful proliferation in the record industry has met with mixed receptions from the record companies, payment for using the record. This royalty would give the performers on sound recordings, and the record companies, payment for using the record. "It is, first of all, a matter of justice and fairness," Ringer said in testimony before the House. "But beyond that," she continued, "it is in the paramount national interest to ensure that growth in the creativity and variety of the performing arts in this country is actively encouraged by reasonable protection, rather than stunted or destroyed by the lack of it."

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

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

A SMASH-A-RUE
FROM — ARNIE RUZ
L.A. JUNGLE
L.A. JUNGLE
L.A. JUNGLE

For Promotional Copies
Write Big Bear Records, Box 944, Azusa, Cal. 91702
(213) 969-3554

ATLANTIC "LOCKS IN" WISHBONE — Atlantic Records has signed Wishbone Ash.

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

February 7, 1976
The dynamic trio has taken this Sam Cooke song and adapted it perfectly for MOR sensibilities. The strings and horns are laid back, a sensitive framework for Orlando's reading of the tune. Should do well on pop lists. Flip. No info. available.

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

Capitol (K-309) — BMW (Sam Cooke)

The last word on the future of pop music and soul has been spoken by the trio. The songs are kept simple, the melodies are catchy, the harmonies have a ring of familiarity, a quality that is more than just the sound of success. The result is a combination of great songs and great singing, the latter being the strength of any band.

ASHFORD & SIMPSON (Warner Bros. WBS 8179)

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

This song is built beautifully. It starts with the piano and builds the melody, and the smooth electric guitar provides terse answers. Strings come in for the bridge.

The song comes off as a perfect example of the trio's talents, as they are able to create complex, old-fashioned harmony without losing a drop of emotion. An excellent ballad. Flip. No info. available.

THE MARSHALL TUCKER BAND (Capricorn CPS 0251)

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

The band's new A&M entry into the singles field is right. The Movies are quite properly named; the economic instrument and provocative lyric will make pictures in your head. The lead singer shows off his vocal power that will take this song onto many FM and AM lists. Flip. No info. available.

MICHIEL POLNAREFF (Atlantic 45-3314)

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

This new A&M entry into the singles field is right. The Movies are quite properly named; the economic instrument and provocative lyric will make pictures in your head. The lead singer shows off his vocal power that will take this song onto many FM and AM lists. Flip. No info. available.

MFSB (Philadelphia International ZS-3583)

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

This single from the album of the same name is a real tension-builder. With the song's electronic, electronic, electronic feel, it's a perfect choice for FM.

This tune is the best on the album. The lead singer is a real talent, and the band is very good. The result is a perfect pop single that should do well on pop lists. Flip. No info. available.

LITTLE FEAT (Warner Bros. WBS 8174)

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

This group is one of the best new talents on the scene. On this single he shows us that he's also one of the best singers. His voice is a very expressive voice, he makes you ache with a feeling of long distance love, right from the first "hello. Not to mention the rest of the band, playing with their usual excellence. Five stars! Flip. No info. available.

ACE SPECTRUM (Atlantic A-31547-MO)

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

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

BARCLAY JAMES HARVEST (Polydor PD 15118)

Titles (3:38) (Rack — MCP) (Trad. Arr. J. Lees)

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

BO KIRKLAND AND RUTH DAVIS (Clairidge 414 AS)

Easy Loving (Blue Book — BMI) (Fredrick)

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

BARRY STRONG (Capitol P-4223)

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

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

CASH BOX: SINGLES REVIEWS

February 7, 1976

15
RUN WITH THE PACK — Bad Company — Swan Song SS 8415 — Producer: Bad Company — List: 6.98

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

INNER WORLDS — Mahavishnu Orchestra/John McLaughlin — Columbia PC 33908 — Producer: John McLaughlin — List: 5.98

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


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

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

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


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

DIAMOND IN A JUNKYARD — Nicky Barclay — Arista America ST 50096 — Producer: Keith Olson — List: 6.98

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


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


The mellowed out soulfulness that has made Gladys Knight and The Pips a top rung on the soul ladder comes together on this greatest hits package as the group does vocally right by their past. FM and AM listeners can enjoy the vocal support of The Pips combine for a listen easy on the ear. AM, soul or easy listening stations should have this on their shelf. Top cuts include "Midnight Train To Georgia," "Best Thing That Ever Happened To Me" and "Make Yours A Happy Home."


"Reflections" by Jerry Garcia is a pop-flavored rock and blues outing that works by virtue of its looseness. The aforementioned idiosyncrasies plus taut ballad compositions glide easily over instrumental and vocal deliveries devoid of excess. Garcia's vocals are a natural kind of soulful, banding the music into something entertaining as well as cohesive. FM is a sure shot while AM lists hold possibilities. Top cuts include "It Must Have Been The Roses," "They Love Each Other" and "Ain't No Lookin'"


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


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

RAINBOW RIDER — Mike Harrison — Island ILPS 9339 — Producer: Chris Kinsey — List: 6.98

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

February 7, 1976
"Glory of the Inner Force" is a deft mixing of Yes-like classical strains with various elements of rock and jazz that works because of the speed with which the music moves. It's non-stop progressive sound from the word go as creative instrumentals slide through sometimes passages with comparative ease and originality. FM listeners will find this album is at. Top cuts include "A Bridge To Alice", "Paradoxical Moods", "Register Magistrate" and "Pisces".

Spiders From Mars — Spiders From Mars — Pye 12125 — Producers: Dennis McKay and Spiders From Mars — List: 6.98
It's rock, pop and straight ahead boogie on Spiders From Mars' as they orchestrated feel and true in move music is given full swing. Vocal, on ballads as well as hard on rockers, the lyrics are given a coat of paint while the musicians retain a tight driving ground. All cuts have that AM potential and, with the right push, they should get that way. Top cuts include "Stranger To My Door", "Can It Be Fair" and a rock and roll rush on "Red Eyes".

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

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

Kalapana — Kalapana — Abattoir Kala 0001 — Producer: Barry Alan Fasman
Kalapana is a light pop and ballad offering that works through a combination of concise music and clear lyrical interpretation. The group's vocals are just pop enough to effectively capture the fullest emotional level of each song without overindulgence setting in. Instrumentals are light and to the point AM and easy listening stations are a natural. Top cuts include "When The Morning Comes", "You Make It Hard", "Everything Is Love" and an uptempo workout on "What Do I Do?"

I Hear a Symphony — Hank Crawford — Kudu KU-26 — Producer: Creed Taylor — List: 6.98
The driving rhythm of Latin and disco mixes with the subtitles of jazz for an overall clearly defined sound on Hank Crawford's "I Hear A Symphony." Some great guitar licks and a brassy horn section keep the instrumental base well in line. Good dance floor and soul shots while jazz stations might give some cuts a try. Top cuts include "Hang It On The Ceiling", "Love Won't Let Me Wait", "I'll Move You No Mountain" and a running shot on "The Stripper".

Cash Box: Album Reviews

Pop Picks

Too Young To Feel This Old — McKendree Spring — Pye 12124 — Producer: Mark London — List: 6.98
McKendree Spring makes maximum use of the folk pop and ballad areas of music on "Too Young To Feel This Old" as country touched instrumentals and a down-home vocal delivery combine for a clean musical listen. A taste of pop undertones and contributes to the overall dimension of each song. AM and easy listening are cinch adds. Top cuts include "Too Young To Feel This Old," "I'm Gonna Lose That Game Again," "Run Like The Wind" and "Take It From The Heart.

Oklahoma Twilight — Wayne Parker — Anola America ST-5005 — Producers: Mike Curb and Wayne Parker — List: 6.98
"Oklahoma Twilight" takes the best of pop and folk and combines them into a series of up-tempo ballad numbers. Wayne Parker's neutral vocal range and fully-orchestrated instrumental backings polish off a rough blues tinge and make the overall story-telling process an easy one to take. Possible AM adds while easy listening and country outlets also appear strong. Top cuts include "I Can't Stand Country Music," "Looking For A Love Song" and "The Night Things Really Got Hot Down At The Rainbow Café.

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

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

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

Joan Carol Butler — Joan Carol Butler — Capitol ST 11476
The subdued, yet projecting vocals of Joan Carol Butler prove a strong point in her favor on this debut album. The light blues/ballad touch of the material is a smooth flowing balance to her presentation and, in an easy listening way, it works instrumentals play an unobtrusive backup and serve well as backbone to her singing. Good easy listening possibilities and a chance or two at AM. Top cuts include "I Let You Love Me," "I Just Won't Work Anymore" and "The Music Of This Man."
The Returns Question — How Much And How Often?

by Gary Cohen

NEW YORK — Returns

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

Returns, unsaleable product becomes cutouts. Cutout merchandising is a significant factor in the overall industry, for there is now a cutout mini-industry within the overall record industry. There are even cutout dealers purchased by the manufacturers at every step along the way from the manufacturer to the distributor to the subdistributor to the retailer. Singles are generally 100 percent returnable at all times; some companies limit album returns to 20 percent of peak sales, or 20 percent of the peak (eventually 100 percent of those albums that come back, do come back). Why are there returns? All records sold by manufacturer are guaranteed to the manufacturers at every step along the way, and the record industry at one time (before the proliferation of rack jobbers) did not have a complete e-change policy. In order
to keep on top of what was happening, there were no returns to the retailer. Manufacturers and mass merchandisers keep lowering their prices, and obviously, if they are not higher than their costs then they will be cut out in.

100% Return

Why are there returns? All records sold by manufacturer are guaranteed to the manufacturers at every step along the way, and the record industry at one time (before the proliferation of rack jobbers) did not have a complete e-change policy. In order to keep on top of what was happening, there were returns to the manufacturer. Retailers and mass merchandisers keep lowering their prices, and obviously, if they are not higher than their costs then they will be cut out in.

Likewise, returns are seldom passed on to the retailer. Returns are generally 25 percent. And lastly, all returns are 25 percent or 40 percent, or any other reasonable figure that the manufacturer and the retailer can agree upon.

Return rates expressed so far have been overall return rates, representing only those records that are shipped to the retailer. But overall return rates on sales, encompassing defective and overstock singles, albums, 8-tracks and cassettes, for hit, margin, and non-hit singles alike, and that are handled by each manufacturer and retailer individually, show that the return rate for all records, regardless of label, is 25 percent or 40 percent, or any other reasonable figure that the manufacturer and the retailer can agree upon.

Return rates on sales are and have been very high.

Albums

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

New Label Set

By Steinmetz

NEW YORK — Ernie Steinmetz has re-

signed as vice president of Buddhist Rec-

ords to start a new label, Annuin Coeptis

Music Records and Tapes Ltd.

The label will be based in Croydon, Pa., will begin operation during the middle of March. The label is a co-

venture by Steinmetz and Michael Adler,

president and owner of Scorpio Music Distributors. The first release is sched-

uled for May.

The offices of Annuin Coeptis will be temporarily located at 2933 River Rd., Croydon, Pa. and will open N.Y. offices im-

mediately.

Xmas Returns Down In 1976

The overall result was a fair Christmas. This year, because of lower returns and returns are significantly lower, resulting in large increases in net sales. With the new-album business being over $24 million, with returns coming in only now from the rack jobbers, who have to wait until late January to figure out exact-

ly what they will be paying. There was a disappointing drop because returns begin trickling in around January 15. This year, post-

season returns have been steady, inven-

tory levels were moderate and the sell-

through on product remained high. So the normal trickle of returns, that usually develops into a flood of returns did not materialize this year.

Heilicher

Initially, information on the lower re-

turns came from Ira Heilicher, vice presi-

dent of Heilicher Brothers, who was in New York for the Convex Record Con-

vention. Heilicher explained to Cash Box: “sales during the Christmas period were significantly ahead of last year. And although there were rack jobbers, this year are significantly lower. In fact, not only is the percentage rate of returns less, but the dollars come in lower than the returns was lower than last year. And last year, a lot of the product that came back in January was product that went back to $6.98.”

Heilicher attributed the lower returns to better economic conditions, a greater spread of product selling and better in-

ventory management. And many of this year’s returns, at least so far, he added, were Christmas albums.

Motown Buys

Prodigal, Blaze

LOS ANGELES — Making its first ac-

quisition since assuming the executive vice presidency of Motown Records, 18-year-old Prince purchased the Detroit-based labels, Prodigal, Records, and its sub-

sidiary, Blaze Records.

Prince, who also serves as Motown’s Prince president and general manager for Prodigal, with headquarters in Detroit. Prince had been with Motown for the past ten years, the last five as national singles sales manager. Also on the Prodigal team will be Frank Shelley, as national marketing manager.

Prodigal’s three major attractions, Ronnie McNeir, who had two local hits with "Wishin’ I Didn’t," and "Sagittarian Affair," Gaylord & Holiday and Shirley Alston, will receive promotional and merchandising campaigns, and their personal national sales efforts. Mike Lushka, Motown’s vice president, sales, said.

We feel that Detroit is an important center for creative music and our ac-

quisition of Prodigal Records gives us a major source of talent and masters from this vital city," Alex states. "Our plan is to de-

velop new acts, spend the time and money to make them successful in the in-

dustry." Prince added. Prince last week purchased "Who’s Cheating On Who," by a St. Louis, Mo. group, Orange Sun-

set.

The Economics Of Returns

NEW YORK — In the last few years, as returns have increased, the cost to a rack jobber of returning an album has increased substan-

tially. According to a study made public at the recent RARM convention, a minimum of $3.50 for a rack jobber to re-

ceive and put away an album, pick an ac-

counting system of $2.00 per album, the jobber ship the order to the account, will, them, in the case of returns, to re-

verse the transaction. There are fees for returning albums, labor costs skyrocketing and (headed still further upward), the cost of returning an album is probably closer to $5.00.

Ironically, returns used to be a profit making enterprise for some rack jobbers. To help satisfy advertising commitments to their mass merchandiser accounts, rack jobbers would buy anywhere from 5,000 to 50,000 albums that the manufacturer was promoting, by offering 10 percent in free goods. (This was in ad-

dition to the advertising cost, which was paid by the manufacturer.) The jobber could, and in many cases did, hold on to the goods for 90 days, and then ship them back to the manufacturer for full redi-

ning.

Deals

Using current prices as an example, a rack jobber who normally pays around $3.35 for an album, would pay $3 with the 10 percent discount. He could put this album on the shelf, sell it, and then return it for full credit at $3.35, making 10 percent on your money for three months wasn’t bad deal.

The jobbers however, were usually more strategic in placing their orders. They made an effort to ship the bulk of these deal records out, to accounts, get them back later and return them, still making, albeit a smaller, profit. But today, with returns an album up to $3.50 or $4.00 a record, there is no money to be made by buying, storing and then returning a record off-

ly because you can make a few cents; at worst, he can lose a nickel per LP.

Losing Deal

Considering the state of returns, one record company president, according to a recent NARM convention, told the jobber, bought a record from us for $3.38. All you can get back from us if you return an album is $3.25. Therefore, if you can’t get back from us the forty cents it cost you to process the shipping, returning and billing of the record. So you’re much better off selling the record to your account for $4.25, than you are returning it to us and only getting $3.36, because you’re going to lose that forty cents.

The executive’s comments didn’t reflect costs based on a 10 percent free goods deal. In return, the 10 percent deal has become a five percent deal, and sometimes a zero percent deal. Today, the return policy is no longer made known in buying and returning records.

Controls

In light that, jobbers have been in-

stituting inventory and sales systems to reduce returns, inventory manage-

ment, retail computerization (half of the nation’s top 10 jobbers are now com-

puterized or moving in that direction), and a more intelligent buying/purchas-

ing policy have all led to fewer returns. And as the return policy has been adjusted, now that returns are costing them a large chunk of money, self-imposed restrictions designed to limit returns will receive even higher priority.
WLAC — The 50,000 Watt Imagemaker
by J.B. Carmicle

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

People who grew up in the listening area that WLAC covers will remember listening to jocks like John R. and others who played that soul and sold it with phrases and inflections. But the station had jocks who have been termed the "lead anchor" and Kent feels the most important con-
cept for the station now is image.

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

Individual personalities merging to achieve group "empathy."

Playing the right music can give your station a great image. It makes your sta-
tion and the personality important to the listener because the listener likes the music. Kent says, "you got to play the right music... it is what that station sounds like. Music? It varies naturally by format. For country you'd play one thing, one type or rock another, format and station... format can be a key to success or failure of what you're doing unless it's done in the right way. We do extensive research — we check about 20 shops (record retail stores) and deal with re-
quest lines every week. We feel these two sources of fact, radio and disk are very important in showing us what we're doing right. We are now #1 in Los Angeles and #2 in the 18-49 age group. So we feel that we're accomplishing our format goals."

What about station personalities?

"Ninety percent of rock and roll stations thought we were crazy when we brought a "rock and roll" to In the Night slot. But he's done amazingly well as well as the rest of our crew. "The Spiderman" as he is called is considered a one-of-a-kind jock by a lot of our listeners in the same respect that the rest of our jocks, whoever they are and whatever time slot they do, is sugges-
ting the jocks who work here are all peo-
ples who understand the philosophy of the station... that's why we have meetings every week or every month. We only meet when there is a problem. But when there is a problem with one jock or something that doesn't fit the station image, I make it a point to talk to him again on a one-to-one basis. I think that could be made very greatly to one personality?"

The station's "three long walks about 27 states at night. "They get us in Louisiana, Florida, etc. and we feel the need to com-
municate to those people is important but we can't forget the need to com-
municate and identify locally. If your humor for instance is funny, refreshing, contemporary and topical. Personally, if you're not an in-
portantly, local then you have the image of being the listeners personal radio sta-
tion. You have made your station feel the same sense of humor that the actual dis-
cendent feels. You have the image to which the listener can relate. But at the same time it's important to have the listener feel services that there is a hurricane coming up for the gulf coast, he's obligated to in-
form them of that because that area is an im-
teresting because of our powerful signal. He doesn't have to go too far, just enough to balance out the local and national in-
fornation that is needed. The "image thing" is important. It is our responsibility to inform... again if it's too much information, nationally. We feel our jocks are doing that. And that also goes not only for infor-
ment for contents, promotions, etc."

Then jocks were discussed per se.

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

How else are we going to get new people interested? It seems that at the same as Nashville he may choose a radio station other than WLAC and never turn that station off. If he doesn't like rock and roll he may simply give us a chance. By either... eventually it's a process of elimination... and we just want to keep that process taking place. We just want to be out among everyone and run into them. This is where and continued on pg. 30

Cash Box/Los Angeles

New FM Action LPs are compiled exclusively from radio activity and is not based on any of the 1974 charts. Listed below are the hottest LPs listed by key FM stations around the country. This chart reflects all these add-
tions and predictions of hit potential.

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

Patti Smith recorded at The Cellar Door in Washington, D.C. It will be British debut 5th April. The Beatles are being recorded and on the 22nd there will be a tape of "Con-
versations" with Joan Baez and WNEW-
FM's Dave Herman. Included in this broad-
cast will be previously unreleased Dylan/Baez tapes, and tapes of The Roll-
ing Thunder Review. Finally on the 29th they'll be a live tape of Fleetwood Mac... WOR-FM in Orlando, Fla. will be celebrating their seventh birthday with a special free concert by the Outlaws. The Outlaws are Floridian by origin Cleveland's WIXY along with Belkin Productions are sponsoring another con-
cert at Cleveland's Public Hall on Feb.
11. The show will feature BTO, Foghat and Pretty Things... WIXY is also joining the American Cancer Society with a Topogaban-A-Thon. Last year 589 people participated and $5,000 was raised...

WKN down is also giving some "Pop Money" to win $1,000 and the choice of 1) Eric Carmen, 2) Labelle, 3) Janis Ian to perform live at the school. It all hangs on the quantity of M&M's candy wrappers gathered together... On Elvis Presley's latest LP there is an old in-
terview. The interviewer is Jack Thompson who is presently assistant re-
cording engineer at WFAA radio in Dallas. Thompson had stored the inter-
view among his moments for the past twenty years.

bob speisman

station breaks

KSAN, San Francisco aired a 24-hour musical documentary called "What Was That Thing You Called Rock & Roll" Jan. 31-Feb. 1. The production involved a major look back at the hippie phenome-
non and the music and manners of today. The documentary recreated the little neighborhood of Haight/ Ashbury, near San Francisco's Golden Gate Park in mid-1967.

The program was broadcast in two 12-
hour blocks from noon till midnight each day.

WXQI, Atlanta's Gary McKee and the morning crew released a locally created and produced country-rock album called "The Criminal." Sales exceeded 10,000 copies and mid-
February sales in the metro area are estimated at nearly 20,000 copies.

McKee introduced an innovative dial-

log format to Atlanta audiences in 1974 by combining talents of the Willis Casei-Bollis, Dave Collins and Gary Lee Cory (all featured on the album) on his morning show and the station's ratings in-
creased by 30 percent in a nine-month period. McKee says the venture "is an ef-
fort combining professional first hand knowledge of the music and the mechanics of the industry."

Mick McGee Scott, a figure linked in newsworthy events to the WOR-FM publishing heroes Patricia Hearst ac-

cording to 68/WCBM, Baltimore discuss-
ed the Hearst case and other issues in a special edition of the station's "Inter-
face" series on Jan. 25. Ms. Scott was in-
terviewed by Arthur Collins, news man-
or and public affairs director of WMMR-
FM, Philadelphia, where the program was taped.

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

Personalities at KLAC, Los Angeles challenge the Pacific Airwaves ratings steerswords to a barrel-roping contest at Golden State Rodeo scheduled for Feb. 13.

WROR-FM, Boston awards 98 FM car con-
grand prize on a prize. One for correct identification of the station's "98-million dollar radio contest will be provided to WOR listeners to help identify the bionic man (a well-known mystery entertainer)."

Bill Cullen won the WKDA-AM, Nashville Freddy Fender gold record rep-
off prize... the object of the contest was to guess the title of the upcoming song given over the air each hour to help iden-
tify its location.

KRLC, Los Angeles' 24-hour St. Jude Children's Research radiothon moved up one day — from noon to noon, Feb. 10-11. Cari Princi, director of programming and community involvement for KFWC, Los Angeles, will be honored as "man of the year" at a community recognition day Luncheon Feb. 13.

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

J.B. Carmicle

Personnel changes this week: WNOE in New Orleans is proud to announce the employment of air personality, Kerry Paul. Paul comes to WNOE from New York's WKNY where his arrival is the departure of jock Coyote Kin-
caid who is leaving to pursue a career in the recording business. This leaves an opening at WNOE that is as yet unfilled. They are accepting tapes and resumes from eligible disk jockeys for the 6 to 10 p.m. spot. Dick Dees, morning personality for WMPS, the Memphis Plough Broadcasting Company station, has been named director of national promotion and marketing for the chain. Does will continue his normal radio schedule... DDR Broad-
casting Corp., producers of the kids' TV series Biscuit Flower Hour has some upcoming concerts to be announced. On Feb. 1 Daily Times called in tapes of Linda Konstadt and Loggins and Messina from Los Angeles. On Feb. 8, It'll be Steve Stills recorded live in Portland, Oregon, and
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>December 1963 (Oh What A Night) - Four Seasons</td>
<td>W.B.</td>
<td>21%</td>
</tr>
<tr>
<td>Money Honey - Bay City Rollers</td>
<td>Arista</td>
<td>20%</td>
</tr>
<tr>
<td>Wake Up Everybody - Harold Melvin &amp; The Blue Notes</td>
<td>Phila. Int'l.</td>
<td>20%</td>
</tr>
<tr>
<td>Dream On - Aerosmith</td>
<td>Columbia</td>
<td>17%</td>
</tr>
<tr>
<td>Lonely Night (Angel Face) - Captain &amp; Tennille</td>
<td>A&amp;M</td>
<td>17%</td>
</tr>
<tr>
<td>Fanny - Bee Gees</td>
<td>RSO</td>
<td>16%</td>
</tr>
<tr>
<td>Bohemian Rhapsody - Queen</td>
<td>Elektra</td>
<td>13%</td>
</tr>
<tr>
<td>Golden Years - David Bowie</td>
<td>RCA</td>
<td>9%</td>
</tr>
<tr>
<td>Theme From S.W.A.T. - Rhythm Heritage</td>
<td>ABC</td>
<td>9%</td>
</tr>
<tr>
<td>All By Myself - Eric Carmen</td>
<td>Arista</td>
<td>9%</td>
</tr>
<tr>
<td>Sweet Thing - Rufus</td>
<td>ABC</td>
<td>9%</td>
</tr>
<tr>
<td>Dream Weaver - Gary Wright</td>
<td>W.B.</td>
<td>9%</td>
</tr>
<tr>
<td>Squeeze Box - The Who</td>
<td>MCA</td>
<td>7%</td>
</tr>
<tr>
<td>Tracks Of My Tears - Linda Ronstadt</td>
<td>Elektra</td>
<td>7%</td>
</tr>
<tr>
<td>Take It To The Limit - Eagles</td>
<td>Asylum</td>
<td>6%</td>
</tr>
<tr>
<td>Banapple Gas - Cat Stevens</td>
<td>A&amp;M</td>
<td>6%</td>
</tr>
<tr>
<td>Love Fire - Jig saw</td>
<td>Chelsea</td>
<td>6%</td>
</tr>
<tr>
<td>The White Knight - Cledus Maggard</td>
<td>Mercury</td>
<td>6%</td>
</tr>
<tr>
<td>Venus - Frankie Avalon</td>
<td>DeLite</td>
<td>5%</td>
</tr>
<tr>
<td>Slow Ride - Foghat</td>
<td>Bearsville</td>
<td>5%</td>
</tr>
</tbody>
</table>

### Vital Statistics

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Banapple Gas (3:07)</td>
<td>Cat Stevens - A&amp;M 1785</td>
<td>1416 N LaBrea Ave., Hollywood, Ca</td>
</tr>
</tbody>
</table>

### Looking Ahead

| #101 | SARA SMILE | Unchallenged - BMI | Hall & Oates (RCA PH 10530) |
| #102 | JUST YOUR FOOL | Jim Eno - BMI | I Don Haywood (20th Century TC 2266) |
| #103 | GOOD HEARTED WOMAN | Baro/Wilie Nelson - BMI | Wylson & Wilco (RCA PB 10529) |
| #104 | TEXAS | Kima Sra/Rita Dara - BMI | Charley Daniels Band (Kima Sra/KA 607) |
| #105 | MAMA COCO | A&M (213) | Gino Vannelli (A&M 1760) |
| #106 | (CALL ME) THE TRAVELING MAN | BMI | Company/Hot Buttered Soul ABC (12157) |
| #107 | GIVE ME AN INCH GIRL | Aces - ASCAP | Robert Palmer (Is 049-A) |
| #108 | A FOOL IN LOVE | Chrysalis/Atlantic - ASCAP | Frankie Miller Band (Chrysalis CRS 2106) |
| #109 | YOU'RE FEELING YOU | (Bronswick) - Dramatics (ABC 12150) |
| #110 | SHAME ON THE WORLD | (Holland-Dozier-Holland) - BMI | Main Ingredient (RCA 10431) |
| #111 | TONIGHT'S THE NIGHT | (Screen Gems - Columbia) - BMI | S&G - Shadybrook 45019 |
| #112 | THE CALL | Beachwood - BMI | Anne Murray (Capitol P 4207) |
| #113 | UNION MAN | M & R - BMI | Cale Brothers (Elektra 45294) |
| #114 | CHLOE | Guidelines - ASCAP | Cy Coleman (RCA PB 10440) |
| #115 | Locomotive Breath | (San Francisco/Phono.K) - ASCAP | J. Ross (Chrysalis CBS 1195) |
| #116 | DISCO SAX | (Bronswick) - BMI | Houston Person (20th Century WT 5015) |
| #117 | THE GAME IS OVER (WHAT'S THE MATTER WITH YOU) | (Chrysalis) - BMI | Brown Sugar (Capitol P 4198) |
| #118 | SHAKE ME, WAKE ME | Barbra Streisand (Columbia 3-10272) |
| #119 | LORELEI | (Almo Shugan Songs) - ASCAP | Spy (A&M 1786) |
| #120 | RIGHT BACK WHERE WE STARTED FROM | T. V. Tunes - BMI | Mervyn Nightingale (United Artists XV 7521) |
### the big three

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

### profile of the giants

**50 Ways To Leave Your Lover** — Paul Simon — *Capitol*  
ECU 10-29, WY 1-8, WO 25-30, WB 15-16, M5 - 8

**Slow Dance** — Frankie Valli & The Four Seasons — *Columbia*  
ECU 10-29, WY 1-8, WO 25-30, WB 15-16, M5 - 8

**To Tell The Limit** — Eagles — *A&M*  
ECU 10-29, WY 1-8, WO 25-30, WB 15-16, M5 - 8

---

**U-100** — MINNEAPOLIS  
MC 12-22, WY 1-8, WO 25-30, WB 15-16, M5 - 8

**WPCS** — CHICAGO  
MC 12-22, WY 1-8, WO 25-30, WB 15-16, M5 - 8

**WTPS** — MEMPHIS  
MC 12-22, WY 1-8, WO 25-30, WB 15-16, M5 - 8

**KNX** — LOS ANGELES  
MC 12-22, WY 1-8, WO 25-30, WB 15-16, M5 - 8

---

**KWKX** — FRESNO  
MC 12-20, WY 1-8, WO 25-30, WB 15-16, M5 - 8

**KVTM** — DALLAS  
MC 12-20, WY 1-8, WO 25-30, WB 15-16, M5 - 8

**KQV** — PHOENIX  
MC 12-20, WY 1-8, WO 25-30, WB 15-16, M5 - 8

**KQW** — DETROIT  
MC 12-20, WY 1-8, WO 25-30, WB 15-16, M5 - 8

**KQX** — FRESNO  
MC 12-20, WY 1-8, WO 25-30, WB 15-16, M5 - 8

---

**KBIG** — LOS ANGELES  
MC 12-20, WY 1-8, WO 25-30, WB 15-16, M5 - 8

**KAli** — LOS ANGELES  
MC 12-20, WY 1-8, WO 25-30, WB 15-16, M5 - 8

**KQDU** — LOS ANGELES  
MC 12-20, WY 1-8, WO 25-30, WB 15-16, M5 - 8

**KQZ** — PHOENIX  
MC 12-20, WY 1-8, WO 25-30, WB 15-16, M5 - 8
Increase In Jazz Sales

A Market Supreme

by John Mankiewicz

Five sets each this week the Cash Box charts held the number one jazz artist: "Gala Mutari" by Quincy Jones. This week's list, in 1976, shows eig...
Xmas Returns Down in 1976

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

Confirmation

Confirmation of the lower returns theme was provided by the record manufacturers. For when dealing with a number of industry heavyweights, and a large number of high paid music men, the imperative to solicit comments from both manufacturer and rack jobber sides, who are often miles apart on the issues. In this case, President of Polydor, I "just got back from a cross country trip and from visiting all of our branches, the best word I can use is -- and this is true -- we have come back much milder and our post Christmas returns, w very, very, very good. Dick viewed the returns as "a good lift for the entire business," and the beginning of "an excellent year."

Don Zimmermann, senior vice president for marketing at Capitol Records, announced that the Los Angeles firm was one of the few to retain sales levels or even better. They were 'very confident about results being much lower than last year.' Zimmermann saw a "very strong Christmas" in both sales and leading to fewer returns, in addition, he felt "last year business really fell off after Christmas, while this year its been very steady up to now.'

The manufacturers and jobbers ascribed the slower return rates to various reasons, including the increased number of product selling across the board, in both current releases and catalog. Well post Christmas business that has continued strong throughout the first part of January, better ordering procedures and inventory management techniques, many of which were instituted as a direct result of last year's inventory cutbacks. (As the size of record department has been reduced, they are now in a better position to be more careful about what they put in.)

The changing economic conditions were also mentioned, as a number of low return rates: greater consumer confidence in general, the value of records as a gift, and the combination of all of the various factors seemed led to the wider spread of product out.

Whether or not the slower returns of the past Christmas will be a trend in the record industry in the future remains to be seen. Already, it seems possible the experience of the past few weeks are the exception rather than the rule. Reports have reached Cash Box from salesmen of a major label, that the "word has come down uniformly from the president of the company to keep returns down, and that the salesmen should push out more product. And they should use the profits for expanding to further add product out." Look, your returns were so low, you can afford to take an extra 10,000 pieces...

Motown Ships 7 February Albums

LOS ANGELES — Motown Records and its subsidiary labels will begin shipping their February releases next week with Diana Ross &amp; Friends, Smokey Robinson, Willie Hutch, Luther Allison, Steve Ashley, Pretty Things and a re-release of some Original Versions by various artists.

Diana Ross is Ms. Ross' first studio album in 14 months. It was produced by Michael Masser who also produced the multi-award nominated 'Theme From Mahogany,' which was also produced for the new album.

Smokey's Family Robinson. produced by William "Smokey" Robinson. is his first of 1976. It is an original material written, produced, arranged and performed by the label's premiere male artist.

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

Night Life" is Luther Allison's third album. It is a return to blues and reflection of blues, funk and smooth r&amp;b. The album was produced by Mark Meyerson and Michael Cuscuna and features Rickie Lee on keyboards and Dr. John on piano.

Steve Ashley's "Speedy Return," featuring Ashley as English Manufacture of top proponents of folk sound being backed up by top English musicians as Maddy Paisley, John Span and Dave watkins of Fairport Convention. A Roger Kirk production.

"Pretty Realy" features The Pretty Things. produced by Norm Smith, who produced Pink Floyd's first seven albums. The album also contains "S.F. Traffic," which was originally released on Motown's Rare Earth label.

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

Questions Return — How Much

— Chicago, the Eagles, etc. are very small. Defective rates vary; a bad pressing might cause a 5 per cent return (return rate is around 3 percent at most.) And whatever returns there might be on albums by those artists, the records are recycled back to the pressing plants. There have been several new hits. Therefore: 1) return rates on superstar artists are minimal and returns are recycled back; 2) mass appeal artists account for a substantial portion of a company's business; 3) return rates are expressed as a percentage of overall sales; 4) return rates on hit artists are at best three to five percent; 5) overall return rates are 20-25 percent; then 6) return rates on hit-in-progress must be even lower, and 7) they are. Non-hit albums are returned at a 30-40 percent rate, compared to the 80 percent. In one word, returns are staggering.

Necessity

Some returns are necessary, to help break records by new artists. And the cost of returns is included in the selling prices of records, as is any other cost of doing business. For when one out of every five records are returned, the nonrecoverable pressing and shipping costs of each record (approximately $2.50 for each single, $7.50 for an album, sometimes more for albums with elaborate jackets) are included in and spread out over the selling price of the other records that do sell.

In a high risk business involving a product with a relatively short life, there will always be some returns. The problem — blum the industry faces is how to control them. Alternative means of selling records, either printed picture sleeves or the like, have been considered workable enough to implement. There is plenty of blame for all segments of the industry to share for the high return rates. Many artists are guilty of overshooting, double-shipping, pushing out product that was not required, and offering special discounts for large quantity purchases. Retailers and jobbers are guilty of over-ordering, poor inventory management, poor judgment in deciding which titles to order, and which titles to skip, and equal responsibility for accepting manufactures' agreements to supply free goods or advertising is offered.

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

Cash Box wonders — Man In France

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

Clive Davis set for forum series

NEW YORK — Clive Davis, president of Arista Records, will address a live audience at NY's 1st Forum March 8 as a part of a playboy series entitled "Ameri- can Megabucks." The series, which will consist of separate programs will include John Dean on Feb. 13, and Frank Mankiewicz on March 17. The MC and narrator will be Bob Banner of WNEW-FM. Tickets are $4 a night or $10 for the series. The series will be held at other cities, featuring a bevy of guests from New York to Cincinnati. The series is being produced by Entertainment Resources Associates for Playboy.

Polydor Discount Corea Solo, Catalog

NEW YORK — In conjunction with the February release of Rick Corea's album, the artists' album in over five years, "The Leprechaun," Polydor Incorporated has initiated a special discount program on all Polydor Rick Corea records and tapes. The program will cover Chick Corea &amp; Return To Forever's "No Mystery," "Winds Of Change," "Up The Hill To Ohio," "Hymn Of The Seventh Galaxy," and "Light As A Feather" albums in addition to the new solo album.

MCA Offers 8 Album February

LOS ANGELES — MCA Records has set onelt on an eight-album February release schedule, according to vice president of marketing, Lynn Skynard leads the list with its fourth MCA album, "Gimme Back My Bullets," produced by the legendary Keith Relf. Relf, a former lead vocalist with the group the Americas 76 tour, cur- rently underway. "Gimme Back My Bullets" is said to be a "concept album," with the group's tour dates throughout California and Los Angeles, California.

The Dutch group Golden Earring start off 1977 with their third album for MCA, titled "The Hell." Released in Europe the album was produced by Golden Ear- ring for Red Bullet Productions, with record producer Hal Aziz.

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

Howard Werth and the Moonbeam debut in February on Rocket Records, distributed by MCA. Their first album, Out To Get Howard Werth, is a return to recording for Howard Werth who was lead singer for the British group Audience. Werth is the lead singer on the album which was produced by George Wetten in England at the Marqueau Studios.

Mr. Piano. Roger Williams' newest album, Mountain Music. Williams' multiple piano stylings with his adaptations of "Could It Be Magic," "Boats In The Night," and "Red Skiff In Paradise," and seven other selections. The album was produced by Al Capo arrangements by Roger Williams and Al Kasha.

Telly Savalas' second MCA album is named after the phrase he has made famous in his hit television show. The musical tastes for this album were produced by Marvin Laird.

Bill Anderson and Mary Lou Turner release their first album as a duo this month. The album, which contains songs by An- derson plus Paul Simon, Michael Kopper and Bob Pippin, was produced and re-corded in Nashville by Owen Bradley.
London Panel Fields Questions

Sonny Taylor commented that his particular problem was crossing over from one station to another. He said that he had only appeared on four other stations; that the record was not yet reaching everybody else.

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

Herb Gordon weighed in favor of the call letter approach: "A rapper is a very important tool. They tend to be more talked about when they're on the radio. But the most important thing is the relationship a promotion man has with a radio station. That's never changing.

Ron Iannaro: "A promotion man today is a man who must be a programmer as well."

Gary Taylor: "A promo man is an analyst. Today's promo man is much different from the old one — he's a much more important person. He makes decisions that cease to have the same significance.

There was applause when Sonny Taylor stated: "If a guy does his work and sells records, I don't want to hear him say he's not doing his job and he's fired. I think a lot of record companies don't designate a program director. Our job should not be to be a part-time program director. I try to give some good programming."

There were some exchanges between Sonny and Tom Kennedy. Tom accused the record business of "eliminating the singles business." He said: "A new release is a self-destruct industry," stating that the public did not buy singles because they heard them through the radio. He added: "We have taken it and driven it away."

Sonny commented on the importance of having personal appearances at radio stations, stating that he was on the radio show "The Night Shift" on WOR.

A number of attenders and panel members considered that local advertising should be in the hands of local promotion people — only half a dozen in the audience admitted that they had advertised outside the station's local area.

A suggestion was made by the advertisers that a weekly column be started in the trade press by Kennedy stating: "We see the pulse before the ad agencies."

Neil McIntyre criticized the approach of the record companies to advertising. He said that they are becoming too interested in measuring how many people buy singles.

Tom Kennedy accused record companies of not being interested in the product. He noted that the only way to get people to buy records is to put them in a restaurant or an amusement park.

A suggestion was made that a "radio station handbook" be published to help station personnel in their careers.

London Into Tapes, Indies

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

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

Brunswick Execs On Trial

The witness Greedman told the court of the alleged transaction between Brunswick and Summit Distributors, Inc. of Chicago. He claimed that Summit had paid a weekly fee of $500 for each album for the preceding two years.

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

He added: "When Rock Your Baby" and "Rock The Boat" became hits, the distributor said he would send them "good credit for them. It took two to three months for those records to become hits and in the average negative campaign by what are called 'canni' where they don't announce records and try not to repeat cuts ... I just don't quite believe that credit business. I think disco deals might be just a little too enthusiastic in reporting. They have developed a society within themselves."

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

Sonny Taylor commented that the hit song was not always a hit in the trade. He said: "It's a self-destruct industry." stating that the public did not buy singles because they heard them through the radio. He added: "We have taken it and driven it away."

He stated, mentioning that there was a need for a singles-only player for a child not to be bombed into a strange degree in engineering to make it work. Kennedy said: "Your hits are now on some K-Tel package. There is a singles market. Bring it back."

A number of attenders and panel members considered that local advertising should be in the hands of local promotion people — only half a dozen in the audience admitted that they had advertised outside the station's local area.

A suggestion was made by the advertisers that a weekly column be started in the trade press by Kennedy stating: "We see the pulse before the ad agencies."

Neil McIntyre criticized the approach of the record companies to advertising. He said that they are becoming too interested in measuring how many people buy singles.

Tom Kennedy accused record companies of not being interested in the product. He noted that the only way to get people to buy records is to put them in a restaurant or an amusement park.

A suggestion was made that a "radio station handbook" be published to help station personnel in their careers.

London Into Tapes, Indies

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

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

Audiofidelity Sets 4 LPs For February

NEW YORK — Audiofidelity Enterprises will release four albums in February. The label is "Carroll O'Connor's First album for the label is "Carroll O'Connor Speaks For Old F.A.R.T.S. (People Favoring A Return To Sentiment)." The album contains all standard tunes and was produced, arranged and conducted by Peter Matz. Also on Audiofidelity will be the "Killer Force" movie soundtrack album. From B.A.S.P. will be "The Symbiosis" by Bill Evans. The Evans trio is backed by a thirty-four piece orchestra and features a new album. On the Chiaroscuro label will be "So Close to the Sun," by pianist Brooks Kerr.

February 7 1976
PAPA & JOHNNY — Shown above celebrating after their recent Troubadour opening are Buddan recording artist Papa John Creach and Fantasy recording artist Johnny Guitar Watson. Both artists are managed by Danny Kortchmar and Clancy B. Grass III. From left to right are: Danny, Papa John, Johnny and Clancy.

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

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

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

The Stylistics have released "You Are Beautiful" as their latest single. Van McCoy has released a version of "Morning Love" a new song by Melba Moore.

Gill Scott-Heron is on for a European tour February 15. Natalie Cole is in Chicago putting the finishing touches on her next LP produced by Chuck Jackson and Marvin Yancey. Natalie will then get back to L.A. for her appearance on the Grammy show. McCoy Turner has just been named jazz man of the year by Rolling Stone. McCoy is currently in Berkeley recording an LP that will feature Ron Carter on bass. Hubert Laws on flute. Billy Cobham on drums plus an entire string orchestra conducted by Wilbur Little. In addition he is putting out a group LP called "Something For The Girl With Everything." It's a bit the track list from his LP "Marching In The Streets." It looks like a winner.

Private Stock has two disco records coming that look to be future killers. They are both from Europe and entitled "Love For Hire" by the Richard Hewston Orchestra and "I'll See You In My Dreams" by the Pearls. Speaking of dancing the Biddus Orchestra has a new LP out. It is a great dancing LP and includes Biddus hit singles "Summer Of '42" and "I Could Have Danced All Night." A must for dancing fanatics. The Tower of Power horn section are currently up at the Record Plant recording with Billy Preston on his forthcoming LP. Some of the material on the forthcoming LP will be by Syreeta Wright, Clock Jackson, who has a smash on his hands with "Needing You, Wanting You." He will be releasing his LP of the same title very shortly.

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

MERCURY PURIFIED — Mercury Records has just signed the Purity Brothers. Shown above the signing are from left to right: Bill Haywood, national promotion r&d. Stan Bigelow, Mercury's new SVP of Sales and Promotion. Joining are Purity Brothers, Jules Abramson, senior v.p. marketing and Charles Fach, executive v.p.

Motown Records is hot and looks like they will continue to be hotter. Willie Hutch is coming with a new single entitled "Party Down," which will be released Feb. 10. Diana Ross will also have a new LP coming the 10th. One cut on the new LP will watch closely. "I'm Coming Home" a dance version of "I'm Coming Home" and is something a bit different for Diana. Smokey Robinson will also have a new LP coming on the 10th. The LP will be entitled "Smokey's Family Robinson." David Ruffin's next single will be released Feb. 17. The single is "Turn Me Loose." The song was written by one of the five members of the Temptations. It is a beautiful album, one that will be played by the Purity Brothers.

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

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

Shared a soot of supper with Hugh Masakela as he was in town. Hugh will be releasing a very exciting vibrant LP shortly on Casablanca entitled "Colonial Man." The LP is political in the sense that through words and music Hugh is trying to explain the real and true image of Africa in cuts like "Cecil Rhodes," and "Vasco Da Gama," and what they really mean to Africa. Through this LP the real image of the native African sounds to the people in the U.S. and to expose them to the many intricate rhythm patterns. "Music is everything to the African people," Hugh said. "It's more than entertainment. Every type of thing that is imaginative is made up into a song. I would like to open the door so to speak for other African groups to expose their music to the world. People in the U.S. have no idea of the situation in South Africa. I feel the music of Africa is just beginning to emerge due to the fact that the eyes of the world are looking at Africa because of all the wars breaking out. What is happening is that the people there are trying to break the bonds of colonialism. Now the other powers are stepping in to maintain their vested economic interests. The rest of the seventies will be full of violence in Africa. Africans are not a violent and biased people, however they are displaced in their own countries. "Hugh feels the time for third world music is now and hopes very soon to start producing other groups from Africa. Not to spend half the year in Africa and half in the U.S. working with groups. "That's the one thing that always attracted me to music, it's everything and anywhere."... that's soul...

photocopy
Bert deCoteaux: Mr. Super Charts Does It All

LOS ANGELES — Bert deCoteaux is one of the hottest producers and arrangers in the music business. I first got started in producing with a guy named Bill Szymczyk. Our first project for us was "Stardust Is Gone." I did the arranging on this one. While at ABC I was involved in many projects with the Beatles including the James Gang. Bill and I decided to name the Mr. Super Charts.

I didn’t have trouble getting into different styles and I was into all the departments. It’s like dealing with a human being. When different kinds of music come in, you have to get used to them and get your energies together around them. I listen to a lot of records. When acid rock came out, for instance, I got into it.

In 1970 I used the Man Machine for a Kool cajigger. I used them because of their great vocal harmonies. This is my favorite group and I worked on all of their LP’s up to "Euphrates River," which is still my favorite one by them.

In 1974 Tony and I decided to produce records. The first group we produced was called The True Reflections, for Atlantic. The record was never released but was a good showcase. Henry Allen and Jerry Greenberg were in the group. I met Ben E. King and I had a sitting job in my office named Gwen Guthrie. Very shyly she came to me and her boyfriend Pat Grant had written about 40 tunes sitting at home. Tony and I went over and Sister Sledge recorded "Love Don’t Live On A Motorcycle." That was "Psychological Thing." Both were great records and helped establish both Gwen and Pat Grant as songwriters. Just goes to show you how talent slips in.

After this, Tony and I worked with Linda Lewis, Gary Glitter and Junior Vasquez. These are different kinds of artists, but I don’t have any trouble getting into them because I’m into all aspects of music. I think this is because we work on all of their LP’s up to "Euphrates River," which is still my favorite one by them.

WJB — DETROIT
You’re Fooling You — Dramatics
Dialin’ Don’t Work — Chaka Khan & Charles
Feelin’ The Spirit — Lenny Haker

WGC — MILWAUKEE
There She Goes Again — Soul Elegy
Do It With Feeling — Michael Zager
Rattlesnake — Ohio Players

WAKQ — ATLANTA
New Orleans — Staple Singers
Mary — Joe Tex

WDA — MEMPHIS
Funk — Parliament
Cee Lo — Big Boi

WCIN — CINCINNATI
Keke — Jill Scott
Keep Holding On — Temptations

WONL — NEW YORK
Glad — The Delfonics
I’ll Be Seeing You — The Delfonics

WPKX — PHILADELPHIA
3rd Bass — Cold Chillin’
Da Rock With A Shack — Cold Chillin’

WXRT — GLENDALE
Bert deCoteaux: Mr. Super Charts Does It All

LOS ANGELES — Bert deCoteaux is one of the hottest producers and arrangers in the music business. I first got started in producing with a guy named Bill Szymczyk. Our first project for us was "Stardust Is Gone." I did the arranging on this one. While at ABC I was involved in many projects with the Beatles including the James Gang. Bill and I decided to name the Mr. Super Charts.

I didn’t have trouble getting into different styles and I was into all the departments. It’s like dealing with a human being. When different kinds of music come in, you have to get used to them and get your energies together around them. I listen to a lot of records. When acid rock came out, for instance, I got into it.

In 1970 I used the Man Machine for a Kool cajigger. I used them because of their great vocal harmonies. This is my favorite group and I worked on all of their LP’s up to "Euphrates River," which is still my favorite one by them.

In 1974 Tony and I decided to produce records. The first group we produced was called The True Reflections, for Atlantic. The record was never released but was a good showcase. Henry Allen and Jerry Greenberg were in the group. I met Ben E. King and I had a sitting job in my office named Gwen Guthrie. Very shyly she came to me and her boyfriend Pat Grant had written about 40 tunes sitting at home. Tony and I went over and Sister Sledge recorded "Love Don’t Live On A Motorcycle." That was "Psychological Thing." Both were great records and helped establish both Gwen and Pat Grant as songwriters. Just goes to show you how talent slips in.

After this, Tony and I worked with Linda Lewis, Gary Glitter and Junior Vasquez. These are different kinds of artists, but I don’t have any trouble getting into them because I’m into all aspects of music. I think this is because we work on all of their LP’s up to "Euphrates River," which is still my favorite one by them.
POUNDS WEST — Dobie Gray made the rounds the other day with a copy of his new Capitol LP, "New Ray Of Sunshine." Dobie's career has always been sunshine with intermittent drizzles. Back in 1960 he had his first gold single, "Look Me Up" following up two years later with "In Crowd." For the next seven years he toured and became a member of the Los Angeles cast of Hair. Finally, in 1972, he made the top of the chart again with "Bitter Tears." Dobie's latest album, "The Last Day," is a bit different than Dobie's previous works, aiming a little more energetically; a good one to dance to. At this writing he's preparing for a Troubadour gig, backed by a five-piece band from Nashville where he records. Dobie's singing partners are Will Jennings and Troy Seals and his latest single, "I Love Mustard" is every bit as compelling as Jennings' last song on the charts, "Somewhere In The Night," which drew two entries—one from Helen Reddy and another version by Baudoin and Rodney on Arieta. Jennings left behind a teaching career in Texas (literally) to knock around Nashville and write songs. A&M recently caught him and now half of Dobie's show is made of Jennings compositions. Dobie also raved about the recent Mary Tyler Moore special and how he'd like to get together a TV special along similar lines...a la Donnathic/Roberta Flack, how about a vocal teaming of Bonnie Bramlett and Dobie Gray? After this outing at the Troub, and subsequent promotional outings, Dobie will head for Europe where an MCA greatest hits package of his is being done very nicely. He's also had some tempting offers to visit South Africa, but has mixed emotions...And lastly, where is Ta Ta Vegas? She was in Hair with Dobie and he says she's the most talented female singer he's heard in years...

DON'T SCRATCH UKRAINIAN — They haven't taken over yet, but look out KGB was the focus of a party at Cherokee Studios last week for an earing chart again with "Bitter Tears."...New RB Caviar, borscht and other munchkins greeted the crowd along with Cossacks...Remember the time KGB was the name of the Soviet secret police. An impressive piece of product from the band Mike Bloomfield, Al Cohn, Chuck Reich, Ray King, Steve Goldberg and Carmine Appice — who will kick into a month-long European tour opening in Oslo, Norway (March 11) and closing in London (26). Still no bookings, although EVERYBODY'S GOING places...Meanwhile, the group's first single, "Iron Slides" The Doobie Brothers missed a shot on the Dinah Shore Show with special guest Raymond Burr who had sung the Brothers as the group's he's most excited about in recent times. Since the boys are currently in Australia, however, Hudson Bros. After their tour of the south and east, our homegrown Dobies will take it to their domestic fandom with a new LP. "Take It To The Streets" wherein Tommy Johnstone will share lead singing responsibilities with Patrick Simmons, Tiran Porter, John McEuen and Brian MacDonald. Frankie Avalon will host Don Kirshner Presents New Talent on the L.A. tube Feb. 6 (7:30 — NBC). First guest: Olivia Newton-John. If that's new talent, we assume the show will also be beamed to via satellite. Of course) the impression of Vacant to improve their background singing?...Casablanca has signed Giants..."Look out here she comes, she's comin', look out, she's gone. — Those lines from Guy Clark's "Texas, 1947" couldn't sum up the situation any more clearly. While everyone was out looking for hot news, Bob Dylan and the Rolling Thunder Revue sneaked into the Troubadour last week at the end of second set. Totally unexpected the encore took to the stage and peeled off three numbers before a packed house, but somewhat unsatisfied crowd who had really come to see Rick Miller and Larry Gatin. Well, in the words of Jonathan Winters, "maybe if we leave some carrots, he'll come back."

SNEAKY THUNDER — (l to r) Scarlett Rivera, Howie Wyse, Rob Stomer, Bob Dylan, Stephen Stills and Rob & Eddie among others.

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

KNOWTINES — Paul McCartney & Wings will be in the studio for the next two months working on a new LP, with the U.S. tour shaping up for spring-summer..."Return To Forever," the new album by Chick Corea and Herbie Hancock, is scheduled to be released March. Recorded at Caribou, it'll be called "Romantic Warrior. . ."...Steve Marriott joined Ronnie Lane on stage with Lane's Slim Chance at Essex-U in Colchester, England recently; and the next day, the Small Faces crew (Marriott, Lane, MacLagen and Jones) got together as a result of the meeting, it seems that the group will reunite for at least a couple of dates in England this summer. Beyond that, the reformation is probably temporary, as Lane and Marriott do have their own bands to think about...Martha Valez has completed her recording album recorded in Jamaica with Bob Marley & The Wailers...Larry Fast (Synergy) and Passport's Marty Scott have finished mixing the debut LP for Chicago fusion group Shadowfax...Pilot keyboardist Bill Lyall has left the band to pursue a solo career, the group continues as a trio for the moment...And John Girrardi has left Argent to form his own group...Kenneth Bichi, multi-keyboardist, has been on in on Maggie Bell sessions at Sound Ideas; Felix Cavaliere is producing Pretty Things will be opening for Kinks U.S. dates...Robert Palmer has settled into New York for a few weeks to record his third LP with Bob Seger and the Silver Bullet Band...In kemp...Meanwhile, "Blue Album" has been playing for their third anniversary this month...While "Fleetwood Mac" (WB) passes gold and heads dramatically upward and onward, the group enters the studio for a month's worth of recording. Dog Night have added new drums and Tony in place of the old Dog Night musicians...Anthony Quinn danced (spontaneously), with the Fania All-Stars...Roberto Rowena at their MIDEUM show, "Latin music is my music. I feel that I'm home," was his reported comment. In the studio are members of Renaissance, matching the first Marawns...For Marlawa.

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

PINDER'S PROMISE — Mike Pinder, of Moody Blues fame, was on hand for the London convention in New York last week to present his solo LP, "The Promise." He took the opportunity to speak about his new project and the future of the group...Meanwhile, Peter Pinder has settled in the U.S. and he has been recording, planning his new band — Indigo, and working extensively with new visual ideas. The latter includes the development of a "sound and color machine...he and several concepts conceived in conjunction with a visual expert...Peter Pinder has apparently entered a period of renewed activity. First off, we hear they have been commissioned to write the music for the film version of Frank Herbert's sci-fi best-seller, "Dune," to be directed by Jadorevsky ("El Topo"). Should the project be delayed, the Floyd are set to begin work on a new LP. Also, "Dark Side" may finally be dropped off their repertoire on the next tour. Alan White's (Yes) solo LP is called "Ramshackle. . ."...English folk/rockers Fairport Convention have signed to enter a bango band called Kinder...The live 3-record set released in Europe by Santana, "Lotus," features a complex package which unfolds into eleven "12" panels printed in full color on both sides, as this could be a profitable U.S. release as well...

Finally, a progressive rock outfit is looking for a keyboard player. Contact this writer for details...
Copyright Register's Opinion

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

The key difference, spearheaded by the copyright office, is in some ways a momentum to negotiation and compromise. Contradictory cable TV provisions, repealing the jeopardy ex-
emption, and royalty rate structures, to name a few, are all deals negotiated over the course of several years.

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

Ringer advocates voluntary licensing as much as possible, explaining her ade-
mant opposition to the inclusion of citizen's rights does not inhibit an abil-
ity to amend this and amendment. That amendment would provide compulsory license to nonprofit broad-
casters to use copyrighted musical and sound recordings, but " john is no fundamental right." But, she added, the Mathias Amendment would have to pass first.

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

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

Ringer speaks of compromise resolutions, and thought that even the performance royalty is not a killer pro-
vision. It should be easier to pass a re-
vision package now than it was in 1967 for a vote. Many issues then have since been re-
solved, she observed. But, Ringer con-
cluded, "If the bill doesn't pass, I'll just press on."

Motown, CTI and Worldwide

London Meet

"Requiem," Ilana Versen's performance at the Tower Theater last week, and albums of Bernard Hermann conducting British film scores, and "The Picture of Dorian Gray," O.A.M, presented the history of the London phase of the 100 Phases 4 concept, from its inception in 1961. Noting "the folks are all there," this piece described the situation whereby London's Phase 4 catalog afforded the label the "time to work new pop acts" over the coming months. They also are planning the release of Phase 4 as the only label of its genre to last through the pop explosion in the mid-sixties, during which most "sound labels did not survive.

New pop product was presented to the convention by Wally McGuire, the president of London, and recorded by such acts as The Pinder (of the Moody Blues) to presents his first solo album, "The Promise," on the label's recent activity as well as the state of the Moods (see "East Coasters" column) and the Focus. Focus was also Bloodown soundtrack album, "Train Ride To Hollywood," at Green's "Full Of Fire" on Hi, and Greczy Wheels's second LP, "It's Something out new releases noted include, "Don't Let Up," the new Olympic Runner album; Styll Johnson's "Total Explosion" (Hi), the debut album, "Adios Amigos" (the film lidle track), by the Infernal Blues Machine; and the instrumental single "Dolomites Melodie" by Jean-Claude Borely.

Each segment of the product presentation was supplemented by slide, film and audio-visual aids to the music being played.

AVCO Relocates

New York — Audio-Video Concepts, Inc. (AVCon) has moved to new facilities. AVCon, a Washington, D.C. area firm pro-
viding audio production services, tape duplication and computerized audio, has an ave-
aging 12,000, has been located at 266 West 43rd St. 

Musexpo Talent

International Ballroom (1,800 seats), the Grand Ballroom (1,100 seats), Emerald Ballroom (550 seats), University Room (420 seats), and the Keynote (200 seats) and the Orleans Room (60 seats).
SingleTree Signs Bocephus Pact

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

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

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

Woodland Studios Go 24 Track

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

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

Head: Steagall Go With ABC/Dot

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

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

Silverline/Goldline Acquire Bob Witte

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

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

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

Country Artist Of The Week

The Pilgrim — Born in Seminole, Texas, Larry Gatlin has been performing in a gospel group that appeared at family and church gatherings. Larry's father was an oil driller who moved from job to job, taking his family to eight different towns in one year alone. Through all their travel, music and religion were the mainstays and whenever such gospel groups as the Blackwood Brothers or the Statesmen came to town, the Gatlin family always went to see them.

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

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

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

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

He says, "Songwriting is my craft and I've really worked hard at it. I used to listen to Kristofferson and try to express myself as well as he does. I've also studied writers like Mickey Newbury and Red Lane, but you can't copy anyone." Now Gatlin has teamed this expression of thoughts and ideas for his third Monument album entitled "Larry Gatlin With Family And Friends" featuring the already established hit single "Broken Lady," which is #30-bullet in Cash Box.

IRDA Opens West Coast Office

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

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

Ross Burdick has been named vice president of IRDA west coast operations. In that capacity, he will administer the Los Angeles office and coordinate all promotion and distribution functions with the home office which will remain in Nashville.

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

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

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Show Me Where</strong></td>
<td>Ruby Falls (50 States)</td>
<td>Deluxe Records (Nashville)</td>
</tr>
<tr>
<td><strong>Someone I Can Say No To</strong></td>
<td>Debra Barber (Blue Diamond)</td>
<td>Mercury Records (Hollywood)</td>
</tr>
<tr>
<td><strong>Strawberry Cake</strong></td>
<td>Johnny Cash (Columbia)</td>
<td>Columbia Records (Nashville)</td>
</tr>
<tr>
<td><strong>The Battle</strong></td>
<td>George Jones (Epic)</td>
<td>Epic Records (Los Angeles)</td>
</tr>
<tr>
<td><strong>The Devil In Your Kisses</strong></td>
<td>Mel Street (GRT)</td>
<td>GRT Records (Hollywood)</td>
</tr>
<tr>
<td><strong>The Minstrel Man</strong></td>
<td>Stella Parton (Sun Country)</td>
<td>Sun Records (Los Angeles)</td>
</tr>
<tr>
<td><strong>Thunderstorms</strong></td>
<td>Cal Smith (MCA)</td>
<td>MCA Records (Nashville)</td>
</tr>
<tr>
<td><strong>Too Far Gone</strong></td>
<td>The 7th Paxon (RCA)</td>
<td>RCA Records (Nashville)</td>
</tr>
<tr>
<td><strong>Wild Women</strong></td>
<td>Mike Wells (Playboy)</td>
<td>Liberty Records (Nashville)</td>
</tr>
</tbody>
</table>

### Active Extras

- **Satisfied Mind**
- **Bob Luman (Epic)**
- **All The Kings Horses**
- **Lynn Anderson (Columbia)**
- **Always Late (With Your Kisses)**
- **Joey deVilla (Columbia)**
- **Don't Boogie Woogie**
- **Jerry Lee Lewis (Mercury)**
- **Don't Let Smokey Mountain Smoke Get In Your Eye**
- **Osmond Bros. (MCA)**
- **Drinking My Baby**
- **Elvis' (MGM)**
- **Find Yourself Another Puppet**
- **Brenda Lee (MCA)**
- **I Haven't Had A Good Night Since**
- **Johnny Rodriguez (RCA)**
- **I Love You Because**
- **Jim Reeves (RCA)**
- **Queen Of The Starlight Ballroom**
- **Tanya Tucker (MCA)**
- **Seems Like I Can't Live Without You**
- **Joe South (MGM)**

---

### Top Country LPs

1. **The Nashville Sound**
2. **Black Bear Block**
3. **The Prisoner in Disguise**
4. **Overnight Sensation**
5. **Country Willie**

### What Can You Do To Me Now?

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>You</strong></td>
<td>Charley Pride (RCA-APL 1-1241)</td>
<td>RCA Records (Nashville)</td>
</tr>
<tr>
<td><strong>Redhead Stranger</strong></td>
<td>Willie Nelson (Columbia PC 33462)</td>
<td>Columbia Records (Nashville)</td>
</tr>
</tbody>
</table>

---

### Country Roundup

Joe Stampley says, "You Make Life Easy." Ted Kirby, president of TEM Enterprises International, has announced the relocation of his firm to offices formerly occupied by Royal Oak Music Company in the Capitol Records Building at 806 16th Avenue South in Nashville, Tenn. The company will continue to do business as TEM Records and Voluptuous Music Company will be headed by writer/artist-producer Royce Marks. The TEM roster includes Mike Kirby, Terri Gibbs, Ed Perry, and Carlos and Billy Arr. TEM's record product is distributed nationally through ABC Dot Records, Inc. of Los Angeles, California. Billy says that the firm's new office will be open to songwriters with new and upcoming material.

The Central Park Sheiks, a country swing band, will inaugurate a new Sunday afternoon music series Saturday that noted Jamie's Restaurant, 33 East 60th Street, beginning Sunday, February 1 and continuing through February 15. Music time is 1-4 pm each Sunday. The Central Park Sheiks' country swing band is a blend of several influences: in addition to their own stylings, they incorporate the music of Bob Wills and The Texas Playboys and swing-jazz greats such as Benny Goodman and Count Basie. The group is led by Reed Reinhardt. Most recently, the group provided the music backup in the acclaimed off-Broadway show, "America Smith." They also performed at last September's "Country Music Festival" at Lincoln Center, the popular South Street Seaport in support of the summer folk series, and many regional colleges and universities. The cerebral palsey fund for Tommy Rodgers' Imporment Center now totals $1,055.03. This sum has come from his fan club members and they may continue to pledge additional funds until March. Composer Qui Temple Smith has the word from Doc that her fifth child should arrive with fireworks on the 4th of July and she has been recorded performing for Texas "Rab" '76 Telethon along with Ronald McDonald and many others. The proceeds from the donations were made to the non-profit rehabilitation center. Her newest Columbia Records single, "Till I Knew You," was the airway in country, MOR and pop.

Columbia Records David Allan Coe recently played his last concert in Nashville over two years at the Tennessee State Prison to perform two one-hour concerts for the inmates. The Coe performance will be featured in a 90-minute documentary on the "second generation" of country music to be shown at the Cannes Film Festival in France. This week, Coe will also be recording his next album. The soon-to-be-released, third Columbia LP entitled "Longhaired Redneck" spotlights Coe's exceptional songwriting and songwriting talents. Every song included in the new LP is penned by the artist. Cowritten and produced by songwriter Tammy Wynette joins a distinguished roll call of notable artists such as John Denver, Carole King, Britain's Princess Anne, and Helen Reddy. Responding to the news Tammy laughed, "Well I hope Mr. Blackwell appreciates my singing more than my wardrobe!" Tammy's forthcoming Epic single and album of the same title is "Till I Can Call You Mine." Wiret Nelson has a new look for the new year. Willie surprised a few fans when he appeared in his first concert at Houston's Summit Auditorium minus the full beard he had sported since he died in 1978. A new member fans crowded into the hall to see Willie along with friend Waylon Jennings and Columbia/Lone Star artist Bill Callery usher in the new year. At precisely midnight, Willie and his band broke into "Auld Lang Syne" as thousands of multi-colored balloons and streamers fell from the ceiling. Get down gospel goes in. Only a short while back, the group was touring from a mid-town date in a Scandinavian country where they showed off a brand new act.斯
ROY DOES IT AGAIN!

ROY CLARK

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

© Dot Records
33 SHADES OF MY MIND
(Martin & Dawley/ABC Dot 26690) 63
34 IT'S MORNING (AND I STILL LOVE YOU)
(The George Jones; RCA JH 10711) 64
35 SOMETIMES I TALK IN MY SLEEP
(Medley: The White Horse & The Lighthouse; RCA JH 10711) 65
36 I JUST LOVE BEING A WOMAN
(Edie Brickell & New Bohemians; RCA JH 10711) 66
37 ANOTHER NEON NIGHT
(John Hiatt; Capitol R 50369) 67
38 WILD SIDE OF LIFE
(Sandy Posey; RCA JH 10711) 68
39 THE ROOTS OF MY RAISING
(John Hiatt; RCA JH 10711) 69
40 WHAT WILL THE NEW YEAR BRING
(Alison Krauss; RCA JH 10711) 70
41 MEET ME LATER
(Donna Fargo; RCA JH 10711) 71
42 SHINE ON
(Marty Stuart; RCA JH 10711) 72
43 HOW GREAT THOU ART
(Alison Krauss; RCA JH 10711) 73
44 YOU MAKE LIFE EASY
(Donna Fargo; RCA JH 10711) 74
45 PHANTOM 309
(Reba McEntire; MCA 40408) 75
46 SOMETIMES
(Reba McEntire; MCA 40408) 76
47 WHO'S GONNA HOLD THAT TRUCK IN TUBA CITY WHEN I'M GONE
(Loryn Van Dyke; ABC/ABC Dot 17579) 77
48 I'M HIGH ON YOU
(Cher; ABC/ABC Dot 17579) 78
49 MY WINDS FACES SOUTH
(John Hiatt; RCA JH 10711) 79
50 MAMAS DON'T LET YOUR BABIES GROW UP TO BE COWBOYS
(John Hiatt; RCA JH 10711) 80
51 JUST IN CASE
(Reba McEntire; MCA 40408) 81
52 PICK ME UP ON YOUR WAY DOWN
(Tina Arena; RCA JH 10711) 82
53 YOUNG LOVE
(Reba McEntire; MCA 40408) 83
54 IF I HAD TO DO IT OVER AGAIN
(Ray Stevens; RCA JH 10711) 84
55 COUNTRY BOY (YOU GOT YOUR FEET IN THIS WATER) (Al Green; RCA JH 10711) 85
56 GENTLE L.A.
(Donna Fargo; RCA JH 10711) 86
57 LOVE WASTED WIND
(Shelley Mountain; Country Music Association) 87
58 SILVER WINGS AND GOLDEN RINGS
(Billie Jo Spears; United Artists XYZ 1724) 88
59 EASY AS PIE
(Sophie Cradock; RCA Dot 17844) 89
60 IF I LET HER COME IN
(Reba McEntire; MCA 40408) 90
61 PARADISE
(Lynn Anderson; Columbia JH 10711) 91
62 BLACKBIRD (HOLD YOUR HEAD HIGH)
(Shelley Mountain; Country Music Association) 92
63 TOO BIG A PRICE TO PAY
(Cher; Capitol R 50369) 93
64 ANGELS, ROSES AND AUGUST
(Reba McEntire; MCA 40408) 94
65 SWEET SENSUAL FEELINGS
(Johnny Paycheck; RCA JH 10711) 95
66 THE PRISON SONG/BACK IN THE SADDLE AGAIN
(Sonny James; Columbia JH 10711) 96
67 LOOKING FOR TOMORROW
(Sonny James; Columbia JH 10711) 97
68 HONEY TOAST AND SUNSHINE
(Jimmie Davis; Capitol R 50369) 98
69 MATTER OF PRIDE
(John Hiatt; Capitol R 50369) 99
70 (TIL) I KISSED YOU
(Johnny Paycheck; Capitol R 50369) 100
71 PLAY ME NO MORE MORADO
(Johnny Paycheck; Capitol R 50369) 101
72 CIRCLE OF TEARS
(Johnny Paycheck; Capitol R 50369) 102
73 TILL THE RIVERS ALL RUN DRY
(Reba McEntire; MCA 40408) 103
74 YOU ARE THE SONG
(Reba McEntire; MCA 40408) 104
75 PALOMA BLANCA
(George Baker Selection; WBS 8115) 105
76 ME AND GOD
(Dave Dudley; United Artists XYZ 1724) 106
77 I CAN ALMOST SEE HOUSTON FROM HERE
(Kathy Mattei; Columbia JH 10711) 107
78 THE GOOD NIGHT SPECIAL
(Donna Fargo; MCA 40408) 108
79 MAIDEN'S PRAYER/SAN ANTONIO STREET
(Marylin Finney; Soundwaves 4254) 109
80 BUMP BOUNCE BOOGIE
(Associate Wheel (Capitol R 4039) 110
81 I JUST GOT A FEELING
(Rocky Topper; Capitol R 4039) 111
82 I'M SO LONESOME I COULD CRY
(Roy Orbison; United Artists XYZ 1724) 112
83 UNCLE HIRAM & THE HOMEMADE BEER
(Johnny Paycheck; Capitol R 4039) 113
84 OH SWEET TEMPTATION
(Lee Hazlewood; Capitol R 4039) 114
85 FIRE ON THE BAYOU
(Johnny Paycheck; Capitol R 4039) 115
86 HUCKLEBERRY PIE
(Lee Hazlewood; Capitol R 4039) 116
87 YOU'LL loose a GOOD THING
(Freddy Fender; Capitol R 4039) 117
88 THROUGH THE BOTTOM OF THE GLASS
(Ronnie Milsap; CBS 10450) 118
89 I'M A WHITE BOY
(Johnny Paycheck; ABC/ABC Dot 17692) 119
90 TEXAS
(Charlie Daniels Band; Kama Sutra 607) 120
91 LOVE WAS
(Linda Hamilton; Capitol R 4039) 121
92 SHE'S JUST AN OLD LOVE TURNED MEMORY
(Nick Nelson; Mercury 173726) 122
93 IF I COULD MAKE IT THROUGH THE MORNING
(Toby Douglas; Capitol R 4039) 123
94 DANCE HER BURDEN
(Johnny Paycheck; Capitol R 4039) 124
95 TEXAS 1947
(Johnny Cash; Columbia JH 10711) 125
96 ANNIE-OVER-TIME
(Carl Mann; ABC/ABC Dot 17692) 126
97 WE STILL SING LOVE SONGS IN MISSOURI
(Helen Cornelius; RCA 10450) 127
98 JADED LOVER
(Jerry Jeff Walker; RCA 40487) 128
99 IT'S A BEAUTIFUL MORNING
(Kenney Forrester; Columbia JH 10711) 129

ALPHABETICAL LISTING FOR COUNTRY 100 CHART - PUBLISHERS
GARY STEWART

"Oh, Sweet Temptation" is Gary's new single out of his new smash album.

Dickey Lee

"Angels, Roses, And Rain"

HIS NEW FOLLOW UP TO THE #1 HIT SINGLE "ROCKY"
singles

ROY WATTS: (Epic 8-50196)
'Til I Can Make It On My Own (3:00) [Allege/Altam - BMI] T. Wynette, B. Sherrill, G. Rice

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

BOB LUMAN: (Epic 8-50183)
A Satisfied Mind (2:45) [Fort Knox - BMI] J. Hayes, J. Rhodes

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

CARROLL TAYLOR: (Elektro E-45299 A)
Play The Saddest Song On The Jukebox (2:45) [Allege/Al Gallico - BMI] Carrol Taylor, L. Craig

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

STEELA PARTON: (IRDA 169 A)
The Mood I'm In (2:48) [Myowhah - BMI] (Stella Parton)

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

DELL REEVES: (United Artists UA-XW 760 Y)
I Ain't Got Nobody (2:45) [Sturgis/Brougham Hall - BMI] L. Butler, R. Bowling

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

BILLY PARKER: (SCR SC-107)
More Than One Kind Of Love (1:49) [Chetaint - BMI] (Tom Carter)

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

CHUCK MCCABE: (GRT 044)
That Old Pet Rock Of Mine (3:00) [Andromeda/ Pet Sounds - BMI] G. Dahl, C. McCab

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

SHANNON: (Epic 8-50191)
Come Back And Love Me (3:24) [Bop Music] (P. Shelley, M. Wilde)

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

PAM ROSE: (Cpt P 4213)
Either Way (2:00) [Window/Beechwood - BMI] J. Twelv

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

DANIEL (LS 069)
Have You Ever Had An Angel Love The Devil Out Of You (2:35) [Cristy Lane - ASCAP] (Daniel, Mike Wells)

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

MIKE WELLS: (Playboy P 60661 A)
Wild World (2:45) [Irving - BMI] (Cal Stevens)

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

JOEL SONNIER: (Mercury 73754)
Always Late (With Your Kisses) (2:59) [Hall/Range - BMI] (L. Frizzell, B. Crawford)

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

CAL SMITH: (MCA 40517)
Thunderstorms (3:29) [Tree - BMI] (Sterling Whipple)
Cal's vocal style is perfect for this one. With deep penetration, yet softness when it's required by the lyric. Cal sings of trying to live his life with the wisdom of his father's last words. Flip. No info. available.

LEON EVERETTE: (Wag-W 1901-A)
You Said It All Before (2:12) [House of David - BMI] (Mike Bullman)
Leon sings a turn-around from the usual . . . he waits up for her, and it's not the first time. Some good steel licks and back-up vocals give this Howard Knight/Col. Dave Mathis production that extra somethin'. Flip. No info. available.

BEST OF BUCK OWENS VOL 6: Capitol ST 11471
This is Buck Owens. The star of 'Hee-Haw' has done it again with what's bound to be another #1 country album. Brimful of Buck Owens hits, selections are: 'It's Al Monster's Hotline', 'Great Expectations' From 'The Beggars' Ball Of The Music City News', '41st Street Lonely Hearts Club', 'Weekend Daddy', 'The Battle Of New Orleans', 'Country Singer Says Love Is Strange' (duet with Susan Yates), 'Storm Mountain West Virginia', 'Meanwhile Back At The Ranch'.

I LOVE YOU BECAUSE - Jim Reeves - RCA APL 1-1224 A
'I Love You Because' is a collection of Jim Reeves favorites. The smoothness of Reeves' vocals and the recital on the selection 'The Whipping Starlight Sessions' makes this an exceptionally good album. Produced by Chet Atkins. 'It's an Extraordinary musical achievement. Selections: 'When Two Worlds Collide', 'Tape Me In Your Arms And Hold Me', 'You're Free To Go', 'I Won't Come In While He's There', 'From A Jack To A King,' 'I Love You Because', The Shell Of Spring Sand Know One'. 'A Fool Such As I', 'Someday (You'll Want Me To Want You).'

AVERAGE MAN - Billy Parker - Sunshine SC-11820
Billy Parker loves country music and loves to sing in his first album, 'Averag Man.' He sings his own, and that fact. According to his producer, known as 'The General,' Billy is an 'Average Man,' one of the good guys and he brings it home with this album. As a result, you'll find more of the oldies but goodies on this LP. Selections: 'Average Man,' 'Jerri Again,' 'P.S. I Love You,' 'Power Of True Love,' 'These Hard Times Will Be The Closest Times,' 'You Are An Inspiration Of One Love,' 'I'll Hold You In My Heart, 'Man From Galilee,' 'Line Between Love And Hate,' 'Travelin Truckin Man.'

additions to country playlists

KBS - BAKERSFIELD
Pick Me Up On Your Way Down - Bobby G. Rice - Cap
Queen Of The Starlight Ballroom - David Will's - ABC/Dot
Drinking My Baby - Eddie Rabbitt - Elektra
First You Find Another Puppet - Brenda Lee - Mer/CBMI 12 7 5 - Somebody Loves You - Crystal Gayle 17 5 14 - What A Shirt - Melba Montgomery

KGBS - LOS ANGELES
I'm So Lonesome I Could Cry - Terry Bradshaw - MCA
Rill It's Her Come In - Roy Grif - Cap
Don't Boogie Woogie - Jay Lee Lewis - Mercury
If I Love You I'll Tell It - Bill Black Combo - H. Too Far Gone - Gary Parson - RCA
Goin' To bed Too Early - Linda Ronstadt - ABC/Dot
You Could Know As Much About A Stranger - Gene Pitney - Cap
Wid Side Off Me - Freddy Fender - GRT
The Battle - George Jones - Epic

WXK - KNOXVILLE
Tell Me I Can Make It On My Own - Tammy Wynette - Epic
You'll Lose A Good Thing - Freddy Fender - ABC/Dot
Try It Yourself - Brenda Lee - RCA
Drinking My Baby - Bobby Bare - Elektra
You'll Lose A Good Thing - Freddy Fender - ABC/Dot
The Door I Used To Close - Roy Head - ABC/Dot
Thunderstorms - Cal Smith - MCA
You Can't Make It On Your Own - Tammy Wynette - Epic

WAC - CLEVELAND
You'll Lose A Good Thing - Freddy Fender - ABC/Dot
You're Getting Better - Roy Head - ABC/Dot
Satisfied Mind - Bob Lumb - Epic
Tell Me I Can Make It On My Own - Tammy Wynette - Epic

WNE - INDIANAPOLIS
Play Me No Sad Songs - Rev. Allen J - WB
I'm So Lonesome I Could Cry - Terry Bradshaw - MCA
You're The Best Thing - Freddy Fender - ABC/Dot
If It Ain't Her Come In - Roy Grif - Cap
The Princes Sonny - Sonny, J. Cal
David A Daughter - Ronnie Rob - ABC/Dot
The Good Night Special - Little David Will's - MCA
Tell Me I Can Make It On My Own - Tammy Wynette - Epic

WOC - COLUMBUS
Tell Me I Can Make It On My Own - Tammy Wynette - Epic
Goin' To The Starlight Ballroom - David Will's - Epic
You Can't Make It On Your Own - Tammy Wynette - MCA
Thunderstorms - Cal Smith - MCA
You Know As Much About A Stranger - Gene Pitney - Cap
Cal Smith - MCA

WYO - JACKSONVILLE
I Just Got A Feeling - LaCosta - Capitol
Drinking My Baby - Bobby Bare - Elektra
You'll Lose A Good Thing - Freddy Fender - ABC/Dot
The Door I Used To Close - Roy Head - ABC/Dot
Take Me - Ennie Payne - Melmacard
You Know As Much About A Stranger - Gene Pitney - Cap
Cal Smith - MCA

KYS - DALLAS
The Hunger - Tampora - MGM
Show Me Where - Ruby Faith - Stax
Stepping Kinda Lite - Robert Allen Jenkins - MGM
One Of The Starlight Ballroom - David Will's - Epic
The Battle - George Jones - Epic

WMC - MEMPHIS
Love Me Because - Jim Reeves - RCA
Tell Me I Can Make It On My Own - Tammy Wynette - Epic
You'll Lose A Good Thing - Freddy Fender - ABC/Dot
Pamela Blanc - George Baker Selection - Warner Bros.

WAM - MONTGOMERY
Find Yourself Another Puppet - Brenda Lee - ABC/Dot
Thunderstorms - Cal Smith - MCA

continued on pg 37.
Executives On The Move

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

Lipman Ups Sylvi Brown — Maury Lipman, president of Sylvi Brown marketing announced, effective immediately, the appointment of Sylvi Brown as marketing coordinator for his independent firm. Brown’s duties include working in all phases of the marketing, promotion, and sales campaigns, coordinating with the various department heads of the company and station and retail stores to aid and support the particular record or artist involved.

Melvin Helcher’s Regional Sales Mgr. — Sid Melvin named regional sales manager.

Bloom To Amherst Promotion — Maury Bloom has joined the promotion staff of Amherst Records, and will work with national promotion director Richard Sargent. Bloom will make his base in Amherst, N.Y., and work with the company’s Buffalo office, coordinating on behalf of the firm.

Petralia Indie — Joe Petralia is back doing independent promotion work in the Washington, Baltimore, Philadelphia, New York, New Jersey, Connecticut, Boston and Providence areas. At present he represents Ivan Mogull Music, and Vito Samela of Artists of America Records. He is based at 2343 Crescent St., Astoria, N. Y. 11105 (212) 626-2487.

Sweet: Label Change Helped The Image

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

Now the Sweet, who consist of Steve Plopper, guitar, Martin Stewart, bass, Duck Scott, lead guitar, and Brian Connolly, keyboards, are once again toppling the charts with an unknown singer, Shirlie Kemp, who’s “The Ballroom Blitz” and “Fox On The Run,” and a consistently selling album, “Desolation Boulevard.” They have embarked on their first major U.S. tour, after their "Cash Box" in New York recently between dates.

It’s no surprise, then, that they should have been so readily with "Little Willie," and then be absent from the U.S. charts for so long, they attributed mostly to the change of record companies from Bell to Capitol. "The old company was not behind us, not into us. We didn’t know but a few people there, and the one person who was behind us left. Also at the time we didn’t have a U.S. manager. We just bided our time until we found the right record company, the right management, and that time is now." The group now is managed by Ed Marks, and the new record company, "Give Us A Wink," set for release. Capitol is interested in helping a new group, "singers from the garage."

When negotiations were going on with Capitol, there was a rift between the group and the management, which has since been mended. Mike Chapman. The material that interested Capitol was mostly written and produced by Chinn and Chapman, but a break came between the songwriters and the producers, Chinn expressed its faith in the group. They did that by signing a contract.

As for the rift between the Sweet and Chinn and Chapman, who produced "Little Willie" as well as all of their early English hits, the band says it was a mutual feeling, that “we had had enough and they had had enough.” They felt that while they were making money, they were being kept from doing anything on their own, from experimenting in the studio. "The split was really made at a certainty when we had a mess, a single called "Turn It Down," which was turned down by the BBC, by everyone."

"Cash Box" spoke with the group, they had completed three dates of their 42-concert tour. They found that the U.S. market is different. They have yet to hear the familiar material, the "exciting" rock and roll songs. "Europe’s had all the excitement, they want progression. But we have yet to hear what we’re going to hear in the U.S. market, which is a matter of picking the right numbers, we’re always changing the show."

It’s planned to remain a "singles group," they said. "We’re progressing. What we’re doing now on stage is no big deal, but, compared to, say, "Ballroom Blitz," yes, it’s different. In the U.K., it’s all AM. But the only thing you do when cutting a single is listen to it through a small speaker to see how it will sound on radio or TV. But we write commercially anyway." Pete Townshend used to say he always had to imagine that his record was about to come out, and that if you do. It was not unusual for a song writer to be spotted in an entertainment handout. "It’s not unusual for a song writer to be spotted in an entertainment handout." "We would have chosen "Ballroom Blitz" as our first single for Capitol. They weren’t interested in a single manager. They were interested in a group and this is no different."

"We wouldn’t have chosen "Ballroom Blitz" as our first single for Capitol. They were interested in the group specifically, not in a single manager. They were interested in a group and this is no different."

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

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

Donna Fargo; In Films, On Record

LOS ANGELES — Warner Bros. Records and Warner Bros. Pictures are putting a near-look on country-pop artist Donna Fargo’s working hours in the coming weeks.

WS Records, has signed her to a long-term contract. Warner Bros. Picture division is concluding a non-exclusive, though multi-project, multi-media agreement with the star for her services as an actress as well as a composer-singer.

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

additions to country playlists

KLAC — Los Angeles

كونtry radio

Bob Catron at WYK Knoxville says "I Remember Hold Me Until She Passes By" is the hottest tune in his listening area.

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

Country WITL in Lansing, Michigan is running a Winners Week promotion which is a telephone call-in contest. When they were giving away an album a minute, one got a call from the phone company telling them they jammed their switching system, completely knocking out one exchange and starting on the second one when the call-in ended. The phone company later advised it would take a minimum of 15,000 calls to knock out one exchange.

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

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

Greg Thomas is now program director of "Valley Country" station KUPY in Puyallup, Washington.

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

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

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

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

---

deCoteaux Reflects About deCoteaux

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

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

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

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

— jess levitt
ICMCA To Host 5-Day Music & Games School

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

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

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

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

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

Evanston Legalizes Pinball Units

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

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

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

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

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

Tullio Succeeds Van Vlack As CEO Of Interstate United

CHICAGO — Interstate United Corporation has announced that its board of directors has "accepted with regret" the resignation of Wagner Van Vlack, 38, as chairman and chief executive officer. The board reported Van Vlack tendered his resignation "due to health considerations that make it impossible to continue on a full-time basis." The board immediately elected Van Vlack honorary chairman and said in that capacity he will act as a consultant to the company and will continue as a member of the board.

A spokesman for the board of the nationwide professional food management company said, "At this time we wish to express profound appreciation for Van Vlack's many years of service.

The board announced the election of president Peter A. Tullio, 51, to succeed Van Vlack as chief executive officer. Tullio joined Interstate United in 1959 as director of purchasing. He was named vice president-purchasing in 1965, executive vice president and member of the board in 1972, and president-chief operating officer in November 1973. He is active in many civic organizations and industry associations. He is a trustee of the Culinary Institute of America and the National Jewish Hospital of Denver. He has been named Man of the Year by the Catering Executive Club of America and as Man of the Year for the Food Service Industry for the State of Israel Bond Drive. Tullio is a member of the National Restaurant Association, the National Automatic Merchandising Association, the National Association of Purchasing Agents and the Illinois Chamber of Commerce.

Interstate United is one of the largest professional food management organizations with sales in excess of $260 million.

A NEW QUIZ GAME WITH OVER 2000 TOTALY RANDOM QUESTIONS

- 25c Per Play
- Four Selectable Categories
- Free Back-Up Tape
- Free Headcleaning Tape
- Solid State Logic
- One Year Logic Board Warranty

OPERATOR SELECTABLE:
- Length of Play
- Extended Bonus Play

Questions and answers are stored on Ramtek's eight track tape cartridges which allows for future new tapes and long term earning power.

RAMTEK CORPORATION PRESENTS: TRIVIA

RAMTEK CORP. □ 292 Commercial St. □ Sunnyvale, Ca. 94086 □ (408) 735-8400

February 7, 1976
Cleveland Coin Expands Space, Product Line

CLEVELAND — Shortly after moving into new 40,000 sq. ft. facilities in Cleveland, Mr. Ronald A. Gold, president of Cleveland Coin International, the Seeburg distributing firm, announced the new facilities at Struve School.

Rosenfield Joins New Way Sales Co.

CHICAGO — Bill Rosenfield has joined the New Way Sales Company of Toronto, Ontario, in the capacity of international sales manager, according to company president Jerry Janda. Rosenfield will be responsible for domestic and foreign sales market development and expansion. He will also assist Janda in the formulation and implementation of customer relations and customer service programs, as well as in the determination of company policies in areas of management.

Rosenfield, formerly director of general sales for another leading U.S. distributor company, brings 21 years of coin machine industry experience to his post.

Upon his appointment, Rosenfield stated: "I'm very impressed with the development of the coin machine business in Canada and am happy to be part of it. I look forward to meeting the Canadian operators and to contribute whatever I can toward our mutual growth and success."

New Way Sales Company is the exclusive distributor for Rock-Ola in Toronto, Ontario, Canada.

Cleveland Coin Expands Space, Product Line

CLEVELAND — Shortly after moving into new 40,000 sq. ft. facilities in Cleveland, Mr. Ronald A. Gold, president of Cleveland Coin International, the Seeburg distributing firm, announced the new facilities at Struve School. At Struve.

Rosenfield Joins New Way Sales Co.

CHICAGO — Bill Rosenfield has joined the New Way Sales Company of Toronto, Ontario, in the capacity of international sales manager, according to company president Jerry Janda. Rosenfield will be responsible for domestic and foreign sales market development and expansion. He will also assist Janda in the formulation and implementation of customer relations and customer service programs, as well as in the determination of company policies in areas of management.

Rosenfield, formerly director of general sales for another leading U.S. distributor company, brings 21 years of coin machine industry experience to his post.

Upon his appointment, Rosenfield stated: "I'm very impressed with the development of the coin machine business in Canada and am happy to be part of it. I look forward to meeting the Canadian operators and to contribute whatever I can toward our mutual growth and success."

New Way Sales Company is the exclusive distributor for Rock-Ola in Toronto, Ontario, Canada.

New Site For MOA Notre Dame Seminar

CHICAGO — A new site, the O’Hare Hilton, has been selected for the annual MOA regional seminar, April 30-May 1, which was originally scheduled to be held at Notre Dame University.

The relocation of this important industry event was necessitated by the lack of sufficient room accommodations at the Morris Inn, where seminar participants were housed in previous years. The Morris Inn is located on the university campus.

The seminar not only attracts a good sized attendance and it is expected that the O’Hare Hilton, because of its proximity to O’Hare airport, will include an even larger turnout from a wider territorial area of the country.

Notre Dame University faculty members who will conduct the various sessions are Dr. John R. Malone, Dr. William P. (Bill) Sexton, Dr. Salvatore (Sal) Bella with Dr. Jerry Sequin as conference coordinator. Each has taken part in previous seminars.

The O’Hare Hilton is a new hotel which offers excellent accommodations and meeting room facilities, said MOA’s executive vice president Fred Granger. "It is just across the street from the airport, making it very accessible for the people who will be flying into Chicago for the seminar." Granger said that numerous advance applications were accepted during the MOA convention and indicated that the seminar would attract a considerably larger attendance this year.

ICC Debuts ‘Spitfire’

SANTA CLARA, CA — Innovative Coin Corp. (formerly Nationally Entertainment Co.) announced a new two player video game called ‘Spitfire.’

According to Dick Januzzi, president of ICC, ‘Spitfire’ features electronic innovations never before offered to coin-op distributors and their operators.

Features like a 23 inch screen as opposed to the usual 19 inch screen and a micro processor with 68 chips. The board comes with a six month guarantee and Januzzi boasts of a less than 1% board failure rate.

Actual dimensions of the unit are 64½" high, 25⅞" deep and 28¼" wide. ICC claims that by using the micro processor CPU (Central Processing Unit) the unit in turn allows for a cleaner, more attractive cabinet.

Januzzi also stated that ‘Spitfire’ is the lowest priced fighter game on the market today with a microprocessor.

Innovative Coin Corp. is located at 1755 Comstock St., Santa Clara, Calif. 95050.
CHICAGO CHATTER

Main topic of discussion in local coin circles these past weeks has been the ATE Convention. The annual coin convention held at the Congress Hotel was a record U.S. representation this year, on both the manufacturing and distributing levels. As further evidence of this show's widening appeal, an increasing number of manufacturers scheduled the premier of new products for exposure at ATE. The show concluded its three day run last Thursday (29).

COMING SOON from Fascination Ltd. in suburban Elk Grove is a brand new video cocktail table called "700 Handicaps," which was designed and built by the firm's Bob Wick. Game offers pool, soccer and 1 or 2 player hockey (against the house) and is being scheduled for domestic delivery in about two weeks. Watch for it...

PINBALL MACHINES: If you're going to be picking up a pinball machine from Newell, read on. The firm's quarterly sales meeting has been held and all salesmen are learning their training by attending advance study courses, night classes and various industry sessions to enhance their technological knowledge... Incidentally, the recent Rock-Ola #6446 that was up at Empire was a big success, both in terms of attendance and orders for the new model!

A CONTINGENT FROM Brunswick Corp., headed by Bob Nixon, Hank Hayes and Larry Smith, just tested and installed a new 4-player cocktail from the firm and are very impressed at the results. Brunswick also displayed two new video games and a 6 English billiard table at the show. Firm is currently setting up for its participation in the NSGA sporting goods show in McCormick Place Feb. 5-8...

DATE: The second annual Illinois Pinball Expo, with a brand new, 1976 football game being fielded for delivery in the near future. Bob Stuart, sales manager, said Dynamo is accelerating its efforts in the area of pool table production and that after its recent success and strong efforts by the firm's PR staff, it has been invited to attend the annual convention. Dynamo was represented at the ATE convention and will be displaying home and coin-operated pool table and football models at the NSGA show in Chicago.

SAYING IT'S VERY GOOD at H.Z. Vending and Sales in Omaha—and that the word from Hymie Zornisky! As a matter of fact, if conditions continue to prevail, 1976 will develop into a really super sales year out there. Hymie's recent showings of the Rock-Ola #6446 cocktail like crazy at Wonder Inc. As Arne now H.Z. showroom and as, the frosting on the cake, his initial shipment was sold out immediately—with orders to spare! Gamewise, Hymie's done fantastically well with the Gottlieb "Spirit 76" 4-player and he's looking forward to receiving the factory's long awaited new 2-player follow-up "Cinema" in the near future.

MILWAUKEE MEMENTOS

Sign seen on the side of a brightly colored mini-bus over the weekend, "I Buy Old Coin-Operated Amusement Equipment." Looks as if everyone is looking for a piece of the action as far as the oldies but goodies go. Several recent newspaper and magazine articles have certainly sent the collectors out in droves, but it appears to be a golden age for the video technicians, all highly qualified, and all supplied with an experienced and skilled staff as well as the finest test equipment available. Chris says, "It's my intention to offer southern California operators the finest and fastest service available at the lowest possible cost. The minimum logic or monitor repair will be $29.95 (all our work will be warranted). It will also be our objective to provide same day service on all boards and monitors."

Milton S. Greenman of Sega is currently in London for the Amusement Trade Exhibition at Winter Olympia. Mr. and Mrs. D. S. Grant, President of Sega & Robinson & Co. are also in London for the International Coin Show. They will be coming back to Los Angeles via southern France (Monto Carlo). From recent reports, Leah and Al are having a smashing good time and are liking what they see at the coin show.

Back home, Hank Tronick, sales manager for C.A. Robinson, reports that business is surpassing all expectations with Bally's Bow & Arrow and Midway's Gun Fight leading the procession of so many great games which grace the market today. Visiting with Hank recently was Mort Levinson of National Coin in Chicago. Mort was reluctant to leave beautiful balmy Los Angeles for Chicago, and his host hated to see him go.

Another recent visitor of note was Sol Epstein of Sol's Electronics Corp. in Seattle, Wash. Sol says he's never seen the business this good all his years in coin machine financing.

Mike Hall, amicable and popular service manager of C.A. Robinson & Co., is leaving for Chicago to attend the Mid-West Coin and Stamp Show Feb. 12-13. He will be accompanied by his lovely wife, Wanda.

MILWAUKEE MEMENTOS

Sign seen on the side of a brightly colored mini-bus over the weekend, "I Buy Old Coin-Operated Amusement Equipment." Looks as if everyone is looking for a piece of the action as far as the oldies but goodies go. Several recent newspaper and magazine articles have certainly sent the collectors out in droves, but it appears to be a golden age for the video technicians, all highly qualified, and all supplied with an experienced and skilled staff as well as the finest test equipment available. Chris says, "It's my intention to offer southern California operators the finest and fastest service available at the lowest possible cost. The minimum logic or monitor repair will be $29.95 (all our work will be warranted). It will also be our objective to provide same day service on all boards and monitors."

Milton S. Greenman of Sega is currently in London for the Amusement Trade Exhibition at Winter Olympia. Mr. and Mrs. D. S. Grant, President of Sega & Robinson & Co. are also in London for the International Coin Show. They will be coming back to Los Angeles via southern France (Monto Carlo). From recent reports, Leah and Al are having a smashing good time and are liking what they see at the coin show.

Back home, Hank Tronick, sales manager for C.A. Robinson, reports that business is surpassing all expectations with Bally's Bow & Arrow and Midway's Gun Fight leading the procession of so many great games which grace the market today. Visiting with Hank recently was Mort Levinson of National Coin in Chicago. Mort was reluctant to leave beautiful balmy Los Angeles for Chicago, and his host hated to see him go.

Another recent visitor of note was Sol Epstein of Sol's Electronics Corp. in Seattle, Wash. Sol says he's never seen the business this good all his years in coin machine financing.

Mike Hall, amicable and popular service manager of C.A. Robinson & Co., is leaving for Chicago to attend the Mid-West Coin and Stamp Show Feb. 12-13. He will be accompanied by his lovely wife, Wanda.
London
Fred Marks, formerly manager of Philips Records and more recently with Walt Disney, has joined Pye Records as an international director, replacing Nick Hampton who is now with DJM. As the title implies, Marks will be responsible for the overseas companies of Pye and will be involved with the acquisition of new product.

United Artists group Dr. Feelgood has two successes at the Odeon Hammersmith in January prior to its first American visit to take part in the United Artists convention at the end of the month. Their current album is "Mystification." 

Harold Shampan launched his newly-formed Champagne Entertainments at MIDEM with his initial artists-and-songwriter roster including neo-rock-grouk Harlow — named after the town in which they were born — and artist/songwriter John-Don. Denis Taylor has joined the company as producer and will be responsible for all the company's disk material.

Magnet Records has added a new name to its artist roster which already includes Play it Again Sam, Mika, Magenta, and Judy. Their latest release, "The Last Of The Losers," is a simple, moving tribute to love, according to the band's manager, David Evans. The single is, of course, inspired by the worldwide success of the movie "Jaws." Following their initial success with "There's A Lot To Be Said For Loving," Magnet artists "Guys 'n Dolls" revive the Dusty Springfield smash of the 30's "You Don't Have To Say You Love Me." 

Quickies: James Brown U.K. and European tour canceled, ... Looks like U.K. success for Mac and Katie Kissoon with "Mr. Mustard." As the Petes prep for the "New England," they have been recorded again by the Townsend number. "Acid Queen" by Tina Turner taken from her album of the same name.

BRONZE IS BEAUTIFUL TOO — Pictured (l to r) are members of Osibisa (standing): Mac Tonich, Chris Brobbe (Osibisa's manager); Selwyn Turnbull (Bronze Records), and Mary Wright (WEA promotions). Kohi Ayvor, Del Richardson; sitting: Teddy Osei, Sol Amarofo and Kiki Gyan. The occasion is a press reception hosted by WEA (Bronze licensees in New Zealand), to launch the group's first Bronze LP, "Welcome Home" in Australia and New Zealand, where Osibisa has been making its third tour. Gerry Bron (the group's producer) and Lilian Bron of Bronze, are currently negotiating for U.S. and Canadian distribution of the album.

'Happy As A Sandbag' The London Show To See

Decca Soundtrack Features '40s Nostalgia

LONDON — For an evening of sheer fun and entertainment, "Happy As A Sandbag" is the show to be seen in London at the moment. A musical by Ken Lee, "Happy As A Sandbag" is a nostalgic look at the '40s with songs and music of that era. Churchillian speeches, Hitler's mystical convert, and the lead singer's look like he's been back at music hall for 10 years, plus a look back at such music hall veterans as Max Miller and George Formby are woven into a musical which opens with "Chattanooga Choo Choo," and The Glen Miller Orchestra and keeps up a frenetic pace all the way through to the end. Decca has the soundtrack album "Happy As A Sandbag," which is titled "This Is The Army, Mr. Jones: "You Stepped Out Of A Dream, "Room 504," "We'll Meet Again," and more. Producers Roger Clifford and Peter Fetterman plan to take the show off-Broadway later in the year.

Cyril Shane Bags Rep Rights To Vulcan Publishing Firms

LONDON — Publisher Cyril Shane has acquired the rep rights to Vulcan Records' publishing companies Meter Music and Tukuma Music. Negotiations conducted between Stephen Shane, on behalf of the Shane Organization and Junior Lincoln, Bob Gilbert and Webster Shrowder of Vulcan. This is Vulcan's second move into the music publishing field. Shane has also finalized a joint publishing company with Des O'Connor, chairman and owner of O'Connors Music Inc., which has written and recorded the first number in the new catalog which is "So Good, So Bad, So Epic," with the latest album "With Feelings." A number of cover versions are also being lined up. Shane also has the new Peters and Lee single on Phonogram entitled "Hey Mr. Music Man." an English version of a German

Harrold Fires-Up Polydor Canada With 10-PT. Pptalk

'1976 Must Be The Year Of Cancan Polydor'

TORONTO — Tim Harrold, president of Polydor's Canadian operation, came out swinging at his first get-together with the label's sales and promotion staff. Harrold has made some changes to streamline the operation which boasts "central warehousing that works." It was no secret that Harrold was looking for the company to shape up in 1976, as he laid bare his ten-point objectives: "We want to strengthen our position in the market by achieving the maximum potential sales possible for all those artists available to us," he told his people, continuing with "like it or not we are all measured by whether the figures come out in the black at the end of the year. Profitless prosperity is not enough.

Harrold also pointed up his demands in the heavy marketing product. He concerned: "We are a Canadian operation and as such have a special task to develop local artists and to showcase their talents to the world. 1976 must be the year when we demonstrate what Cancan means at Polydor.

On marketing, Harrold reminded his staff that it has to "achieve the sales potential for each sound configuration we market." On employee attitude, "We must sell all types of music with equal conviction and drive. Personal likes and dislikes must not cloud our enthusiasm." On other objectives covered in competition, how the record industry is competing for "leisure dollars," and how K-Tel has showed record companies how the market for records. Harrold touched on the importance of customer relations, and: "We cannot consider a record 'dead' until it reaches the general public," following the ancient law of the sea — never count your money until it's in your hand.

In summing up his top 10, Harrold told his sales and promo staff: "We must strive to be professional in all that we do. Each of us is an ambassador representing Polydor. We all contribute and must feel committed to achieve success in 1976."

Tom Jones Big In South Africa

JOHANNESBURG — A reported 75,000 people have purchased tickets for the first nine days of Tom Jones' concerts in Johannesburg, South Africa, where the artist will appear at the Coliseum Theatre. The concert is purportedly one of the last to feature a poster of magnitude before a multi-racial audience.

As an added attraction, the Coliseum, Jones will perform at the Playhouse in Durban and at the Three Arts Theatre in Cape Town.

Your promoters Alec Magua and Tango John have spent $25,000 to re- vamp the Coliseum for Jones' engagement.

CBS Meet...
Hi Ho Silver Away.
Past gold and heading for platinum.

Watch the action on Silver Convention's gold album, "Save Me" and the gold single inside "Fly, Robin, Fly." They're both still selling hot and heavy.
The Best of Gladys Knight & The Pips

BDS 5653

Family of Stars

SCHOLL & GEDEBERG, INC.
Manager: Management
1111 Avenue of the Americas
New York, New York 10019

BUDDAH RECORDS

PLEASURE FROM THE BUDDAH GROUP